



**STUDIODANCE 2025**  
**DANCE AT ILLINOIS**

Tere O'Connor, concert director  
Thursday-Saturday, March 6-8, at 7:30pm  
Studio Theatre

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# PROGRAM

## **STUDIODANCE 2025**

### **DANCE AT ILLINOIS**

Tere O'Connor, concert director

Thursday-Saturday, March 6-8, 2025, at 7:30pm

Studio Theatre

#### ***At Bay***

Jennifer Monson & Serouj Aprahamian

#### ***Entangled, or Adventures of Time Traveler in the Quantum World***

Alex Tecza

#### ***Social Fascia***

Maggie Segale

#### ***unhelpful spectacle***

e g condon & Nik Owens

*This production will be presented with no intermission.*

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# CONCERT DIRECTOR'S NOTE

Welcome to Studio Dance 2025.

There are many ways to engage dance as an art form, from telling stories to just being moved by music, or dancing socially in community. Tonight, we will witness the work of six choreographers whose ideas shape the contours of their dances through the alchemy that occurs when idea and action are absorbed into choreographic process.

In *At Bay*, we will experience an improvisational collaboration between two faculty members, Jennifer Monson and Serouj Aprahamian, whose movements, both on the body and through the space, are generated from shifting internal states. Alex Tecza offers a work allowing two unlikely subjects to act on each other as he places ballroom dance in direct contact with quantum physics in *Entangled, or Adventures of Time Traveler in the Quantum World*. Maggie

Segale's *Social Fascia* looks to the architecture of the Krannert Center to inspire a choreographic contemplation of social organization in response to the built environment. *unhelpful spectacle*, a collaborative duet by e g condon and Nik Owens, deciphers what it means for two different bodies to obsessively try and move with, between, and against one another.

I sincerely hope you enjoy this evening of thought-provoking dance.

Thanks again for coming out to see live dance and Happy Spring!

—Tere O'Connor, Concert Director

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# AT BAY

## CHOREOGRAPHERS/PERFORMERS

Jennifer Monson  
Serouj Aprahamian

## MUSICIAN

Jeff Kolar

## COSTUME COORDINATOR

KHetag Tsabolov

## HAIR AND MAKEUP SUPERVISOR

Paige Stewart-Rankins

## LIGHTING DESIGNER

Resa Fuller

## SOUND DESIGNER

Grace Aumiller

## MEDIA DESIGNER

Lili Federico

## STAGE MANAGER

Roan Milkie

## NOTES

Jennifer Monson and Serouj Aprahamian met at the University of Illinois Urbana-Champaign, where they have taught and danced together for the past three years. Together with their collaborator, Jeff Kolar, they explore unfamiliar corridors created between their experimental practices of post-modern dance, underground hip-hop, and electronic sound design, respectively. What unfolds is the unsaid and unarchived. Modes of being beyond permission and possibility.

## ACKNOWLEDGMENTS

Thank you to the Department of Dance at the University of Illinois Urbana-Champaign for making this collaboration possible and hosting early showings of our work. The feedback we received from Sara Hook, Tere O'Connor, Oluwadamilare (Dare) Ayorinde, Nik Owens, Maggie Segale, Lilah Leopold, Paige Cunningham Calderella, Joe Bowie, rebecca medina, Jennifer Miller, Kyle deCamp, and Roxane D'Orléans Juste was especially impactful. Thanks to the wonderful Level 21 Production team. And thank you also to Movement Research for hosting an early iteration of this collaboration in New York at Judson Memorial Church.

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# ENTANGLED, OR ADVENTURES OF TIME TRAVELER IN THE QUANTUM WORLD

## CHOREOGRAPHER/PERFORMER

Alex Tecza

## MUSIC

Stephen Taylor

## COSTUME DESIGNER

Olga Maslova

## COSTUME COORDINATOR

Robyn Farley

## HAIR AND MAKEUP SUPERVISOR

Paige Stewart-Rankins

## LIGHTING DESIGNER

Resa Fuller

## NOTES

*Entangled, or Adventures of Time Traveler in the Quantum World* is a solo dance piece choreographed and performed by a ballroom dance champion and scientist, Alex Tecza. Drawing inspiration from the absurdist opera *Black Square* and quantum physics phenomena, Tecza deconstructs the principles of ballroom partnering and reapplies them to connect with multiple copies of himself projected on screen. Trading roles, dancing together and apart, Tecza creates movement patterns resembling those of quantum particles observed experimentally in physics laboratories, thus giving the viewer both the glimpse to secrets of leading and following in a ballroom partnership, and interactions between particles in a quantum world.

