



**KRANNERT CENTER  
AT THE VIRGINIA**

**DANCE AT ILLINOIS DOWNTOWN**

Rebecca Nettel-Fiol, concert director  
Thursday-Saturday, March 30-April 1, 2023, at 7:30pm  
The Virginia Theatre

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# PROGRAM

## **KRANNERT CENTER AT THE VIRGINIA DANCE AT ILLINOIS DOWNTOWN**

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Thursday-Saturday, March 30-April 1, 2023, at 7:30pm

The Virginia Theatre

### ***DANSE SOIRÉE DE BONBONS – PART ONE***

Rebecca Nettle-Fiol

### ***IN THE WEEDS***

Anna Peretz Rogovoy

### ***WOMEN GATHER (1990)***

Kariamua Welsh

### ***I'LL NEVER BE BEYONCÉ***

Alexandra Barbier

### ***DANSE SOIRÉE DE BONBONS – PART TWO***

Rebecca Nettle-Fiol

### ***HABA NA HABA HUJAZA KIBABA***

C. Kemal Nance

### ***CAN'T STOP WHAT'S COMING***

Paige Cunningham-Caldarella in collaboration with the dancers

*This performance includes a 20-minute intermission.*

# WELCOME

It is my pleasure to welcome you to Dance at Illinois Downtown! We are excited to partner with the historic Virginia Theatre! Dance is not new to the Virginia . . . since their opening in 1921, near the end of the vaudeville era, there were touring acts among the wide array of entertainments that made stops here. Local dance instructor Thelma Leah Rose started a series of annual summer dance recitals in the 1930s. And the Virginia has been the home for many local dance studio recitals and community theatre productions. But this is Dance at Illinois' first time venturing out of the Krannert Center with a mainstage concert. We look at this opportunity to be in a new space as symbolic of other new initiatives that have transpired for us this year: a brand new curriculum, a new way of offering courses, and nine new faculty members, six of whom are participating in this concert!

This concert is a feast for the eyes, filled with fierce, beautiful, and nuanced dancing by a mix of faculty, guest, alumni, and student dancers. It is also a feast for the ears, with live drumming, original scores by Cody Jenson and Professor John Toenjes, and songs by Beyoncé and the inimitable Jacques Brel.

We celebrate diversity—not just in words, but in works. A ranging stroll through the midwestern prairie; polyrhythmic gestures with which Black women communicate among each other; movement dialogues with the popular and emotive Belgian singer Jacques Brel, a journey of learning to embrace Black identity and culture, an exploration of balance and moving off center and the juxtaposition of groundedness with balancing high on the toes, a response to our times, in which the killing of Black men has become a regular occurrence.

We open the evening's show with *Danse Soirée de Bonbons*, a series of vignettes that I have been making since 2007. Following a performance of this work last February in the Krannert Art Museum galleries, we were invited to present them here in

our Dance at Illinois Downtown concert. These short poignant, distinctive works highlight aspects of the human condition, so eloquently expressed by Brel. The movement for *In the Weeds* by MFA candidate Anna Peretz Rogovoy was inspired by native plants, with the technical dance vocabularies of ballet and Merce Cunningham technique providing the roots. We honor the late Kariamu Welsh with a performance of her work *Women Gather*, danced by a cast of alumni and current students following an invited performance at the American Dance Festival in June 2022. The first act closes with a solo by new faculty member Alexandra Barbier, who juxtaposes Beyoncé's pro-Black lyrics with stories of her own anti-Black adolescence, using monologue and movement to both process childhood memories and celebrate self-love.

The second act opens with part 2 of *Danse Soirée de Bonbons*, followed by Kemal Nance's *Haba Na Haba Hujaza Kibaba*. Named after the Kiswahili expression that means "little by little the container will fill," the piece uses contemporary African dance and live music to speak to the question, What happens when an oppressed people's patience expires? Closing the concert is new faculty member Paige Cunningham-Caldarella's work for ten dancers, *Can't stop what's coming*. A former dancer with the Merce Cunningham Company, Paige explores ballet and Cunningham technique's extreme use of control and balance, looking at how these forms often differ in their use of the dancer's "center," turnout, and effort. When must we fall off balance and embrace conflicting movement languages to forge new movement pathways?

We are delighted to present this cornucopia of choreographies and invite you to move with us and be moved by us, as we showcase the best of Dance at Illinois.

—Rebecca Nettl-Fiol, Concert Director

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# DANSE SOIRÉE DE BONBONS – PART ONE

1. *Les Marquises* (2012)

2. *Au Suivant* (2012)

3. *JoJo\** (2007)

4. *Les Bonbons* (2022)

## CHOREOGRAPHY

Rebecca Nettel-Fiol

## MUSIC

composed and performed by  
Jacques Brel

## COSTUME COORDINATORS

Carlee Ihde  
Taylor Pfenning

## LIGHTING DESIGNER

Robert Kaylor

## SOUND DESIGNERS

Aidan Gardner  
Jack Pondelicek

## STAGE MANAGER

Kaitlyn N. Meegan

## DANCERS

Joe Bowie  
Laura Chiamonte  
Roxane D'Orléans Juste  
Jacob Henss  
Kato Lindholm  
Rachel Rizzuto  
Alex Tecza

## NOTES

My obsession with Jacques Brel began in 2007 when I created the piece *JoJo* as part of a suite of dances that explored French café music. Reflecting on the dance afterwards, I felt particularly drawn to this stark and poignant work. And I got so many comments from audience members and colleagues who pointed to this short but vivid piece as striking and memorable, different from anything they had seen me make. I decided to dive further into this aesthetic. This launched my collection of seven works by Jacques Brel, over a span of 15 years, performed in a variety of venues, and handed down from dancer to dancer. For each song I selected, my challenge was to create a specific movement vocabulary, and foster a dialogue with the music that would accentuate the desperately emotional content that I perceived in Brel's performance, with a complexity that would offer something beyond simply listening to the music by itself. The songs are sung in French. Yes, I researched the meaning and translations of the songs, yet I did not build the piece to the words. You, as a viewer, do not need to know what is being said. Just as I worked with the words indirectly, I invite you to experience the gestalt of each piece with all of its elements.

## ACKNOWLEDGMENTS

I am grateful to these seven magnificent dance artists, with diverse and rich dance and performing expertise, for their ongoing commitment to this project, and the joy they brought and continue to bring to the process.

*\*Original dancers/collaborators include CC Chang, Esteban Donoso, Justin Jacobs, Elizabeth Veile*

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# IN THE WEEDS

## CHOREOGRAPHY

Anna Peretz Rogovoy

## MUSIC

Original score by John Toenjes

## COSTUME COORDINATORS

Carlee Ihde

Taylor Pfenning

## LIGHTING DESIGNER

Robert Kaylor

## SOUND DESIGNERS

Aidan Gardner

Jack Pondelicek

## STAGE MANAGER

Jessica Reddig

## DANCERS

Abby Williams Chin

Harper Clark

Elsa Gaston

Adanya Gilmore

Noa Greenfeld

Natalie Kunsemiller

Anne Morgan

Claire Rineberg

Isabella Saldaña

Damayah Williams

## NOTES

The blue funnel lily is among the prairie plants that renew parts of their roots each year and in one sense never age. It is impossible to know how old they really are because, unlike trees, they do not produce annual growth rings. Little is known about the cultivation of the funnel lily, but it can probably be propagated by planting seed that has been stratified or by transplanting the bulbs. Funnel lilies may need special soil requirements for their growth, because they are often found in rocky areas. However, wild stands of this rare plant should not be exploited. (Kelly Kindscher, *Edible Wild Plants of the Prairie*)

## ACKNOWLEDGMENTS

Thank you to the exquisite dancers who bring this work to life. Thank you to JT for our sonic world. Thank you to Juliann Craft and Anna Lillig, who contributed to the early development of this work. Thank you to all those who support and guide, near and far.

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# **WOMEN GATHER (1990)**

## **CHOREOGRAPHY**

Kariamua Welsh

## **REHEARSAL DIRECTOR**

C. Kemal Nance

## **MUSIC**

Cody Jensen

## **COSTUME DESIGNER**

Esther Newton

## **LIGHTING DESIGNER**

Robert Kaylor

## **SOUND DESIGNERS**

Aidan Gardner

Jack Pondelicek

## **STAGE MANAGER**

Mary Lewis

## **DANCERS**

Bevara Anderson

Prishina Coleman

Kennedy Cowan

Nia Khan

Alexandria Kinard

Genesis Medious

## **NOTES**

Choreographed by Guggenheim winner Kariamua Welsh, D. Arts (1949–2021), *Women Gather* explores the polyrhythmic and polycentric gestures with which Black women communicate with each other. Comprised of both alumni and current students of the Department of Dance, this cast of *Women Gather* performed the work at the American Dance Festival in Durham, North Carolina in June 2022, in celebration of Dr. Welsh's posthumous receipt of the Balasaraswati/Joy Ann Dewey Beinecke Endowed Chair for Distinguished Teaching.

