

Dance

Recognizing the art of dance as the confluence of theory, practice and creativity
Volume 20, Number 1 November 2007

Faculty Dance Concert 2007

Make plans now to join the UW Dance Program for its annual Faculty Dance Concert November 29 through December 2 in the Meany Studio Theatre on the UW campus. This concert is always a crowd pleaser and this year's offering will be no exception, with its focus on collaboratively created work and new media. The evening features new group dances and solo works by Mark Haim and Jürg Koch, a duet with live conga by Juliet McMains, along with *Six People in a Room and Something Happens*, a re-staging of a 1993 work by guest choreographer Bebe Miller.

Miller's choreography has been noted for its mix of virtuosic, athletic

speed. In *Six People in a Room and Something Happens* Miller investigates the mix of theatrical narrative and abstract movement as a way to expand physical language.

Haim's latest solo, *Guide to South-ern Trees*, a project he recently completed at the American Dance Festival in Durham, North Carolina, is a collaboration with visual artist Amy Yoes and explores the interplay between dance and image. Using a framework of elaborately detailed linear drawings seemingly creating themselves on the floor in real time, the performer's presence adds another dimension, super-imposing the human body alongside these projections and interacting with them. The play

...continued on page 2



photo by Heather Griffin

From the Director

Dear Friends,

Autumn is a time of new beginnings for many of us, and a reminder of the mutable nature of life. It is a time when the hallways are filled with new faces—some nervous, some expectant—and the excitement, smiles and warm embraces of students and faculty who are seeing each other after several months of separation and summer adventures. Last week three students were in the Dance Program office. They looked at me in an expectant, almost impatient manner. Suddenly I realized that among the group were two recent graduates who had come back to visit campus and spend a few days with their friends in the program. It was a bittersweet moment—I had grown accustomed to seeing Andi and Katrine every day over the past four years. I was confronted with the fact that they would no longer be a part of my every day life. They have embarked on new paths and are enjoying the freedom and challenges of post-graduate life. Andi and Katrine's visit was a gift. If you are in town, please come by for a visit, and please keep us up to date by sending information for the alumni section of the newsletter.

Those who attended the Chamber Dance Company's 19th season know we welcomed three new M.F.A. candidates to the program: Catherine Cabeen, Louis Gervais



photo by Koza

...continued on page 5

CDC Archive

Celebrating its nineteenth season, the Chamber Dance Company's mission to present and record works of historical and artistic significance remains critical. The Company has more than eighty works in its repertoire and continues to engage artists and their designees to keep dance masterpieces alive and accessible to audiences throughout the Northwest.

This year the Dance Program is pleased to announce a new partnership with the UW libraries supporting the creation of a Chamber Dance Company archive.

Coinciding with this year's performance, the initial launch of the archive includes a set of DVDs that explore the work of Mary Wigman, Dore Hoyer and Michio Ito. Creating the DVDs was made possible with funding from the UW Royalty Research Fund, support provided by a Donald E. Petersen Endowed Professorship, and the contributions of digital artist Thom Heilesen. The work of Isadora Duncan, Ruth St. Denis, Doris Humphrey, Charles Weidman,

and Martha Graham are also included in the archival launch.

Hannah Wiley has been working tirelessly on this project for years and now, thanks to the leadership and generosity of the College of Arts and Sciences as well the UW Dance Program, the project is finally underway. Special thanks go to Diana Garcia-Snyder (Dance Program graduate student), Thomas Van Doren (UW undergraduate student), and John Vallier (Head of Distributed Media Services, UW Libraries) for their special skills and enthusiasm.

Now more than ever, the University of Washington and the Chamber Dance Company serve a crucial role in elevating the importance and value of modern dance history for future generations. The Company's continuing success is due in large part to the intelligence and appreciation of our audience, along with the expertise, commitment and generosity of those who support and contribute (you may make a donation by completing the form on page 7).

from page 1 *Faculty Dance*

between visual projection and the body is a dance of complements; the movement defers to image, and vice-versa. Haim will also premiere a new group piece for 13 dancers to a contemporary score.