## ACKNOWLEDGMENTS

Many thanks to all my collaborators and mentors: Steve Taylor for composing an original music score; John Boesche and Lili Federico for creating projections, which play an integral part in the piece; Smitha Vishveshwara for introducing me to the concepts of quantum mechanics, making sure I represent them accurately in my work, and allowing me to reference our collaborative piece *Quantum Entango*; Gina Lorenz for furthering my understanding of quantum mechanics through our inspiring discussions; Latrelle Bright for mentoring me in the art of storytelling; Nathan Gunn and the creators of the opera *Black Square* for permission to use one of the main characters from their work as a titular character for this piece; all my professors from the Department of Dance for helping me develop and improve my choreographic skills and allowing me the space to pursue my scientific interests outside of the program; the entire production crew who made this show possible; and Kato Lindholm, who acted as the Observer and the Voice of Reason in my creative process.

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# **SOCIAL FASCIA**

## **CHOREOGRAPHER**

Maggie Segale

## **COSTUME DESIGNER**

Robyn Farley

## **HAIR AND MAKEUP SUPERVISOR**

Paige Stewart-Rankins

## **LIGHTING DESIGNER**

Resa Fuller

## **SOUND DESIGNER**

Grace Aumiller

## **SET DESIGNER**

Byron Mrowiec

## **STAGE MANAGER**

Lulu Llewellyn

## **DANCERS**

Nawal Assougdam

Lilah Leopold

Tessa Olson

## **ACKNOWLEDGMENTS**

Thank you to the Dance at Illinois community and to the team at Krannert Center for the Performing Arts. Thank you to Jenny Bo and Morgan Steinman for participating in early stages of this choreographic process. Thank you to Tessa, Lilah, and Nawal.

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# UNHELPFUL SPECTACLE

## CHOREOGRAPHERS/PERFORMERS

e g condon  
Nik Owens

## MUSIC

Cody Jensen

## COSTUME COORDINATOR

KHetag Tsabolov

## HAIR AND MAKEUP SUPERVISOR

Paige Stewart-Rankins

## LIGHTING DESIGNER

Resa Fuller

## SOUND DESIGNER

Grace Aumiller

## MEDIA DESIGNER

Lili Federico

## STAGE MANAGER

Lulu Llewellyn

## UNDERSTUDY

Anna Lillig

## NOTES

*unhelpful spectacle*\* deciphers what it means for two different bodies to obsessively try and move with, between, and against one another. Through a physicality that vibrates between the gestural, the linear, and the abandoned, we navigate a relationship that is equal parts perplexing, necessary, and caring.

\*The term "unhelpful spectacle" is borrowed from Derek Jarman's 1993 film *Blue* (1993).

## ACKNOWLEDGMENTS

We want to thank Dance at Illinois and the team at Krannert Center for the Performing Arts for their support and dedication. To those who provided feedback along the way and those whose scholarly advice made this work possible, thank you for your guidance and time. Thank you to Cody Jensen for understanding and putting sound to the world we attempt to create, and to Anna Lillig for entering it with us.

# PROFILES



**Tere O'Connor** (Concert Director) is the Artistic Director of Tere O'Connor Dance. He has been making dances since 1983, created over 40 works for his company, and toured these throughout the United States, Europe, South America, Mexico, and Canada. He has created numerous commissioned works for other dance companies, including the Lyon Opera Ballet, White Oak Dance Project and solo works for Mikhail Baryshnikov and Jean Butler. O'Connor received a 2013 Doris Duke Performing Artist Award, is a 2009 United States Artist Rockefeller Fellow, and a 1993 Guggenheim Fellow among numerous other grants and awards. His work has been supported by the National Endowment for the Arts, New England Foundation for the Arts/National Dance Project, The MAP Fund, and many others. He has received three Bessies (New York Dance and Performance Awards). In October 2014, he was inducted into the American Academy of Arts and Sciences. An articulate and provocative educator, O'Connor has taught at festivals and universities around the globe for 25 years. He is a Center for Advanced Studies Professor of Dance at the University of Illinois Urbana-Champaign where he lives for one semester each year. O'Connor is an active participant in the New York dance community mentoring young artists, teaching, writing, and volunteering in various capacities.