## **ACKNOWLEDGMENTS**

The Department of Dance thanks the National Association of American African Dance Teachers for permission to present *Women Gather* to the Champaign-Urbana community.

The performances of *Women Gather* were supported through co-sponsorship from the University of Illinois Office of the Vice Chancellor for Diversity, Equity, and Inclusion.

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# I'LL NEVER BE BEYONCÉ

## CHOREOGRAPHY

Alexandra Barbier

## MUSIC

"Get Me Bodied," "Drunk in Love," "Formation,"  
"Brown Skin Girl," "Cozy," "Welcome,"  
"Flawless," "I Been On"  
Beyoncé

## COSTUME COORDINATORS

Carlee Ihde  
Taylor Pfenning

## LIGHTING DESIGNER

Robert Kaylor

## SOUND DESIGNERS

Aidan Gardner  
Jack Pondelicek

## STAGE MANAGER

Jessica Reddig

## DANCER

Alexandra Barbier  
Jordyn Gibson (Understudy)

## NOTES

This performance is part of a larger body of work in progress titled *Stations of Black Loss*. Please visit the artist's website, [www.abarbier.com](http://www.abarbier.com), to follow its development.

## ACKNOWLEDGMENTS

This work was made possible in part through loveDANCEmore's Sunday Series Residency (Salt Lake City, Utah) and through an NCCAkron Community Commissioning Residency; the University of Akron School of Dance, Theatre, and Art Administration; the University of Akron Foundation; and the Mary Schiller Myers Lecture Series in the Arts (Akron, Ohio).

*20-minute intermission*

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# DANSE SOIRÉE DE BONBONS – PART TWO

1. *Ces Gens-là*\* (2007)
2. *Le Plat Pays*\* (2007)
3. *Ne Me Quitte Pas* (2012)

## CHOREOGRAPHY

Rebecca Nettel-Fiol

## MUSIC

Composed and performed by Jacques Brel

## COSTUME COORDINATORS

Carlee Ihde  
Taylor Pfenning

## LIGHTING DESIGNER

Robert Kaylor

## SOUND DESIGNERS

Aidan Gardner  
Jack Pondelicek

## STAGE MANAGER

Kaitlyn N. Meegan

## DANCERS

Laura Chiaramonte  
Roxane D'Orléans Juste  
Jacob Henss  
Kato Lindholm  
Alex Tecza

## ACKNOWLEDGMENTS

I am grateful to these seven magnificent dance artists, with diverse and rich dance and performing expertise, for their ongoing commitment to this project and the joy they brought and continue to bring to the process.

*\*Original dancers/collaborators include CC Chang, Esteban Donoso*



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# HABA NA HABA HUJAZA KIBABA

## CHOREOGRAPHY

C. Kemal Nance

## MUSIC

Cody Jensen

## COSTUME COORDINATORS

Carlee Ihde

Taylor Pfenning

## LIGHTING DESIGNER

Robert Kaylor

## SOUND DESIGNERS

Aidan Gardner

Jack Pondelicek

## MEDIA DESIGNER

Eme Ospina Lopez

## STAGE MANAGER

Kaitlyn N. Meegan

## REHEARSAL ASSISTANT

Oluwadamilare "Dare" Ayorinde

## DANCERS

Landon Allender

Hailey Brown

Prishina Coleman

Jaymes Crowder-Acres

Haley Krause

Jade Katch

Anna Lillig

Genesis Medious

Kennedy Willson

## NOTES

"Tell me, he said, "What is this thing about time? Why is it better to be late than early? People are always saying, we must wait, we must wait. what are they waiting for?"

"Well [...] I guess people wait in order to make sure of what they feel."

"And when you have waited—has it made you sure?"

—James Baldwin

*Haba Na Haba Hujaza Kibaba* loosely translates as "little by little the container will fill." The mantra reminds one of the value of patience, the delayed satisfaction that comes with knowing that one's desire will eventually be fulfilled. As a dance, *Haba Na Haba Hujaza Kibaba* challenges the presumed certainty of filled container and in metaphor, explores the discourse a having a container whose contents is repeatedly emptied.

## ACKNOWLEDGMENTS

I want to personally thank Oluwadamilare "Dare" Ayorinde for being such a thorough rehearsal assistant for this work. Your care for the choreography resonates in the dancers' performance and we are all blessed by it. Thank you, Cody Jensen, for being the amazing musician you are and for actualizing my vision. Dancers, I am humbled by your tenacity and your commitment to "dancing your best selves" in the work. *Medase!* (I lay at your feet.) *Haba Na Haba Hujaza Kibaba* is warmly dedicated to Magira "Magi" Ross. Ashe!

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# CAN'T STOP WHAT'S COMING

## CHOREOGRAPHY

Paige Cunningham-Caldarella in collaboration  
with the dancers

## MUSIC

*10 Hours of CEILING FAN NOISE for BEDROOM  
FAN SOUNDS FOR SLEEPING*

Randall's Rest & Relaxation (Youtube)

*Recomposed by Max Richter: Vivaldi, The Four*

*Seasons: Shadow 2*

Max Richter

*Weeping Birch*

Dan Deacon

## COSTUME COORDINATORS

Carlee Ihde

Taylor Pfenning

## LIGHTING DESIGNER

Robert Kaylor

## SOUND DESIGNERS

Aidan Gardner

Jack Pondelicek

## STAGE MANAGER

Mary Lewis

## DANCERS

Juliann Craft

Kai Everett

Lily Freebery

Jordyn Gibson

Kate Henderson

Yuno Kimura

Alana Larry

Sojung Lim

Jackie O'Brochta

Aliah Teclaw

## NOTES

This piece is dedicated to the memory of Maestro Héctor Zaraspe (1930–2023), who taught me early on that dance, like life is fleeting. Be passionate, be curious, and don't waste a single moment.

## ACKNOWLEDGMENTS

I am thankful for the opportunity to work with these ten incredible dancers, whose talent, dedication, curiosity, and commitment to diving into the movement with aplomb made each rehearsal an absolute joy. Alana, Aliah, Juliann, Kate, and Jordyn, thank you for helping plant the seeds for this work in its initial stages and for your patience as I continually changed the music on you.

# PROFILES



**Rebecca Nettl-Fiol** (Concert Director/Choreographer) is a professor of dance at the University of Illinois Urbana-Champaign. Her research includes the integration of the Alexander technique principles to dance training, resulting in a co-authored book, *Dance and*

*the Alexander Technique: Exploring the Missing Link* (University of Illinois Press 2011). Other publications include *The Body Eclectic: Evolving Practices in Dance Training* with Melanie Bales, and a chapter in Martha Eddy's book, *Mindful Movement: The Somatic Arts and Conscious Action*. She is a frequent presenter and guest teacher throughout the US and abroad and is the recipient of the University of Illinois Campus Award for Excellence in Undergraduate Teaching. Her choreography has been presented in New York City, Chicago, Quito, Ecuador, annually at Krannert Center for the Performing Arts, and at many American College Dance Association gala concerts throughout the years. Her work was selected for performances at the Harvest Contemporary Dance Festival in Chicago, in New York at both Dance New Amsterdam and the Ailey Citigroup Theatre as part of American Dance Guild's performance festivals, and at PS 122 as part of the FranceOff! festival. Her opera and musical theatre choreography includes over 50 productions including two for CUTC at the Virginia Theatre as well as Interlochen Center for the Arts; Illinois Opera Theatre; Peoria Civic Opera; SUNY Potsdam, New York; and Lyric Theatre @ Illinois.



**Alexandra Barbier** (Choreographer/Dancer) is a postdoctoral research associate in the Department of Dance at the University of Illinois Urbana-Champaign and was chosen as NCCAkron's Community Commissioning Residency Artist in 2022. She is a

performance maker and educator whose practices emerge from dance, performance art, Blackness, and queerness. Her works and teaching promote whimsy, humor, and playfulness while also inspiring critical thought and cultural/societal commentary and inquiry. Alexandra has taught and presented work in K-12 schools, universities, and performance spaces throughout Louisiana, Utah, New York, Georgia, Pennsylvania, Nantes, and now Illinois! She holds a BA in French with a minor in women's & gender studies and an MFA in modern dance.