Assistant Professor Juliet McMains will contribute a new duet for the concert, informed by her research into the history of Mambo and Salsa dance and their migratory paths from the Caribbean to the U.S. and back again.

Added to this mix is *Mor'phon*, Koch's new solo performance collaboration incorporating original music from composer Lyn Goeringer (Brown University) along with projections and images from filmmaker Sheri Wills. This unique work was developed in partnership with the collaborating artists during real time rehearsals as well as work each artist did on their own. The piece, which explores abstract notions of identity and the possibilities of the moving body/image, will receive its world premiere at this concert. Koch is also presenting a new group piece from "the workshop," a collective of dancers from UW and the community who have come together to learn from one another in the creation and performance of new work.

Performances run November 29-December 2, 2007. The Thursday, Friday and Saturday curtain is at 7:30 PM and Sunday at 2:00 PM. All performances are in the Meany Studio Theatre on the UW campus. Tickets are available at the UW Arts Ticket Office at 206.543.4880 or on-line at www.meany.org.

Jeffrey's in the Building

Jeffrey Huang (B.A.'05) returned to his Dance Program roots to give a master class for students as a member of Pilobolus. Now in his second year with the company, he has toured the world, performed as part of the 2007 Oscar telecast and has also been featured on Oprah. It was great to have Jeffrey back in the UW dance studios sharing his talents and great smile with all of us.



Revamped Course a Success

by Jen Salk

Last spring I decided to alter the Dance Composition III course in order to address a growing need to combine dance and technology, specifically digital art.

Our graduate students were collaborating with Ph.D. candidates in the Center for Digital Arts & Experimental Media (DXARTS) program and a group of undergraduates working with digital media were interested in delving deeper. Heather Raikes, a Ph.D. student in DXARTS is also a highly respected choreographer and Shawn Brixey, the Director of DXARTS allowed Raikes the time to co-teach the course with me.

Emphasis was on learning about technical and creative processes that extend across disciplines, while creating a common language between dance and digital art. We sought to build a collaborative vision.

The course was a success. Raikes and I created organization and structure for the students and laid ground-work in our respective fields, but this particular group of twelve students, five digital artists and seven dance

artists, made the course successful. We told the students that we wanted them to build a syllabus for future classes which also empowered them and gave them freedom to make mistakes and to really *play*—something serious, focused students often forget is the key to creation. Additionally, we worked toward prototypes rather than finished products. The participants felt that if something came of a prototype, it could be completed in the future.

The four projects over the course of the quarter included making a work, (a dance or digital project) on someone from the other discipline, a site-specific project that could be collaborative or solo, a collaborative project incorporating form and structural elements from both disciplines in a conscious way, and a final project with no rules.

The students became a family. They spent time outside of class together, working and socializing. Several students have continued to collaborate and three of them traveled around Italy together this summer. They all wrote detailed essays at the end that incorporated feedback, suggestions for the future, what worked and what did

not and why, and what they learned from one another. There is no question that this course will continue in some fashion. Here are a few comments from the students:

- “The more we progressed through the quarter the more we realized that we are similar. We work with many of the same concepts: space, time, intent, shape/composition.”
- “Dance needs to find ways to still be human in the digital world.”
- “How can my work be more multi-sensory? Can a particular creative choreographic idea become better using digital media?”
- “The idea of these two “languages” converging is just what dxarts needs to get out of it’s overly abstracted mind! The contrast in mediums provides a great challenge to conceive of how digital art can become more accessible and also to evaluate how it can augment something as alive as dance, which for many is a very embodied experience that is made awkward or somehow impure through technology.”