**Serouj Aprahamian** (Choreographer/Performer) is Assistant Professor of Dance at the University of Illinois Urbana-Champaign and a seasoned practitioner of breaking, popping, and underground hip-hop dance styles. In 2002,

he helped produce a highly influential experimental dance video called *Detours* and, together with his group Style Elements Crew, has contributed to such cross-cutting concepts as threading, tracing, freeze framing, and mannequinism. Aprahamian is also the author of *The Birth of Breaking: Hip-Hop History from the Floor Up* (Bloomsbury 2023) and his scholarly writings have appeared in the *Journal of Black Studies*, *Dance Research Journal*, *IASPM Journal*, *The Oxford Handbook of Hip Hop Dance Studies* (Oxford University Press 2022) and *Power Moves: Dance, Culture, Politics* (Playwrights Canada Press 2025).



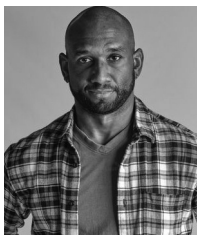
**e g condon** (Choreographer/Performer) is an interdisciplinary artist and researcher currently based in Illinois. They are currently a second-year MFA candidate in dance at the University of Illinois Urbana-Champaign. They hold a BFA in fine arts and a BA in dance from The New School. Their artwork and choreography have been presented throughout New York City and in print. They have had the pleasure of working in support of, among others, Ralph Lemon, Neil Greenberg, Yoshiko Chuma, Jennifer Monson/iLAND, Beth Gill, Michelle Boulé, Elizabeth Kendall, and Visual AIDS.



**Jennifer Monson** (Choreographer/Performer) explores experimental strategies in choreography, improvisation, and collaboration. Through multiyear creation processes, her works have investigated animal navigation and migration (*BIRD BRAIN*, 2000–2005); urban infrastructure (*iMAP/Ridgewood*



*Reservoir*, 2007); geological formations and watersheds (*The Mahomet Aquifer Project* and *SIP – sustained immersive process*, 2009–10); circadian rhythms (*bend the even*, 2018); and the impacts of hurricanes Maria and Sandy on the coasts of Manhattan, New York City and Puerto Rico (*Choreographies of Disaster* 2020–22). Her current project, *move thing* (2022–present), researches the movement of toxicity. Monson joined the faculty at Dance at Illinois in 2008. She was a Marsh Professor at Large at the University of Vermont from 2010–2016. In 2004, she founded iLAND—interdisciplinary Laboratory for Art Nature and Dance, an organization that supports collaborative, community-based programs in New York City. She has received numerous fellowships including from John Simon Guggenheim Foundation, Foundation for Contemporary Arts, New York Foundation for the Arts, and Illinois Arts Council, as well as a Doris Duke Impact Award. Her projects have been supported by the NEA, NYSCA, MAP Fund, Creative Capital, and New York City Department of Cultural Affairs, among others. She has received two NYC Dance and Performance Awards for *Sender* and *BIRD BRAIN*. Monson has on-going and artistically sustaining collaborations with Valerie Oliveiro, DD Dorvillier, Zeena Parkins, Jeff Kolar, Serouj Aprahamian, iki nakagawa, Jennifer Miller, and others.