**Paige Cunningham-Caldarella** (Choreographer) is a dance educator, choreographer, performer, and associate professor of dance at the University of Illinois Urbana-Champaign. Prior to coming to the University of Illinois, Caldarella spent fifteen years at

Columbia College Chicago where she taught modern and contemporary dance techniques, ballet, dance pedagogy, performance-based classes, and served as the associate chair for the dance department. Cunningham-Caldarella has been awarded a Chicago Dancemakers Forum grant, DCASE Individual Artist grants, and a Teaching Excellence Award from Columbia

College. As a performer with the Merce Cunningham Dance Company, she toured both nationally and internationally, and has worked with The Seldoms, Colleen Halloran Performance Group, Darrell Jones, Timothy Buckley, and Onye Ozuzu among others. She holds a BFA from the Juilliard School and an MFA from the University of Illinois Urbana-Champaign.



**Anna Peretz Rogovoy**

(Choreographer) is a second-year MFA candidate in the Department of Dance at the University of Illinois Urbana-Champaign. Prior to moving to the Midwest in pursuit of this degree, Anna spent almost ten years dancing and

choreographing in New York City after earning a BA (dance and literature) from Bennington College (Vermont). Her dances, called "choreography for movement purists" by *The Dance Enthusiast*, were presented at venues including the Flea Theater, the 92nd St Y, JACK, University Settlement, HERE Arts Center, Triskelion Arts, and Eden's Expressway, among others. While in New York City, Anna studied at the Merce Cunningham Trust, performing Cunningham works including *Trails*, *TV Rerun*, and *Inlets 2*. At the University of Illinois, Anna has performed in dances by Tere O'Connor, Sara Hook, Sarah Marks Mininsohn, and Rebecca Nettl-Fiol.

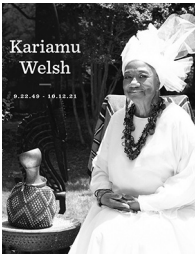


**Oluko C. Kemal Nance,**

**"Kibon,"** (Choreographer/ Rehearsal Director) a native of Chester, Pennsylvania, is a performer, choreographer, and scholar of African Diasporic dance. Attendees at the Colloquium of Black Arts in Bahia, Salvador knighted him

"Kibon"—the name of a Brazilian ice cream—to reflect the "delicious time" they experienced in his movement class. Nance is the senior master teacher of the Umfundalai technique of African dance. In 2021, Umfundalai's progenitor, the late Kariamu Welsh, D. Arts, named him Oluko, the highest honor within Umfundalai's teaching community. His consultant work with the National Association of American African Dance Teachers (NAAADT) has unearthed teachers' training programs for recreational and professional Umfundalai movement practice.

Dr. Nance performed as a principal dancer with Kariamu & Company: Traditions (Philadelphia, Pennsylvania) and as a recurring guest artist with Chuck Davis' African American Dance Ensemble (AADE) in Durham, North Carolina. He currently directs the Nance Dance Collective ([www.blackmendance.com](http://www.blackmendance.com)), an all-male dance initiative that produces dance works about Black manhood. His choreographies have appeared on national and international stages including the Afro Dance Xplosion Showcase in London, United Kingdom and the Stella Maris Dance Ensemble's seasons of dance in Kingston, Jamaica. His dance film, *Deez Nuts!: Black Bodies Dancing Defiance*, has appeared in film festivals across the US and abroad, landing him the title Best First Time Director in the Gold Blink Short Film Awards and a finalist for the Illinois Arts Council Fellowship. His scholarly research has been published in several anthologies including Karen Bond's *Dance and the Quality of Life*, Kariamu Welsh and Esailama Diouf's *Hot Feet and Social Change African Dance in Diasporic Communities*, and the Doug Risner's forthcoming *Masculinity, Intersectionality and Identity: Why Boys (Don't) Dance*. Dr. Nance holds a BA in sociology/anthropology with the concentration in Black studies from Swarthmore College (Swarthmore, Pennsylvania) and M. Ed and PhD degrees in dance from Temple University (Philadelphia, Pennsylvania).



## Kariamu Welsh

(Choreographer) (1949–2021)

was an artist, choreographer, and scholar of African dance.

Author of several books including *Hot Feet and Social Change: African Dance and Diaspora Communities*; *African Dance: An Artistic, Historical,*

*and Philosophical Inquiry*; and *The Africa Aesthetic*, Welsh's scholarly research illuminated the cultural salience of African dance traditions as she championed Black expression as a viable movement practice for training the dancing body. As a product of the Black Arts Movement, her experimentation with African textiles, African American gesture, and African Diasporic dance traditions gave way to her formation of Umfundalai, a contemporary African dance technique that she described as "holistic and body-centric." Umfundalai, which loosely translates as "essential" in Kiswahili, relies on the premise that African dance lives wherever African people reside and dismantles the geographical borders of Africa's continent as the sole place where contemporary expression can emerge from an Africanist aesthetic. She referred to herself as Umfundalai's progenitor because she asserted that it did not come from her but rather through her from the ancestral world.

Dr. Welsh attended what is now the University at Buffalo earning a bachelor's degree in English in 1972 and then a master's in humanities in 1975. In Buffalo, she was the founder and director of the Black Dance Workshop and she co-founded an Afrocentric cultural organization called the Center for Positive Thought. In 1980, she travelled to Zimbabwe Southern African with support of a Fulbright Fellowship and became the first Artistic Director of the National Dance Company of Zimbabwe. Her research on Zimbabwean dance resulted in a dissertation that earned her a D.

Arts in dance and dance education in 1993 at the Steinhardt School of Culture, Education and Human Development at New York University.

Dr. Welsh was a professor emerita at Temple University (Philadelphia, Pennsylvania) where she served on the African American studies and dance faculties for over 35 years. She was the director of the Institute of African Dance, Research, and Performance and her own professional dance company, Kariamu & Company: Traditions (K&C), a performance entity that not only showcased her artistic work but also demonstrated how Umfundalai could tool contemporary choreography. K&C served as a community that inculcated current Umfundalai teachers and practitioners. Welsh's seminal work, *Bokolafini*, a dance she originally mounted on students from the University of Arts (Philadelphia, Pennsylvania) won her the Gulgenheim Fellowship in 1997. While in Philadelphia, Dr. Welsh mounted her invocative choreographies on several professional dance companies including Philadanco!, The Seventh Principle Performance Company, The Berry & Nance Dance Project, and Chuck Davis' African American Dance Ensemble.

In 2021, the American Dance Festival posthumously awarded Dr. Welsh the Balasaraswati/Joy Ann Dewey Beinecke Endowed Chair for Distinguished Teaching.

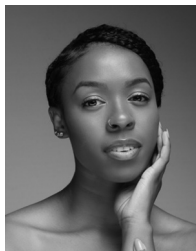


## Landon Allender (Dancer),

originally from Springfield, Illinois, is a junior at the University of Illinois Urbana-Champaign. He is currently pursuing a BFA in dance with a media minor. Landon has had the opportunity to work with many established artists such as

Bevara Anderson, Dr. C. Kemal Nance, Donald Byrd, and several student choreographers. He recently debuted his first collaborative work in the Skeleton Dances concert in fall 2022. Outside of

the Department of Dance, he performs with Dance 2XS UIUC, a hip-hop performance group on campus. Along with choreography and performing, he is a part of video crew for which he serves as camera operator and livestream director. Landon is also very interested in music production, his work being featured on some streaming platforms as well as in the Izles Senior Thesis Concert in 2022. In 2022, Landon won the Departmental Undergrad Performance Award



### **Bevara "Enzi" Anderson**

(Dancer) is a professional dance artist from the Maryland coast. Ms. Anderson 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 where she participated in the International Association of Blacks in Dance conference and performed at the Kennedy Center for the Ellington School of the Arts 40th anniversary show with the singer Ledisi. She received her BFA from Temple University in 2018. While studying at Temple, she presented her first work at the Piazza Del Popolo at the Rome Temple Campus and became the president of the all-styles company D2D: Dare to Dance. A founding member of the Katherine Smith Dance Ensemble, Anderson performed with Kariamu & Company: Traditions from 2014 to 2019. Bevara is one of the final generation of dancers to study under the direct tutelage of the late Dr. Kariamu Welsh, and holds this feat with pride as she continues to share Dr. Welsh's technique, Umfundalai, as a certified professional teacher. Anderson holds an MFA in dance from the University of Illinois Urbana-Champaign and serves on the dance faculty at Columbia College in Chicago, Illinois.