Summer Award

by Tonya Lockyer

Professionally presenting my performance research at the American Dance Festival (ADF) at Duke University, Durham, NC, was a substantial and important opportunity in terms of my development as an artist, educator and emerging scholar. I was given the opportunity to present my research (an evening-length solo performance, *Consumed*). The response was very positive. ADF generously gave me daily use of a black box theater. I invited esteemed ADF participants and faculty members to open rehearsals. I engaged them in feedback sessions, garnering specific insights that have been indispensable as I continue to develop my project for its premiere at Seattle’s On The Boards, March 27-30, 2008.

I also had the honor of being the teaching assistant of ADF faculty member and UW Senior Artist in Residence Mark Haim. Haim invited me to co-teach the Composition Class. I attended daily classes in Pilates, dance and “Voice and Gesture;” and lectures—on the metaphysical in dance, and intersexuality in Native American culture.

I observed the open dress rehearsals of artists from Cambodia, and watched gifted teachers at work, gathering inspiration and ideas. I have a special interest in the history of avant-garde performance; seeing and participating in seminal work was an irreplaceable educational experience. I have already begun to integrate information garnered from ADF into my performance, practice and teaching.

Attending and presenting my research at ADF has directly benefited my research, performance making and pedagogy. It has also lead to new relationships and professional networks. I met many incredible individuals at ADF. Perhaps most indelible were stories shared under the magnolia trees of the Duke Campus. Having the opportunity to share in discussions with leaders in my field about current research in dance and performance is crucial to going deeper into the questions I am asking in my work, and deeper into the details that will help me achieve my best work. However, I also found inspiration into how to live a rich life.

The Undergraduate Research Travel Award, and a scholarship from the Dance Program made this incredible opportunity possible. I am deeply and eternally grateful.

Meet our first-year graduate students

Catherine Cabeen was a member of the Bill T. Jones/Arnie Zane Dance Company from 1998 - 2005. She was Assistant Choreographer to Bill T. Jones for his work on *Spring Awakening* with the Atlantic Theater. She is a founding member of Richard Move's MoveOpolis! and has also been a member of the Martha Graham Dance Company and Pearl Lang Dance Theater. Catherine has performed as a guest artist with Moving People Dance Theater and Pig Iron Theater Company. Her choreography has been commissioned by the 92nd St. Y, Aaron Davis Hall, the American College Dance Festival NW, Pig Iron Theater Company, Cornish College's Theater Department, Lehua Dance Company and ARC Dance Company. Catherine is responsible for the reconstruction of *D-Man in The Waters* for BTJ/AZ at SUNY Purchase and the University of Illinois. She is a featured artist in Gigi Berardi's book on *Dance, Finding Balance*. Catherine holds Teaching Certifications from The Martha Graham School and OM Yoga Center, and a 2007 B.F.A. from Cornish College's Professional Dancer's Program.



photo: Steve Korn

Since receiving his B.S. from Emerson College in Boston, **Louis Gervais** has toured professionally with more than thirty dance companies worldwide. In New York, Louis has appeared with the Lar Lubovitch Dance Company and Laura Dean Dancers and Musicians among others. His work with Compagnie Marie Chouinard in Montreal, with whom he danced for five years, awarded him the peak experiences of his professional career. A Maine native, Louis has since returned and been well received on the faculties of the University of Southern Maine, Bates and Bowdoin. He has employed dance in Building Community Through the Arts, a residency program that brings the performing arts into rural Maine high schools. As a choreographer, Louis has created two one-man shows of his award winning theatrical solos and an interactive family show called *Red Light Rooster!* Louis has collaborated with commedia dell'arte mask artist Beverly Mann, Figures of Speech Puppet Theatre and mime dancer Karen Montanaro. Louis is also an avid contact improviser.