**Nik Owens** (Choreographer/ Performer) is from Los Angeles, California and began his movement experience as a competitive gymnast for 15 years. He attended Wesleyan University, where he received a BA in dance and a certificate in environmental studies. Over the past 11 years, he lived in New York City, where he was a company member/collaborator with and performed works by Raja Kelly/The Feath3r Theory, Bryn Cohn and Artists, H el ene Simoneau Danse, The Bang Group,

Kayla Farrish-Decent Structures Arts, Dual Rivet, 10 Hairy Legs, Tiffany Mills Company, Kyle Marshall Choreography, and others. Currently, he works and performs with David Dorfman Dance. He has taught at institutions such as the University of Illinois Urbana-Champaign; Wesleyan University; Gibney Dance Center; Rivertown Dance Academy; Dancewave in Brooklyn, New York; and many others, and he has choreographed and presented several solos, most notably *The Right Kind*, which premiered at Wesleyan University in 2021. (photo: Edward Riddell)



**Alex Tecza** (Choreographer/ Performer) is a former elite professional ballroom dancer, winner of over thirty championship titles, and a certified Alexander Technique teacher (m.AmSAT). As an MFA candidate in dance at the

University of Illinois, Tecza investigates the applications of fundamental partnering principles in solo works. His choreographic themes are inspired by the world of quantum physics and philosophy. He choreographed several works for the Lyric Theatre @ Illinois. Aside from dancing, Alex holds a B.Sc. degree in microbiology from University of Illinois Urbana-Champaign.



**Maggie Segale** (Choreographer) is in her second year in the MFA program at University of Illinois Urbana-Champaign. Maggie graduated from The Juilliard School with a BFA in dance in 2014. Soon after, she won a fellowship for her

publication entitled *ArtFull*, on the topic of dance and self-image. Maggie earned a certificate in critical theory from Maumaus Independent Study Program in Lisbon, Portugal in 2021. Since 2016, Maggie has been a main collaborator of artist

Cally Spooner, working in art venues internationally including Centre Pompidou, King's College London, Centre for Contemporary Art Singapore, The New Museum, Art Institute of Chicago, and many others. She has also worked as a choreographer with artist Irena Haiduk, and as a dancer with David Parker's The Bang Group, Janis Brenner & Dancers, Helen Simoneau Danse, The Arias Company, and Pussy Riot. Since 2023, Maggie has been a co-director of The Sable Project, an off-grid artist residency in Vermont. She is a certified Gyrotonic instructor, and has been on faculty of The Putney School, Vermont and Irvington High School, New Jersey. She has worked as a guest lecturer at Università Iuav di Venezia, Italy and LaSalle College of the Arts, Singapore.

**Cody Jensen** (Composer) is a versatile multi-instrumentalist and composer based in Urbana, Illinois. With a bachelor's degree in percussion performance from the University of Illinois Urbana-Champaign, he has developed a deep musical understanding through both formal training and immersive cultural experiences. His performance career spans over a decade, with notable contributions to groups such as Bones Jugs, Chicago Farmer, and Alma Afrobeat Ensemble, in addition to extensive work in the Americana and world music scenes. In his role as Interim Music Director for Dance at Illinois, Jensen accompanies classes in a variety of techniques on an endless array of instruments and electronics. Jensen's compositional work for dance includes collaborations with renowned choreographers like Angie Pittman, Alfonso Cervera, and Oluko C. Kemal Nance and has been featured at venues like the Brooklyn Academy of Music, Roulette Intermedium, and the Chocolate Factory Theater.

**Jeff Kolar** (Composer/Performer) is a sound artist, composer, and founder of Radius, an experimental radio broadcast platform established

in 2010. His work, described as "wonderfully strange" (John Corbett) and "characteristically curious" (Marc Weidenbaum), activates sound in unconventional, temporary, and ephemeral ways. His solo and collaborative installations and performances often investigate the mundane sonic nuances of everyday electronic devices. His work has been exhibited internationally at the Smithsonian Museum, Museum of Arts and Design, CTM Festival for Adventurous Music (Berlin, Germany), Tsonami Festival de Arte Sonoro (Valparaíso, Chile), Radio Revolten Radio Art Festival (Halle/Salle, Germany), and reviewed in *The New York Times*, *The Wire Magazine*, *Red Bull Music Academy*, and more. He has ongoing collaborations with Anna Friz, Jennifer Monson, Zeena Parkins, jonCates, and NRRF Radio. <http://jeffkolar.us> @jeffkolar on socials