### **Oluwadamilare Ayorinde**

(Dancer) is a Nigerian Black freelance performing artist from Teaneck, New Jersey. Since graduating with his undergraduate degree from Rutgers University, he has worked with Colleen Thomas, Netta Yerushalmy, Stefanie

Batten Bland, Susan Marshall, Kayla Farrish, Douglas Dunn, Anne Teresa De Keersmaeker, the Trisha Brown Dance Company, Kyle Marshall, and others. He has presented work at Smush Gallery, Morristown Museum, Stuffed Arts and Monday's at Judson Church NYC, Participant Inc Gallery, and more. He was Dance on the Lawn's fifth Emerging Choreographer, a Chez Bushwick artist in residence, and a New Jersey State Council on the Arts Fellow. In 2020, he was named Top 25 to Watch in *Dance Magazine* and nominated for an "outstanding performer" award by the Bessie Committee. Last year he presented work at BAAD through Pepetian's Dancing Futures Artist and Mentor Collaborative Residency.



**Joe Bowie** (Dancer) is an interdisciplinary dance artist pursuing his Master of Fine Arts in dance at the University of Illinois Urbana-Champaign. Prior to starting graduate school, Joe danced professionally for more than twenty years in New York City, touring both domestically

and internationally with two world-renowned dance companies: the Paul Taylor Dance Company and the Mark Morris Dance Group. While performing professionally, Bowie became deeply interested in dance education, dance science, and dance medicine. To satisfy his interest in dance medicine and dance science, Bowie joined the International Association for Dance Medicine and Science and serves on its Dance Educators



committee as a current co-chair, its Intersectionality Taskforce, and its Strategic Planning Workgroup. In the National Dance Education Organization, Bowie is a member of the Action and Accountability Council to implement recommendations from a recent justice, diversity, equity, and inclusion audit of the NDEO. Joe hopes to be a resource for his students and his community and to broadly offer and expansively share his passion, his compassion, his empathy, and his resilience. After completing his MFA in dance, Bowie hopes to return to higher education to prepare the next generation of curious, innovative, independent, passionate, compassionate, and kind dance artists.



**Hailey Brown** (Dancer) is currently a sophomore in the BFA program at the University of Illinois Urbana-Champaign. Born and raised in Louisville, Kentucky, she graduated from the Youth Performing Arts High school along with many alumni. While at Illinois, Hailey has performed

several senior thesis projects, including works by Kennedy Cowan, Laini Gorgol, and Prishina Coleman. Hailey is a member of the student-run dance team, 2XS and has performed with them in venues across the Midwest and campus events like Barnite and Urbanite. She is a member of the Department of Dance's Student Board.



**Laura Chiamonte** (Dancer) has been performing and producing work professionally in dance throughout the United States and abroad for the past 26 years and has worked with prominent companies and artists such as Jennifer Allen, Lynn Dally, DanszLoop Chicago, Esteban Donoso, Jyl Fehrenkamp, Pat Graney,

Julie Gunn, Nathan Gunn, Andrew Harwood, I Ketut Gede Asnawa, Gina Jacobs, Molly Shanahan/Mad Shak, Kate Monson, Rebecca Netti-Fiol, Cynthia Pratt, Kirstie Simson, Thread Meddle Outfit, Total Theater, Warner Brothers, Deke Weaver, and Zephyr Dance. Her work has been featured in the PBS special *The Chicago Dance Project*, Hans Breder, Collaboraction, Cirque du Soleil, Dance Chicago, the Full Circle Festival, Open Space Project, Harvest Contemporary Dance Festival, and the Going Dutch Festival. In addition, Laura is an assistant teaching professor of dance, Director of the Flatlands Dance Film Festival, and the Media Coordinator for Dance at Illinois.



**Abby Williams Chin** (Dancer) is a choreographer, dancer, and scholar originally from Knoxville, Tennessee. She is pursuing her MFA in dance with a minor in gender and women's studies at the University of Illinois. Chin is the Founding Artistic Director of

Cattywampus Dance, based in Chicago, Illinois. Cattywampus Dance presents evening-length works, performs lecture demonstrations for students in the Chicago Public School system, and has provided professional-level open company classes for the community through their artist residency at Volta Performing Arts Center. Chin has been commissioned to make new works by Loyola University and the Tennessee Children's Dance Ensemble. Additionally, Chin has presented her work internationally at TicTac Arts Centre, Bates Dance Festival, Chicago Dance Month, White Wave Dance Festival, and the North Carolina Dance Alliance, among others. She has performed professionally with the Coincidentals, Ascendance Dance, Sara Tourek, and Jason Aryeh.



**Harper Clark** (Dancer) is a dancer and choreographer originally from Bettendorf, Iowa. She is in her first year at University of Illinois, pursuing her Bachelor of Fine Arts in dance with minors in business and psychology. She received training at Belle Academy of

Dance where she choreographed, taught, and trained in styles such as ballet, pointe, tap, jazz, modern, and hip-hop. Now, Dance at Illinois has expanded her knowledge to include styles such as improvisation, African diasporic forms, and additional modern techniques. Throughout high school, Harper was very lucky to have the opportunity to teach intermediate tap, intermediate jazz, advanced jazz, and beginning modern at her studio. Teaching dance is truly what sparked her passion to pursue dance in college. During her first semester at the University of Illinois, Harper appeared in works by Alfonso Cervera and Melanie DuBois. The dance department awarded her the Larry Award, a scholarship for overall excellence in a first year student.



**Prishina Coleman** (Dancer) is from the south side of Chicago, Illinois, where she grew up dancing in church. She trained at the Chicago High School for the Arts and enjoys African, liturgical, modern, house, hip-hop, and commercial dance forms. Prishina taught dance in

a few elementary schools while in high school. Before coming to the University of Illinois, she started a dance club at Truman College. Prishina presented her senior thesis choreography in the senior dance concert last December and is a BFA candidate in the Department of Dance. Upon graduation in May, she wants to continue dancing,

teaching, and pursuing professional teaching certification in the Umfundalai African dance technique.



**Kennedy Cowan** (Dancer) is a versatile dancer and educator from Vallejo, California. Her early training has been influenced by jazz, Broadway, and competition dance styles. She trained with Reginald Ray Savage at the Oakland School for the Arts, where she studied

ballet, modern, and improvisation. By the end of her high school career, she had danced professionally with the Savage Jazz Dance Company and received multiple scholarships, including the Joffrey Ballet New York Summer Intensive scholarship as well as the University of Illinois Talented Student and Issa scholarships. Kennedy graduated from the University of Illinois Department of Dance with a Bachelor of Fine Arts, a 200-hour yoga teacher certification, and the William McClellan outstanding performance and choreography award. During her time at Illinois, she worked with choreographers such as Donald Byrd, Dr. C. Kemal Nance, Endalyn Taylor, Linda Lehovc, Renata Sheppard, and John Toenjes. Kennedy is dancing professionally in Las Vegas, Nevada, where she also teaches yoga and dance classes.



**Juliann Craft** (Dancer) is a third-year undergraduate student working toward a BFA in dance from the University of Illinois Urbana-Champaign. She is a passionate dancer and creator with a background in competitive dance around the Chicagoland area under the

direction of award-winning studio owner and renowned IHSA judge Lynn Gelatka. Since



beginning her higher education with Dance at Illinois, she has found a niche within contemporary and modern dance styles, and also the mind and body conditioning practice of Pilates. Juliann has been a part of mainstage works by Bevara Anderson, Tere O'Connor, Sarah Marks Mininsohn, and Ty Lewis. In addition to mainstage performances, she continues to work with fourth-year undergraduate students for their thesis showcases and other graduate students within process projects for their theses and research. She has attended intensives at Grand Rapids Ballet in Michigan and Steps on Broadway in New York City. During school breaks, you can find her substitute teaching at her home studio for all ages. She aspires to have a long career in performance, choreography, and pedagogy.



**Roxane D'Orléans Juste** (Dancer) was born in Canada and is of Haitian descent. Hailed for her technical and musical versatility she was awarded the New York Bessie Award for Outstanding Sustained Achievement and Canada's prestigious Le Prix

Jacqueline Lemieux. D'Orléans Juste performed and taught worldwide with the Eleo Pomare Dance Company, the Annabelle Gamson Dance Solos, the Limón Dance Company (1983-2016), and since 2018 has performed in works by renowned choreographers Sara Hook, Jennifer Monson, Rebecca Netti-Fiol, and David Parker. She founded and toured En solo dance concerts, a platform for her own choreography and that of rarely seen works such as the dances of Daniel Nagrin, Susanne Linke, Dianne McIntyre, and Donald McKayle. She is the choreographer in residence for the Fundación Contemporánea Corearte in Caracas, Venezuela, and serves as co-chair of its Executive Board. D'Orléans Juste earned an MFA in dance from the University of Illinois Urbana-Champaign where she is honored to serve as associate professor of dance.