photo: Steve Korn

Jamie Hall, originally from Colorado, received her B.F.A. in modern dance from the University of Utah in 2000. She proceeded to dance with Ririe-Woodbury Dance Company in Salt Lake City for three years where she was able to work with and perform repertory of Sean Curran, Daniel Ezralow, Murray Louis, Shapiro & Smith and Doug Varone. She moved to New York in 2004 where she worked with Daniel Charon, Philippa Kaye, Carole Nolte and Misnomer Dance Company. She has also had the great pleasure of dancing for Keith Johnson and Steven Koester throughout her career. In 2005 she began working for Momix touring with their European cast for two years. She has been a member of Accademia della Danza of Turin, giving workshops and master classes throughout Italy. Jamie has traveled extensively through Europe, China and the United States performing and teaching.



photo: Steve Korn

CDC Review

Just a few weeks ago, the Chamber Dance Company opened its 19th season at a new time, and in a new venue for a new look at modern dance history through performance. The concert examined dance as a metaphor for the travels taken in life and took the audience on a singular adventure from modern dance's exploratory steps at the beginning of the 20th century to the bold and explosive movement that marked its close.

Doris Humphrey's *Invention* (1949) opened the evening and provided a perfect, if less familiar, example of why the 1940s and 50s are considered by many to be the glory years of modern

dance. The joy and purity of form evident in this stunning work serves as a reminder of the importance of revisiting the classics of the modern dance canon in performance and on stage. Added to this work were Zvi Gotheiner's *Dance for Seven* (1986), a hauntingly beautiful work that artfully magnified the sadness and hope that accompanied the first year's of the AIDS epidemic for many, and Mitchio Ito's elegant suite of dance poems (1922-1928) exploring the masculine and feminine aspects of human spirituality. Laura Dean's ritualistic *Skylight* (1982), a powerhouse work that built slowly and gradually drew the audience into a kinetic marathon, closed the evening

and had the audience on its feet at every performance.

A special aspect of this concert was its presentation in the intimate 200-seat Meany Studio Theatre and the extended run over two weekends. Due to a major lighting renovation project in Meany Hall, the large auditorium wasn't available, so the Dance Program took advantage of the smaller space when selecting the types of work for this concert. Next year, Chamber Dance will once again be performing in the large auditorium. Please note that the change to the fall performance schedule is now permanent.

Vera Schimmelbusch

Bullen (B.A. '92) is teaching ballet, contemporary dance history, kinesiology and safe dance practices for years 1 and 2 at the University of Auckland. "I am definitely channelling Hannah and Sandi K! Thanks for the great instruction all those years ago." Vera plans to start working toward a Ph.D. at The University of Auckland.

James Fesalbon (B.A. '96) performed in Tacoma Musical Playhouse's *Disney's Beauty and the Beast*. He and his partner were registered as Domestic Partners in Washington State in July. James performed in October with Tacoma Musical Playhouse's *Damn Yankees*.

Francisco Gella (B.A. '96): my website: www.franciscogelladance.com will let you know what's been

happening lately. My work, *Configured Echoes*, won the Best Choreography Award/ Pacific Region at the National Regional Dance America Conference held in Pittsburgh, this past April. Go to www.coastaldancerage.com and you'll find I have crossed over into the commercial realm. No worries, I am still an artist. In fact, I am educating those Hollywood folks with actual academic dance history. I will be touring with that dance convention all over Canada and the U.S.

In May 2007 **Michael Helland** (B.A. '04) presented his first full-evening work, *The Dress Up Show*, an interactive live-art installation and contemporary dance performance, at the Chocolate Factory in Long Island City. In March 2008 he will be presented by Scope NY and New Dance

Alliance. He continues to perform with Daniel Linehan, Sam Kim, and robbinschilds; is the curator of BRINK, a quarterly performance series at Dixon Place; and helps to coordinate AUNTS, a grassroots social performance event series. Michael is a freelance finance associate with multiple nonprofit arts organizations and also works in marketing at The Field. www.myspace.com/michaelhelland

Since moving to New York after graduating from UW, **Daniel Linehan** (B.A. '04) has been working on his own choreography, which has been presented by The Kitchen, Danspace Project, Dance Theater Workshop and other venues in New York. In March he performed with Miguel Gutierrez in his acclaimed work *Everyone*. He is currently

creating a half-evening solo that will premier at Dance Theater workshop this November. He lives with former UWers Michael Helland and Carly Pansulla in Brooklyn.