**Stephen Taylor** (Composer) composes music that explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include the quartet *Quark Shadows*, commissioned by the Chicago Symphony; and *Seven Memorials*, a 30-minute cycle for piano inspired by the work of Maya Lin, featured at Tanglewood in 2006 with pianist Gloria Cheng. *The Machine Awakes*, a CD of his orchestra, chamber, and electronic music, was released in 2010; and *Paradises Lost*, an opera based on a novella by Ursula K. Le Guin, received its Canadian premiere in 2013, conducted by the composer. In 2015, *The New York Times* called his piano work *Variations Ascending*, premiered by Ian Hobson, "persuasive and powerful." He was a 2014–15 Fellow of the Guggenheim Foundation. Taylor is a professor of

music at the University of Illinois Urbana-Champaign, where he lives with his spouse, artist Hua Nian. More information is at [stephenandrewtaylor.net](http://stephenandrewtaylor.net).



**Nawal Assougdam** (Dancer) is a dancer, performer, choreographer, and student. Originally from Aurora, Colorado, Nawal is a current senior pursuing a dual degree in dance and kinesiology. In her time at the University of Illinois Urbana-

Champaign, she has performed in main stage works by Roxane D'Orléans Juste, Laura Chiamonte, Adanya Gilmore, John Toenjes, and Jakki Kalogridis, as well as a number of student works. In the fall of 2023, Nawal Assougdam made her mainstage choreography debut when she premiered her work titled *Atay?* in *October Dance*. Nawal is a member of DAI's student board and an undergraduate student representative in the BA planning committee. In addition, she is one of the founding members of the makesmewanna art collective and serves as the treasurer.



**Lilah Leopold** (Dancer) thanks her family for teaching her a love of dance while listening to polka music on full blast and waiting for blueberry pancakes to flip in her grandparents' kitchen. Also in the mix were attending many Sally Silvers

dance performances in New York City, over a decade of painting training with Andrey Tamarchenko, and just enough time in the ballet studio with Elaine Kudo to instill tools for a lifelong art practice (case in point: Lilah has not been on a stage since college, but—TADA!—here she is again). She has instead been in dance classes and working on several languages while also roaming Arctic tundra, bayous, temperate rainforests, and prairielands to write a book about

art, land use, and the future of agriculture under the guise of writing a dissertation. Lilah holds a graduate minor in dance from Dance at Illinois and is currently a PhD candidate in art history and Petullo Fellow in the School of Art + Design at the University of Illinois Urbana-Champaign. It takes a village, and Lilah is eternally grateful for the eons of love and support from all the communities of which she's been a part.



**Anna Lillig** (Understudy/Dancer) is a senior BFA dance, business minor, and yoga teacher training student at the University of Illinois Urbana-Champaign. Anna is originally from Houston, Texas, but spent her childhood training abroad

in Canada and Australia. Before Dance at Illinois (DAI), she was a principal dancer in the pre-professional company BalletForte. Anna has held many leadership roles, including co-founder of the makesmewanna art collective, James Scholar, DAI Department Intern, teaching assistant for Dance Documentation (DANC 330), FAA 101 discussion leader, Bates Dance Festival Dance Documentation Intern, and DAI Student Board President. She has performed in numerous Dance at Illinois productions, most recently *February Dance*, in which she performed *Age*, choreographed by Paige Cunningham-Caldarella and Anna Rogovoy. During her time at DAI, Anna has received the Jan Erkert Leadership Award, the Dance Partner Undergraduate Project Award, and the Talented Student Tuition Award.



**Tessa Olson** (Dancer) is a dancer, maker, artist, and musician. They are a senior at the University of Illinois Urbana-Champaign working toward her BFA in dance. While there, she performed in works by Martha Graham, Tere O'Connor, Jakki

Kalogridis, Sojung Lim, and John Toenjes, as well as numerous undergraduate thesis works. They worked prominently with faculty members Sara Hook, Roxane D'Orléans Juste, Dr. Kemal Nance, and Alexandria Barbier. Tessa completed the Choreolab and Dance360 intensives with DanceWorks Chicago, the Hubbard Street CREATE Intensive, and held a work study position at Visceral Dance Center. Through those opportunities, they worked with choreographers Juel D. Lane, Hanna Bricton, Morgan Clune, Joseph Hernandez, and Matt Wenckowski. Tessa is also an avid choreographer and is so excited to premiere her sixth work at the U of I in October Dance 2024. They plan to pursue a dance and choreography career in Chicago after graduating.