**Jaymes Crowder-Acres** (Dancer), originally from Chicago, is a current third-year BFA candidate in dance at the University of Illinois. His dance career began shortly before age 17 with a repertoire that has expanded to include house, jazz, Umfundalai, hip

hop, modern, and ballet techniques among other contemporary practices. Since debuting at Illinois, he's had the honor of performing in works by Bevara Anderson and Prishina Coleman as well as Bessie award winners Tere O'Conner, and Roxane D'Orleans Juste, in addition to debuting his first two works simultaneously in 2022. He serves as a department intern and student board representative, black advocacy team board member, mentoring program co-leader, and counselor for the high school summer intensive. Additionally, he's become active in the street dance battle scene under the alias Echo Enigma and is a member of the Wrapsody Dance Company on campus.



**Khiari (Kai) Everett** was born in Chicago, Illinois. He has trained in two companies, Mayfair Arts Center(2012-2014) and Red Clay Dance Co.(2019). He has used dance outside of training in multiple community events to promote growth, love, cooperation with police,

etc. Everett is an energetic hip-hop dancer who plans to be a performer and an educator. His overall goal is to continue the spread of dancing in a loving/growing community.



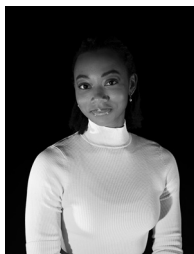
**Lily Freebery** (Dancer) is a first-year student pursuing a BFA in dance at the University of Illinois Urbana-Champaign. She studied dance at the Academy of Dance Arts in Warrenville, Illinois from the age of six under the direction of Sherry Moray and Ricky Ruiz.

Lily has studied in a variety of styles such as ballet, tap, jazz, contemporary, musical theater, hip hop, and modern. She most recently made her Krannert Center debut in Alfonso Cervera's piece last semester.



**Elsa Gaston** (Dancer) is a dancer, choreographer, and collaborator originally from Indianapolis, Indiana. She is pursuing her BFA in dance and a minor in philosophy at the University of Illinois Urbana-Champaign. While studying dance at the University of

Illinois, Elsa has performed in works by Endalyn Taylor, Roxane D'Orléans Juste, Jacob Henss, Cynthia Oliver, Jennifer Monson, and Anna Peretz Rogovoy. Over her years at Illinois, she has been awarded the Talented Student Tuition Award and Dance scholarships. Elsa is an inductee of the Fine and Applied Arts James Scholar Honors Program at the University of Illinois. During her time at Illinois, she has developed her choreographic voice, and has made works that center philosophical ideas, along with interpersonal and personal relationships. Her choreography is shaped by improvisation, partnering, and daily life. She has also had the pleasures of attending summer intensives such as American Dance Festival, Bates Dance Festival, and the David Dorfman Summer Intensive.



**Jordyn Gibson** (Dancer) is originally from Louisville, Kentucky. Gibson has been actively engaged in dance for 17 years and continues to train in ballet, modern, and Africanist forms. Gibson has performed works by Endalyn Taylor, Donald Byrd, Bevara Anderson,

Abby Williams Chin, Paige Cunningham-Calderella, and Alex Kinard. She also has attended summer programs such as the professional division of the Alvin Ailey American Dance Theatre, American Dance Festival, and Hubbard Street Dance Chicago. A leader in her community, Jordyn is a founding member of the Dance Department's Black Advocacy Team, a teaching assistant for the College of FAA, a mentor, and an inductee of the James Scholar Honors program. Jordyn will earn her BFA in dance from the University of Illinois Urbana-Champaign in May 2023, where she was awarded the University YMCA Bailey Scholars award, Delta Sigma theta sorority LAC Fortitude scholarship, Louisville NAACP Scholarship, and multiple dance department scholarships.



**Adanya Gilmore** (Dancer) is a movement-based artist and performer. Born and raised partially in D.C., partially in the Midwest, they consider themselves always in transit, or a drifter. The beginning of her career and her love for dance was cultivated by just a few of

her teachers Sandra Fortune-Green, Devi C. Ramey, and Brandye Lee at the Jones-Haywood Dance School. She graduated cum laude from Beloit College in 2021 with a BA in theatre and dance. Now as an MFA candidate and teaching assistant at the University of Illinois Urbana-

Champaign, her current work focuses on the gender experiences of Black people, particularly Black femmes and their hopes, dreams, and creativity. She is a recipient of Humanities Research Institute's Inaugural Interseminars Fellowship. As a Fellow, she hopes to integrate her work into larger community spaces, and make dances that give her joy.



**Noa Greenfeld** (Dancer) is a valuable part of her community as a dancer, teacher, choreographer. She attends the University of Illinois, where she will receive her BFA in dance with a minor in recreation, sport, and tourism and her 200-hour yoga certification in May 2023. Noa is

a James Honors Scholar; the events coordinator for Block I, the football student athletic board; a Dance at Illinois student board representative; and a Fine and Applied Arts Ambassador. She has performed in works for Sara Hook, Tere O'Connor, Roxane D'Orléans Juste, Sarah Marks Mininsohn, and Anna Peretz Rogovoy. Closer to her hometown of Elgin, Illinois, she is a mission ambassador for Dancing for Dancers, a Chicago-based organization that provides scholarships for dancers. She became involved with the organization in 2021 after receiving two scholarships. Noa has taught dance since 2019 at Dixon Dance Academy, and Streamwood Park District among other studios in the Chicagoland area.



**Kate Henderson** (Dancer) is a dancer and performer pursuing a BFA in dance and a minor in anthropology at the University of Illinois Urbana-Champaign. Her love for movement started at a young age as she grew up in Edwardsville, Illinois.

Henderson's passion toward dance flourished during her dance training as she learned styles such as modern, ballet, tap, jazz, and hip-hop. When she arrived in Urbana, her dance training expanded to include improvisation, African diasporic dance forms, and other modern techniques. During her time at the University of Illinois, she has been able to cultivate her own artistic style. Her interest in the body-mind connection led her to pursue becoming a certified yoga instructor. Henderson has been awarded the Bates Scholarship, the Courtney B. Kellogg award, the Undergraduate Travel award, and the Talented Student award twice. She has had the privilege of performing in works by Endalyn Taylor, Tere O'Connor, Jacob Henss, and Abby Williams Chin.



**Jacob Henss** (Dancer) (he/him) is a dancer, choreographer, and teacher and holds positions as an adjunct faculty member at Millikin University and space coordinator/lecturer for Dance at Illinois at the University of Illinois Urbana-Champaign. He is a

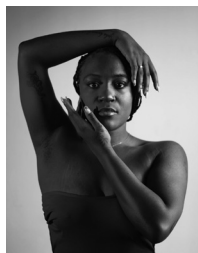
graduate with an MFA in dance from the University of Illinois (2019–22). He is also a graduate of Webster University (2013–17) with a BA in dance and music. Henss has performed with the Modern American Dance Company (MADCO), located in St. Louis, Missouri, where he was a MADCO2 founding member (2017–18) and later an apprentice for the main company (2018–19). Post undergraduate graduation, he has become a producer for his own work and that of others in the St. Louis area. Henss has been fortunate to work with such choreographers in his career as Sara Hook, Tere O'Connor, Jennifer Monson, Roxane D'Orléans Juste, Rebecca Nettl-Fiol, David Parker, Omri

Drumlevich (resetting a work by Ohad Naharin), Nejla Yatkis, Michael Uthoff, Rachel Rizzuto, Elliot Reza Emadian, and Kayt MacMaster.



**Jade Katch** (Dancer) is a Central Illinois-based dancer, choreographer, and teacher. She previously trained and currently teaches dance at the Urbana Fine Arts Center in Urbana, Illinois. Her choreographic work researches the roles of edited narrative

and media in dance performance. Katch will receive her Bachelor of Fine Arts in dance at the University of Illinois Urbana Champaign in May 2023. During her time at the University of Illinois, Katch has studied contemporary modern, ballet, improvisation, and African diasporic dance. She has performed in works by Endalyn Taylor, Tere O'Connor, Donald Byrd, and Ty Lewis as well as in her own choreography for Fall Studio Dance 2021 and her senior thesis dance concert, *Intertwined Frequencies*, in 2022. In addition to performing, she practices yoga for which she will receive her 200-hour teacher certification in May 2023.