Amanda Morrison (B.A. '04) is working toward a M.A. in Dance Education with K-12 certification at New York University's Steinhardt School of Education. In the fall of 2006 she performed in the NYU Steinhardt Masters' Dance Concert, and will be performing in the upcoming Distinguished Faculty Concert this April. Amanda was awarded a Susan Carol Hersh Scholarship from the Dance Program.

from page 1 *Director*

and Jamie Hall—all exquisite performers and talented teachers. You can learn more about them by reading their bios (pg. 4). This fall we have had visits from recent M.F.A. alum as well. Elizabeth Maxwell (M.F.A. '94) took a brief respite from her new position at Chapman University (where Dale Merrill, M.F.A. '92, serves as Dance Dept. Chair) to set Laura Dean's *Skylight* on CDC. Sarah Carlson (M.F.A., '05) was here in October, after returning from nine months on a Fulbright in Benin, to perform in La Calabasse, a concert featuring contemporary and traditional African dance at the Seattle Art Museum. Sarah has just begun an Assistant Professor position at Muhlenberg College.

Rhonda Cinotto (M.F.A. '07) also made a surprise visit to catch the CDC performances. Rhonda holds a position at Western Michigan University, where she is fortunate to count Carolyn Pavlik (M.F.A. '04) as one of her colleagues.

Choreographer, Bebe Miller has been in residence this term, setting *Six People in a Room and Something Happens*, for our Faculty Dance Concert (see pg. 1) It has been a real treat watching Bebe work with the cast of graduate and undergraduate dancers; her teaching is woven masterfully into her method of reconstructing the work on new bodies.

This autumn, we welcomed Peter Bracilano to the program as our new Production Manager. Peter comes to us with an impressive resume in lighting design and supervision, having worked with PNB, Teatro Zinzanni, the Spoleto Festival and numerous first-tier arts organization in Seattle. I am also happy to report that he has a great sense of humor (a requisite in our program). Peter is replacing veteran production manager and lighting designer Michael Wellborn, who recently took a position as Seattle Children's Theatre's new production manager. I cannot adequately express our gratitude toward Michael. He has generously shared his artistry, intelligence and organizational acumen with us for the past 16 years, and we are indebted to him. I know we are all very happy for Michael and look forward to seeing his work at SCT.

I am sad to report another farewell. Dance Program Coordinator Dinah Aldrich recently accepted a position as assistant to Vice Chancellor Susan Jeffords on the UW Bothell campus. Dinah has been a tremendous positive force in the Dance Program over the past two years. We wish her the very best in her new position. I suspect that we will have made a dance convert of Dinah and will see her at the Faculty Dance Concert (Nov 29-Dec 2). I hope to see many of you there as well.

Thank you for your continuing and generous support of our wonderful program. Happy Holidays!

Betsy Cooper



Mike Wellborn and wife, Jolene, in Giza

Mambo with the Masters

by Juliet McMains

After teaching salsa classes in Seattle in July and Taipei in August, I spent the month of September doing research for my new book project—a history of salsa dance that examines how regionalism and commercialism shaped the salsa dance industry. I was lucky enough to receive a grant from the Freimuth Endowment to assist in travel to two of my main regions of interest: New York City and South Florida. In each locale, I focused on interviewing and dancing with people who frequented New York's Palladium Ballroom in the 1950s. I hit the jackpot at two dances in particular—the Julia de Burgos Cultural Center in East Harlem and Gold Coast Ballroom in Fort Lauderdale—where I enjoyed countless spins on the floor with seasoned dancers in their seventies and eighties. I was so dazzled by their rhythmic dexterity and stylistic panache that I started to prefer dancing with these mature dancers over the younger salseros.