**Resa Fuller** (Lighting Designer) is a first-year MFA lighting design and technology student. She received her BMus in vocal performance from Eastern Illinois University with a minor in theatre before relocating to Madison, Wisconsin, and working with various theatre companies in a variety of technical positions. She most recently served as the assistant lighting designer on *Oklahoma!* (Lyric Theatre @ Illinois). Previous lighting design credits include productions of *Twelfth Night* (StageQ Inc.), *Twilight Bowl* (Mercury Players Theater) *Act a Lady* (StageQ Inc.), *Pirates of Penzance* (Madison Savoyards), *A Grand Night for Singing* (Central Illinois Stage Company), *All in the Timing* (Eastern Illinois University Theater), as well as three years spent designing for StageQ Inc.'s annual CapitalQ Theatre Festival.

**Grace Aumiller** (Sound Designer) is a first-year sound design and technology MFA candidate. She received her BFA in design, technology and stage management from Missouri State University. Grace's previous design credits include *The Merry Wives of Windsor* (Pennsylvania Shakespeare Festival), *Mr. Burns: A Post Electric*

*Play* (Missouri State University), *Shakespeare in Love* (Missouri State University), the world premiere of *In Vain* (Missouri State University), the collegiate premiere of *Dreamland* (Missouri State University), and *A Chorus Line* (Missouri State University). She has spent the past two summers at Pennsylvania Shakespeare Festival first as their Lead Audio Engineer and most recently as Festival Sound Supervisor.

**Lili Federico** (Media Designer) is a third-year media design MFA candidate originally from Henderson, Nevada. She received her BA in theatre design and technology from Colorado State University, where she focused on digital media design and stage management. Lili's previous design credits include *Oklahoma!* (Lyric Theatre @ Illinois), *October Dance 2024* (Dance at Illinois), *Airness* (Illinois Theatre), *RENT* (Illinois Theatre), *City of Angels* (Lyric Theatre @ Illinois), and *October Dance 2022* (Dance at Illinois). Over the last few summers, Lili has had the opportunity to work on various operas including *The Righteous* (video technician, The Santa Fe Opera), *Bluebeard's Castle* (video programmer and engineer, Des Moines Metro Opera), *The Falling and The Rising* (video engineer, Des Moines Metro Opera), and *A Thousand Acres* (video apprentice, Des Moines Metro Opera).

**Lulu Llewellyn** (Stage Manager) is a sophomore BFA stage management student at the University of Illinois Urbana-Champaign. During their time at Krannert Center, they have worked as ASM on *LTI Showcase* (2024), *Airness*, and *February Dance* (2025). This fall semester she has been working closely with the events office in assisting putting on shows such as *Drinking Brecht* as well as other marquee and School of Music performances. Most recently, outside of Krannert Center, they have been the calling stage manager for Salt Creek Ballet's performance of *The Nutcracker*.

When not stage managing they can be found studying the blade, playing ttrpgs, and crocheting creatures.

**Roan Milkie** (Stage Manager) is a sophomore student in stage management at the University of Illinois. This is their second work with Dance at Illinois after *October Dance: Remix/Rewind* in 2024. Other recent credits include *POTUS* at the Station Theatre and *The Wedding Singer* with *After School Matters* in Chicago. They also assistant stage managed *Witch* with Illinois Theatre and *Describe the Night* at the Station Theatre. They are grateful to be a part of this fantastic production.

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# CREATIVE AND PRODUCTION STAFF

## CONCERT DIRECTOR

Tere O'Conner

## CHOREOGRAPHERS

Jennifer Monson  
Serouj Aprahamian  
Alex Tecza  
e g condon  
Nick Owens  
Maggie Segale