**Nia Khan** (Dancer), a Chicago native, is a 2022 graduate of the Department of Dance at the University of Illinois Urbana-Champaign. She trains in ballet, modern, jazz, contemporary, tap, hip-hop, and West African forms. Nia has attended the Joffrey Ballet

Summer Dance Intensive, the Strobel Excelon Step-Up scholarship program, and the Debbie Allen Los Angeles Summer Dance Intensive. She also performed *Women Gather (1990)* at the American Dance Festival in Durham, North Carolina in a tribute to the late Dr. Kariamu Welsh. She has performed choreographies by

Darrell Moultrie, Alfred Dove, Endalyn Taylor, Rahiem A. White, Ohad Naharin, Michael Smith, and Luis Vazquez. Nia is a proud member of Alpha Kappa Alpha Sorority, Inc. Gamma Chapter and a 200-hour certified yoga teacher through the Department of Dance. She works with the Joffrey Ballet as the Communications & Logistics Coordinator in the Joffrey Academy of Dance and is also a part of the 2023 M'Shinga Wuti training cohort to teach recreational Umfundalai. She is currently obtaining her master's in management from the Gies College of Business at the University of Illinois.



**Yuno Kimura** (Dancer) was born and raised in Tokyo, Japan. Yuno started training at age two, taking ballet classes in a local studio. After she entered elementary school, she auditioned at the Tokyo Ballet and trained there until she moved to Chicago at age

10. She trained at the Faubourg School of Ballet after moving to the States, where she got to train in ballet, modern, contemporary, hip-hop, and jazz styles. During these years, Yuno performed with the Joffrey Ballet *Nutcracker* and the Moscow Ballet *Nutcracker* and did modeling work for dance stores. After entering high school, she knew she wanted to pursue dance in the future and trained professionally at A&A Ballet, which has been named a 9 YAGP Outstanding School. She received YAGP 1st place in Group Contemporary and performed *The Art Deco Nutcracker* for three years. Now Yuno is sophomore BFA candidate in dance at the University of Illinois Urbana-Champaign. Yuno is learning modern choreographic process, improvisation, teaching dance, and kinesiology at the university. She performed in November Dance and Senior Thesis during her first two

years. Yuno has also been on the school's hip-hop dance team, 2XS, and has performed at the University of Michigan.



**Alexandria "Alex" Kinard**

(Dancer) holds a Bachelor of Fine Arts degree in dance from the University of Illinois Urbana- Champaign. During her time at Illinois, she has performed in works by Donald Byrd, Endalyn Taylor, Dr. C.

Kemal Nance, Linda Lehovc,

Danzel Thompson Stout, and Bevara Anderson. Alex was a part of the original dance cast of August Wilson's *Gem of the Ocean*, presented in 2020. She was the first recipient of the Aaron R. White scholarship in the Department of Dance as well as a mentee in the Camille A. Brown Mentorship Program in 2021. In her hometown of Louisville, Kentucky, she graduated from the Youth Performing Arts School, where she trained in ballet, pointe, modern, jazz, contemporary, Africanist forms, and hip-hop. She attended the Kentucky Governor's School for the Arts (2016), the Alvin Ailey Summer Dance Intensive (2017), the Mark Morris Summer Dance Intensive (2019), the David Parsons Summer Dance Intensive (2021), was a 2022 Parsons Dance Company apprentice, and currently dances in Dayton Contemporary Dance Company 2. She has also obtained a 200-hour yoga teacher certification and teaches at various studios throughout the Louisville area. Alex is a proud member of the Nu Delta chapter of Zeta Phi Beta Sorority, Inc.



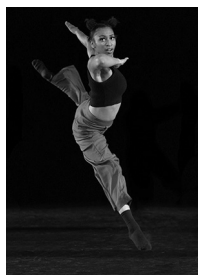
**Haley Krause** (Dancer) is a Chicago-based dancer and choreographer, currently pursuing her BFA in dance along with a minor in media and cinema studies at the University of Illinois Urbana-Champaign. Krause has trained,

performed, and competed in hip-hop, ballet, jazz, and contemporary since age six, and began choreographing in high school. Her choreographic debut, entitled *They Were Wrong*, was chosen to represent Evanston Township High School at the IHSA Dance festival in 2018 followed by her work *Somebody to You* in 2019. She went on to spend her senior year training at Visceral Dance Chicago under Nick Pupillo and his renowned faculty before starting undergrad in 2020. Since then, she has expanded her training to include modern, house, and Umfundalai, and is working to cultivate her artistic voice through choreography and videography. Krause has performed in works by Bevara Anderson, Anna Sapozhnikov, Jakki Kalogridis, and several undergraduates, and has worked with Dr. C. Kemal Nance and Laura Chiaramonte. She has also represented her class on the Dance at Illinois Student Board since 2020 and interned for the program under Anna Sapozhnikov since 2019. After undergrad, Krause plans on dancing professionally and expanding her choreographic career through multimedia exploration.

**Natalie Kunsemiller** (Dancer) has been dancing for 14 years and is a DanceStation alumni and previous member of the State Street Dance Company, both under the direction of Elizabeth Conway. While at DanceStation, Natalie danced the roles of Rapunzel in *Rapunzel*; Clara, Arabian, Dew Drop, and Sugarplum in *The Nutcracker*, and Titania in *A Midsummer Night's Dream*. She also studied the Cecchetti method of ballet and earned her advanced professional certificate (grade VII). She is grateful to have had opportunities for training in St. Louis, Chicago, Michigan, and Canada. Natalie is currently a junior at the University of Illinois Urbana-Champaign, pursuing a Bachelor of Fine Arts in dance. She performed in November Dance 2021 in the works *Untitled (Ode to a New Atlantis)* by Jakki Kalogridis and *Love* by Donald Byrd. She



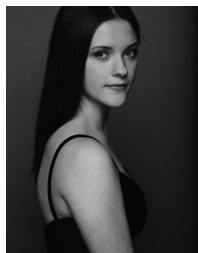
also performed in the piece *Merrylynn's Prayer* by Kennedy Cowan in May 2022, and most recently in *Mi Ser* by Jasmine Chavez in December 2022.



### **Alana Sahara McKeever Larry**

(Dancer) began training as a dancer at 10 and began touring with Homer Bryant's Hiplet Company at 15. At 18, Alana became the youngest member of Noumenon Dance Ensemble. Alana has performed in Paris in designer Giambattista's Fashion Week

Paris Show, Hong Kong in the Official International Chinese New Year Night Parade, the West Indies, and around the United States, including at the TedEx San Francisco Conference. Alana is a junior at University of Illinois Urbana-Champaign pursuing a Bachelor of Fine Arts in dance.



**Anna Lillig** (Dancer) is a sophomore BFA student in the Dance at Illinois program and a business minor. Prior to Dance at Illinois, Anna trained at numerous studios across the world including Alive Danceworks in Calgary,

Canada; Kimberley Woodger Dance Academy in Brisbane, Australia; and most recently Fort Bend Academy of Dance in Sugar Land, Texas. Anna was also principal dancer in the BalletForte pre-professional company. As an emerging choreographer, Anna earned a spot for her piece *Dysperception* in RDA Southwest's emerging show in both 2020 and 2021. During her first two years at the university, Anna performed in Anna Sapozhnikov's *Svad'ba*, Jakki Kalogridis' *Untitled (Ode to a New Atlantis)*, and most recently Laura Chiaramonte's *Resilience Rebounded*. She was also awarded the Jan Erkert

leadership award for her work as president of the Dance at Illinois student board.



**Sojung Esther Lim** (Dancer) comes from South Korea.

Sojung is currently an MFA candidate in dance (class of 2024). Her work has focused on dance theatre, translation, and storytelling in dance inspired by various sources and materials from historical events, social

justice, films, and personal history. Throughout her diverse dance journey living in multiple places, Sojung continually investigates a sense of belonging, an essence of emotion and Korean identity in contemporary performance. Sojung has a BA in dance from the University of Washington, Seattle, and is actively involved with the Seattle, Champaign-Urbana, and South Korea dance communities. She premiered *Two Chairs* at Dance at Illinois' October Dance 2022 and presented at ACDA East-Central at Ohio University in March 2023. Sojung has also explored issues of diversity and studied theatre production and creative writing at the University of London in England.