Granted, the kids have hundreds of turn patterns they can execute at breakneck speed, but I gained a new appreciation for the playful musicality and improvisational wit of this older generation. My strategy of establishing their trust by dancing with them (and thus proving my investment in Latin dance through demonstrating my knowledge and skill) paid off handsomely, and I was able to schedule interviews with many mambo legends. They

rewarded me with stories about dancing and performing at the Palladium, the legendary New York nightclub where the mambo, salsa's immediate predecessor, was born.



I will use audio clips from some of these interviews in choreography that explores controversies in salsa dance history through dance, text, and live music to be performed in the Faculty Dance Concert. While this new connection to the mambo-era dancers is only one aspect of my current research on salsa history, I feel so drawn to making sure that this generation is recognized that I've started to fantasize about organizing a congress featuring octogenarian dancers. As I mull over this possibility, I continue to work on transcribing and analyzing the interviews in preparation for more research and writing in the coming year.

Life is a dance

Click on ArtsUW for all UW Performance Options

ARTS UW is a new website featuring information on UW performing and visual arts. From the stage, to the digital studio, to the gallery, the Arts at the University of Washington present creative cultural experiences that are open to everyone. Now, knowing what's going on in the Arts at the UW is just one click away at "www.artsuw.org."

Throughout the year, the Seattle

campus is host to performances, exhibitions, lectures and events showcasing the work of talented students and faculty. The UW campus also provides a stage for numerous world-class artists and performers, and serves as an essential resource for artists and researchers in the Puget Sound.

The Schools of Art, Drama, and Music, the Center for Digital Arts

and Experimental Media, the Dance Program, Burke Museum, Henry Art Gallery and UW World Series offer varied, unique experiences. Now this rich arts scene can be accessed through one portal, providing event and performance listings, directions and ticket information.

Be a Friend of Dance in 2007-2008

The UW Dance Program is busier than ever as we work to support the unlimited creativity of our students and faculty in the face of very limited resources. As a new school year brings another group of excited students to our classrooms and studios, individual support from people like you can make a significant difference. Individual donors fill the gap between handling basic needs and being able to fulfill dreams.

This year the UW Dance Program is pleased to announce the creation of a new and evolving online dance directory and linked archive that includes biographies, photographs and restaged work of more than forty world-class modern dance choreographers. The Chamber Dance Company Repertory Archive Fund supports the work and costs associated with making the depth and breadth of the CDC repertory available to dance historians and scholars from around the world. Be a part of this company's great legacy by making a donation today.

Please use the form on this page to make a donation to the Dance program. Remember that no gift is too small. Remember that now is the time to donate to the UW via your workplace giving campaign. Just look for the

University of Washington Foundation and scroll down to the Dance Program and/or the Chamber Dance Company. Your support keeps us moving!

Thank You

Betsy Cooper

- A. CDC Repertory Archive Fund (see column to left)
- B. Chamber Dance Company fund helps bring historical dance works to life.
- C. The Friends of Dance fund is a valuable resource which allows private gifts to be used for discretionary purposes in supporting the Dance Program's mission.
- D. Scholarships for undergraduates enable us to offer an education to exceptional dance students who enrich our program.
- E. The Fellowship fund supports graduate student research and travel.

Enclosed is my contribution to:

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- The Dance Scholarships Fund (DANSCH)
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DANCE

NEWSLETTER OF THE UW DANCE PROGRAM

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Calendar 2007-08

Faculty Dance Concert _____
November 30 - December 2, 2007 ...7:30 pm
December 3, 2007 ...2:00 pm
Meany Studio Theatre

Dance Majors Concert _____
March 6 - 8, 2008 ...7:30 pm
March 9, 2008 ...2:00 pm
Meany Studio Theatre

MFA Concert _____
May 29-31, 2008 ...7:30 pm
June 1, 2008 ...2:00 pm
Meany Studio Theatre

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Chamber Dance Company _____
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