## COSTUME COORDINATORS

KHetag Tsabolov  
Robyn Farley

## LIGHTING DESIGNER

Resa Fuller

## SOUND DESIGNER

Grace Aumiller

## MEDIA DESIGNERS

John Boesche  
Lili Federico

## STAGE MANAGERS

Lulu Llewellyn  
Roan Milkie

## PRODUCTION MANAGER

Lydia Przybylski

## TECHNICAL DIRECTOR

Byron Mrowiec

## PROPERTIES MANAGER

Bridgette Dona

## DANCE MEDIA COORDINATOR

Laura Chiaramonte

## ASSISTANT PRODUCTION MANAGER

Allyson Imig

## ASSISTANT STAGE MANAGER

Sarah Lenehan

## ASSISTANT LIGHTING DESIGNER

Camron Stockley

## ASSISTANT AUDIO ENGINEER

Kobe Gosha

## ASSISTANT HEAD ELECTRICIAN

Camron Stockley

## AUDIO ENGINEER

Daniella Brown

## LIGHT BOARD OPERATOR

Jade Lajeune

## SOUND BOARD OPERATOR

Jerimiah Jordan

## MEDIA BOARD OPERATOR

Ella Anderson

## DECK CREW

Madison Harley  
Morgan Steinman

## WARDROBE SUPERVISOR

Erin Fabian

## WARDROBE CREW

Erin Fabian  
Anna McLaughlin

## ASSISTANT MEDIA COORDINATOR

Sameul Hanson

## ARCHIVAL RECORDING CAMERA CREW

Jayla Anderson  
Cheyenne Smith

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## LAND ACKNOWLEDGMENT

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. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

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

THE DEPARTMENT OF DANCE AT THE UNIVERSITY OF ILLINOIS

dance.illinois.edu

## DANCE FACULTY

Betty Allen, Lecturer and Creative  
Dance for Children Director  
Serouj Aprahamian, Assistant  
Professor  
Oluwadamilare (Dare) Ayorinde,  
Lecturer  
Alexandra Barbier, Assistant  
Professor  
Betsy Brandt, Associate Teaching  
Professor and Non-Majors  
Program Director  
Laura Chiamonte, Assistant  
Teaching Professor and Media  
Coordinator  
Denis Chiamonte, Lecturer  
Paige Cunningham Caldarella,  
Associate Professor  
Roxane D'Orleans Juste, Associate  
Professor and Graduate Program  
Director  
Jan Erkert, Professor Emerita  
Samuel Hanson, Lecturer & Assistant  
Media Coordinator  
Sara Hook, Head and Professor  
Cody Jensen, Lecturer & Interim  
Music Director  
Patricia Knowles, Professor Emerita  
Linda Lehovec, Associate Professor  
Emerita  
Ty'esha Lewis, Lecturer  
Sojung Lim, Lecturer  
Nicole Marini, Lecturer  
Jennifer Monson, Professor  
C. Kemal Nance, Associate Professor  
Rebecca Netti-Fiol, Professor  
Tere O'Connor, Professor  
Cynthia Oliver, Professor  
Rachel Rizzuto, Assistant Teaching  
Professor and Undergraduate  
Director  
Anna Sapozhnikov, Senior Assistant  
Head of Program Administration  
& Public Engagement, Lecturer,

Interim Undergraduate  
Recruitment Director  
John Toenjes, Professor  
Renée Wadleigh, Professor Emerita

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## AFFILIATED FACULTY

Jane Desmond, Professor,  
Department of Anthropology  
Jenny Oyallon-Koloski, Assistant  
Professor, College of Media  
Sandra Ruiz, Associate Professor,  
Department of Latina/Latino  
Studies  
Deke Weaver, Professor, School of Art  
& Design

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## STAFF

Molly McLaughlin, Office  
Administrator/Space Coordinator  
Natalie Fiol, Photographer  
Nicole Marini, Health & Wellness  
Specialist/Physical Therapist

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## INTERNS

Jayla Anderson  
Anna Lillig  
Jade Lajeune  
Sarah Rose Vickerman

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## TEACHING ASSISTANTS

Banafsheh Amiri  
Juli Brandano  
E G Condon  
Marlee Doniff  
Gabriel Gonzalez  
Nik Owens  
Ethan Rome  
Maggie Segale  
Alex Tecza  
Chelsea Wahrendorf

## ACCOMPANISTS

Jason Finkelmann  
Beverly Hillmer  
Cody Jensen  
James Mauk  
Matthew Miller  
Anthony Patterson  
Brandt Roberts  
Mark White