**Kato Lindholm** (Dancer) is a ballroom dancer who has competed in all five styles of ballroom dancing during his career. He is a four-time Swedish National Champion, a US National and World professional ballroom finalist in American Smooth Division, and

winner of over thirty professional titles. He has co-choreographed and performed as a special guest performer in several Krannert Center for the Performing Arts productions, including *Tangos for Jupiter* for Krannert Center's 50th Anniversary. Kato is a fellow with the United

States Terpsichore Association. He is the coach of the Illini Dancesport Team at University of Illinois Urbana-Champaign.

**Genesis Medious** (Dancer) is a third-year dance major and business minor at the University of Illinois Urbana-Champaign. Genesis is a well-rounded industrious student who commits to excellence and scholastic achievement. During her years in the Department of Dance, she has studied numerous dance techniques including Umfundalai, Cunningham, and house. She has also received training and experience in assistant teaching and choreography. Genesis serves as head choreographer, community service chair, and event planner for several black organizations on campus. She exposes her passion for choreography and performance through her leadership of Wrapsody Dance Company, where she introduces its members to new styles and helps young, inspired dancers like herself to express their love for dance.



**Anne Morgan** (Dancer) is a dancer and choreographer from St. Louis, Missouri. She will earn a Bachelor of Arts in political science, a Bachelor of Arts in dance, and a minor in psychology from the University of Illinois Urbana-Champaign in May 2023. Anne trained at

Dimensions Dance Center where she performed, choreographed, and trained in styles such as ballet, jazz, tap, hip-hop, and contemporary. During her time at the University of Illinois, she has performed in works by Endalyn Taylor, Abby Williams Chin, Kayt McMaster, Sarah Mininsohn, and fellow undergraduate students. Anne has been awarded the Lydia E. Parker Bates and Dance Talented Student scholarships from Dance at Illinois as well as the Graham Civic Leadership Award from the Department of Political Science.

After graduation, Anne hopes to continue her education through graduate school while staying connected to the dance community.



**Jackie O'Brochta** (Dancer) is a second year BA dance and BS kinesiology dual degree student at the University of Illinois Urbana-Champaign. During her time at the University of Illinois, she has been cast in several senior thesis pieces and has worked

closely with faculty and graduate students. Jackie is currently a James Scholar for the college of Fine and Applied Arts and a recipient of the Talented Student Scholarship from the dance department. Most recently, she has traveled to Chicago to help assist the U of I undergraduate dance auditions. Prior to coming to U of I, Jackie was a company member at the Academy of Dance Arts and attended various intensives including Hubbard Street Dance Chicago. She is an executive member of Kappa Kappa Gamma and is involved in a number of organizations on campus.

**Claire Rineberg** (Dancer) has been dancing for over 16 years and is a DanceStation alumni and previous member of the State Street Dance Company, both under the direction of Elizabeth Conway. While at DanceStation, Claire danced the roles of Alice in *Alice in Wonderland*, the Snow Queen in *The Nutcracker*, and Cinderella in *Cinderella*. She also studied the Cecchetti method of ballet and earned her advanced professional certificate (grade VII). Claire was a semi-finalist in the 2021 Fox Performing Arts St. Louis Teen Talent Competition. She is thankful for the opportunity to have trained in Nashville, Miami, New York City, Michigan, and Canada. Claire is currently a sophomore at the University of Illinois Urbana-Champaign

pursuing a Bachelor of Fine Arts in dance. Claire performed in November Dance 2021 at the University of Illinois in the piece *Untitled (Ode to a New Atlantis)* choreographed by Jakkī Kalogridis. More recently, Claire has performed in October 2022 in the piece *Dick and Janes*, choreographed by Sara Hook; and in January 2023 in the piece *Resilience Rebounded*, choreographed by Laura Chiaramonte.



**Rachel Rizzuto** (Dancer) is a choreographer, performer, teacher, and dance writer. For the last six Valentine's Days, she has self-produced *Love Sucks*, a perennially-changing dance theatre work for a large cast that utilizes pop music, dance, song, and text to illustrate the inescapable heartache that accompanies falling in and out—mostly out—of love. Her most recent evening-length work, *I'm Ally*, was produced at the Krannert Center for the Performing Arts and reexamined the beloved 1997 television show *Ally McBeal* via a critical, feminist lens. Rizzuto's work has also been presented in St. Louis and Kalamazoo. As a performer, she has danced for Jennifer Monson, Sara Hook, Rebecca Nettel-Fiol, Tere O'Connor, Renata Sheppard, and Elliot Reza Emadian. From 2009–2018, she was a member of the Brooklyn-based company Mari Meade Dance Collective/MMDC. Rizzuto is an assistant teaching professor at the University of Illinois Urbana-Champaign and a contributing writer for *Dance Magazine*. She served as an editor for *Dance Teacher* magazine from 2013–18. Rizzuto earned her MFA in dance from the University of Illinois in 2021. She graduated from the University of Southern Mississippi with a BFA in dance and a BA in English.

**Isabella Saldaña** (Dancer) is a dancer and choreographer from Lincolnwood, Illinois. She

is pursuing her Bachelor of Fine Arts in dance as well as a pre-physical therapy track at the University of Illinois Urbana-Champaign. Isabella has trained in numerous dance styles for 18 years. At the University of Illinois, Isabella continues to train and choreograph in techniques such as ballet, modern, Umfundalai, contemporary, and ballroom. She has performed in works by Bevara Anderson, Abby Williams Chin, and Jasmine Chavez. Isabella has worked in collaboration with Dr. Cynthia Oliver, Ty Lewis, Anna Peretz Rogovoy, and fellow undergraduate students. She has been awarded the Aaron R. White, Lydia E. Parker Bates, and Dance Talented Student scholarships from Dance at Illinois and is an inductee of the James Scholar Honors program. After graduation, she will continue her dance and choreographic journey prior to earning her DPT. She hopes to eventually become a physical therapist specializing in dancers.

**Aliah Teclaw** (Dancer) is a choreographer, dancer, actress, and singer from Joliet, Illinois. She will graduate from the University of Illinois Urbana-Champaign, where she will receive her BFA in dance as well as her yoga certification in May 2023. During her time in school, she has worked with dance artists such as Tere O'Connor, Jacob Henss, Nia Khan, Sarah Marks Minisohn, Kayt McMaster, Ty Lewis, and Elliot Reza Emadian. In addition to her performances at the University of Illinois, she has participated in dance and theatre summer programs such as the David Dorfman Summer Intensive and Second City Comedy Camp. Her choreography has been presented throughout Illinois, with credits in Chicago with Still Inspired(?) Dance Company and in Urbana-Champaign through her collaboration in musicals such as *Shrek: The Musical*, *The Addams Family*, and *Amélie the Musical*. In addition to her dance performances, she also appeared in musicals and plays such as *Cabaret* and *The Merchant*



of Venice. Her current research is based within the theatrical arts, exploring what it means to connect abstract narratives to audiences through postmodern movement practices.



**Alex Tecza** (Dancer) spent 30 years of his career as a competitive ballroom dancer and teacher. His achievements include titles of Professional US National and World finalist; World Masters runner-up; and winner of over 30 championships in American

Smooth, International Standard, and Showdance divisions. In his effort to grow as an artist, Alex continues to expand his dance and performance vocabulary into other forms and techniques. He collaborated with other dancers, musicians, visual artists, and filmmakers to create performance art that melds all types of media with dance. His collaboration works were presented in several venues and festivals, including Krannert Center for the Performing Arts, the Ailey Citigroup Theater, Ruth Page Center for the Arts, and many others. Aside from competing and performing, Alex is also a certified teacher of the Alexander technique. He maintains his private practice as well as co-coaches Illini Dancesport team at the University of Illinois. He also holds a fellow level of teaching certification with the US Terpsichore Association.

**Damiyah Williams** (Dancer) took her first ballet class when she was six at Bret Harte Elementary School through an after-school program sponsored by the Hyde Park School of Dance. In middle school, through that same program, she was trained in jazz, hip-hop, and lyrical and was also trained in African through a separate program. She then attended King College Prep where she became a majorette, gained the skill of baton twirling, and got her first dance leadership

position as captain during her junior and senior year. Also during her junior and senior year, she learned soca and cha-cha through dance class. After she graduated, she participated in an After School Matters program that introduced her to bachata, salsa, and contemporary. She takes pride in her TV appearances such as Chance The Rapper's 2020 All Star Game Halftime Show and her participation in Chicago's annual Bud Billiken parade in 2018, 2019, and 2021. She is now pursuing a BFA in dance and has been the captain of Hipnotic Dance team on campus since her second semester of her first year.