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## SPECIAL THANKS TO THE DANCE PARTNERS ADVANCEMENT COMMITTEE

Kelly Bradham  
Tim Hutchison  
Masumi Iriye  
Farah Kesseiri  
Michael Lambert  
Len Lewicki  
Sally Shepherd  
Alicia Tresize



# BE A PIVOTAL FORCE DONATE NOW!

**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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Malika Raffensperger-Schill  
Eliza Refaat  
Nicolle Reynolds  
Julia Rhodes

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# KRANNERT CENTER STAFF

Mike Ross, Director  
Cheryl Snyder, Director of Advancement  
Terri Anne Ciofalo, Associate Director  
for Production  
Maureen V. Reagan, Associate Director  
for Administration and Patron  
Experience  
Lindsay Dalrymple, Assistant Director for  
Operations  
Julianne Ehre, Assistant Director for  
Programming and Engagement

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## EVENTS

Andrew Almeter, Senior Production  
Coordinator for Events  
Bree Brock, Production Coordinator  
for Events  
Rachel Gladd, Performing Arts Events  
Coordinator  
Rebecca Russell, Events Technical  
Supervisor

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## PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for  
Programming and Engagement  
Jason Finkelman, Artistic Director of  
Global Arts Performance Initiatives  
Emily Laugesen, Director of Community  
Engagement  
Sam Smith, Director of Civic Engagement  
and Social Practice  
Dora Watkins, Director of Campus  
Engagement

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## ADVANCEMENT

Cheryl Snyder, Director of Advancement  
Bethany Whoric, Associate Director  
of Advancement  
David Drake, Advancement Team  
Assistant  
Frank Niemeyer, FAA Annual Giving  
Officer

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Lindsay Dalrymple, General Manager

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Zia Moon, Krannert Center Showcase  
Director, Office and Communications  
Support Specialist  
Vanessa Lane, Office Manager

## Building Operations

John O. Williams, Facility Manager  
Tony Mapson, Assistant Facility Manager  
Joe Butsch, Building Electrician  
Scott Butler, Eric Carr, Austin Dearth,  
Sara Dietrich, Jessica Fancher, Bryan  
Franzen, Jacob Lerch, Chad Schwenk,  
Attendants

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## MARKETING

Maureen V. Reagan, Associate Director  
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Experience

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Sean Kutzko, Assistant Communications  
Director  
Nicholas Mulvaney, Art Director  
Jodee Stanley, Program and Web Editor

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Elizabeth Henke, Stage 5 Bar Manager  
Michael Bunting, Hospitality Supervisor  
John Ingalls, Culinary Worker  
Whitney Havice, Ticketing and Patron  
Services Director  
Ann-Marie Dittmann, Patron Services  
Assistant Director  
Ty Mingo, Assistant Ticket Services  
Director  
Jon Proctor, Nick Wurl, Ticket Sales  
Supervisors  
Adrian Rochelle, Front of House  
Performance Supervisor

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## PRODUCTION

Terri Anne Ciofalo, Director  
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Maria Miguens, Production Manager

## Audio Department

Rick Scholwin, Audio Director  
Alec LaBau, Associate Audio Director/  
Video Director  
Tyler Knowles, Assistant Audio Director

## Costume Shop

Andrea Bouck, Costume Director  
Richard Gregg, Costume Rentals Director/  
Wardrobe Adviser/Associate Costume  
Director  
Paige Stewart-Rankins, Hair & Makeup  
Supervisor

Julianna Steitz, First Hand  
April McKinnis, EB McTigue,  
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Kari Little-McKinney, Theatrical Stitcher

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David Krupla, Associate Lighting Director  
Nick Jukes, Theatrical Lighting  
Coordinator

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Kira Lyon, Assistant Properties Director

## Scene Shop

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Tatsuya Ito, Associate Technical Director  
Bill Kephart, Scene Shop Office  
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Bobby Reynolds, Theatrical Scene Shop  
Coordinator  
Kayley Woolums, Theatrical Scene Shop  
Assistant

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## PERFORMING ARTS BUSINESS SERVICE CENTER

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Services  
Macauley Allen, Business Services  
Specialist  
Debbie Delaney, Accounting Staff

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

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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.

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