**Kennedy Willson** (Dancer) is a dancer, performer, and violinist from Louisville, Kentucky. Originally a ballet dancer from the age of three, she later attended the Youth Performing Arts School of duPont Manual High School, where she picked up modern and contemporary

techniques. During her high school years, she also danced at the University of Louisville Dance Academy where she performed in *The Nutcracker*, Spring Gala, and the yearly Lecture Demonstration. Currently, Kennedy is pursuing a BFA in dance with a minor in Spanish at the University of Illinois Urbana-Champaign. While attending the U of I, Kennedy has performed in works choreographed by Bevara Anderson, Faith Brown, Nia Khan, Kennedy Cowan, Roxane D'Orléans Juste, and Laura Chiaramonte. She has been a member of Wrapsody Dance Company since 2021.

**Aidan Gardner** (Sound Designer) is pursuing a BFA in sound design & technology at the University of Illinois. His Illinois Theatre credits include *A Little Night Music* (Assistant Designer and Engineer) and March Dance 2022 (Assistant Engineer). Aidan is also the president of

Illini Student Musicals, a student-run 501(c)3 organization dedicated to providing musical theatre opportunities to students of all majors. In his free time, Aidan is the lead sound technician at historic Foellinger Auditorium located on the main quad.



**Cody Jensen** (Composer and Musician, *Haba Na Haba Hujaza Kibaba*) is a touring musician who has found a home making music for dance: playing classes for brilliant dance educators and composing for choreographers. He has specifically forged connections

working with C. Kemal Nance, Cynthia Oliver, Angie Pittman, and Alfonso Cervera.

**Robert Kaylor** (Lighting Designer) is a first year MFA lighting student from Colorado Springs, Colorado. Robbie received his BA in theatre arts from the University of Northern Colorado with a minor in French. Robbie's previous design credits include Sarah Ruhl's *Eurydice* in the Norton Theater at UNC and William Shakespeare's *Macbeth* in the Garden Theater at UNC. When not in a performance space, Robbie can be found riding his bicycle around Champaign-Urbana.

**Eme Ospina Lopez** (Media Designer) (they/ them) is an artist and projectionist born and raised in Bogotá, Colombia. They are currently a fourth-year MFA candidate in media design at the University of Illinois Urbana-Champaign. Eme is a passionate collaborator who enjoys trying unexpected approaches in all forms of performance and the crafts of videography. As a member of La Compañía Estable since 2015 and as an independent video artist, they have been part of the production of the operas *The Magic Flute*, *Candide*, *Dido and Aeneas*, *María*

*de Buenos Aires*, *Florencia en el Amazonas* and *Tosca*. In music and dance, they have collaborated with the Cimarrón Joropo Ensemble to create their touring live show, and with choreographer Roxane D'Orleans Juste for her dance *Délivrance*. At the Krannert Center for the Performing Arts, Eme has designed for *Pshitter! A Drinking Song for the Year of Our Lord 2020*, *Great Scenes from American Kitchen Sink Theatre*, the musical *Fun Home*, *The Neverland* by Madeline Sayet, and most recently *The Joy of Regathering*.

**Kaitlyn N. Meegan** (Production Stage Manager) is a second-year MFA stage management student originally from Westfield, New York. She received a BA in theatre arts and a BS in communication-media management from the State University of New York at Fredonia. Her credits with the University of Illinois include stage manager for *Urinetown* (Illinois Theatre), stage manager for *Carnaval!* (Lyric Theatre @ Illinois), assistant stage manager for *Sweat* (Illinois Theatre), and assistant stage manager for *Native Gardens* (Illinois Theatre). Most recent credits outside the university include assistant stage manager for *Nutcracker! Magic of Christmas Ballet* (national tour).

**Taylor Pfenning** (Costume Coordinator) is a fourth-year costume design graduate student, originally hailing from the northern suburbs before bouncing to and from New York City, where she studied acting at New York University's Tisch School of the Arts. Taylor has previously designed *Police Deaf Near Far*, *Origin Story*, and *Le nozze di Figaro* for the University of Illinois; *Bad F\*\*\*ing Hamlet* for Armory Free Theatre; and was most recently the assistant designer for *Choir Boy* at Steppenwolf Theatre Company. Taylor is in the process of creating *The Lady Jane Project*, a theatrical experience focusing on the life and short reign of England's oft-forgotten 9 Days Queen.

**Jack Pondelicek** (Sound Designer) is a junior pursuing his BFA in sound design and technology at the University of Illinois. Previous productions he has been apart of at the Krannert Center include *The Marriage of Figaro* (Assistant Engineer), *The Heist: A Theatrical Escape Room* (Sound Board Operator), and *Native Gardens* (Sound Board Operator). In his spare time, Jack enjoys playing guitar and piano, as well as listening to music.



**John Toenjes** (Music Composer, *In the Weeds*) is Professor, Music Director, and Co-Director of Undergraduate Education at the University of Illinois Department of Dance, and past president of the International Guild of Musicians in Dance. He has written over

30 scores for choreographers, including Lucas Hoving and Joe Goode. Since 2004, he has focused on producing computer-assisted interactive dances such as *Inventions Suite* (2008 Cleveland Ingenuity Festival), telematic dances such as *Timings: An Internet Dance* with dancers in Tokyo connected to live avatars, and smartphone-enhanced works such as *Kama Begata Nihilum*, featuring dancers carrying networked iPads and an audience AR app. In 2014 he established the Laboratory for Audience Interactive Technologies which has designed an app system for live performance called "Mosho." Dances that integrate Mosho include *Critical Mass* (2017), and *Alternate Reality* (2018). He now researches game structures for dance while creating a new VR dance adventure game called "Master Dancer."

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C. Kemal Nance

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Jack Pondelicek

## MEDIA 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.

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# DANCE AT ILLINOIS

THE DEPARTMENT OF DANCE AT THE UNIVERSITY OF 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 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.

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Contributions to Dance at Illinois can be made by visiting [dance.illinois.edu/about/support/give-to-dance](http://dance.illinois.edu/about/support/give-to-dance), or by check payable to University of Illinois Foundation/Department of Dance and sent to: University of Illinois Foundation, P.O. Box 734500, Chicago, IL 60673-4500"

For information on how to donate online:  
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## **MISSION**

The Virginia Theatre is an historic performing arts center and movie palace that hosts concerts, stage plays, dance, spoken word, children's events, films, comedy, private parties, corporate events, the Roger Ebert's Film Festival, meetings and more. Since 1921, the 1463-seat Virginia has been a Champaign-Urbana landmark, offering entertainment first as a vaudeville house, legitimate theatre, and movie house. Now fully restored, the Virginia is ideally positioned to resume its role as vibrant community center, active performance space, and bustling cinema!

The Champaign Park District, which owns and operates the Virginia Theatre, is here to connect you to a vibrant community of people and opportunities. Our mission is to enhance our community's quality of life through positive experiences in parks, recreation, and cultural arts.

## **FACILITY POLICIES**

Tickets are required for all ages, for all shows. One admission per ticket. Infant comp tickets may be made available to the public at select performances; please inquire with the Box Office prior to ordering tickets. Each show's presenter will determine age restrictions for entry, if applicable.

If your tickets are waiting for you at Will Call, please bring a photo ID with you.

In some cases, latecomers will be seated at the discretion of the production.

No cameras or recording devices allowed inside the theatre. Any exception to this policy will be announced at the performance as well as in-advance, when possible.

Weapons of any kind (including pepper spray or mace) are strictly prohibited inside the venue and

may result in ejection without refund.

There is no outside food or drink allowed inside the Virginia Theatre at any time.

Smoking is strictly prohibited in the Virginia Theatre.

For everyone's safety, the Virginia Theatre inspects all bags upon entry of the theatre. Please allow extra time for this process.

## **ACCESSIBILITY**

The newly-restored Virginia Theatre now includes transfer seating on both levels plus wheelchair-accessible seating on the auditorium's main floor. One companion seat is available per wheelchair seat.

The theatre is equipped with an elevator allowing access to the building's upstairs lobby and restrooms. Please note that the Virginia's mezzanine and upper balcony seating are still accessible only via stairs. The venue has also updated its public restrooms to be ADA-compliant.

Assisted listening devices are available upon request at no charge. A single earpiece bud, ear speaker, or neck loop may be used by patrons to enhance their enjoyment of films, spoken word events, and live performances. Devices may be obtained at the box office before the show. A credit card, driver's license, or other form of ID is required.

Sign Language interpretation can be made available for events, upon request. Please give a minimum of two weeks' notice to the box office.


For specific questions about assisted listening devices, accessible seating, or other accommodations, please call the box office at 217-356-9063.



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