

# DANCE 2011

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**FLORIDA STATE UNIVERSITY**  
**COLLEGE OF**  
**VISUAL ARTS,**  
**THEATRE & DANCE**



## HERE'S TO THE FUTURE

There's an exciting new year ahead for the Florida State University School of Dance, and we want to tell you about it. We've included stories in this issue of our Dance Magazine that highlight our school's exceptionally talented students, its fantastic facilities and its national and international acclaim.

Several stories in this issue highlight our students' experiences on campus in both graduate and undergraduate programs. We offer their stories in the hopes that prospective students can see for themselves the full range of dance-related experiences available on FSU's campus – as well as our program's incredible value.

Our feature story, "The Perfect Dance Partner," on page 4, outlines the access our students enjoy every day to internationally acclaimed faculty and facilities that just aren't available to them anywhere else. For this story, we spoke with several students who are earning degrees that allow them to tailor their experience and education to meet and exceed their artistic and intellectual goals. Graduate student Lauren Slone is profiled in the story "Beautiful Choices and Interesting Mistakes," on page 10, describing how her interaction with FSU's Maggie Allesee National Center for Choreography has completely transformed her research and budding dance career.

This issue also includes an in-depth look at MANCC itself, past and present, as well as programs in New York and Paris that combine to offer students a connection with their inner artists as well as the wider world of international dance study, history and practice. And nothing looks to the future like our snapshot biographies of up-and-coming visiting professors for the 2011-12 school year.

That's not to say this issue doesn't also offer a warm look back at an amazing year. On page 18, our story chronicling Dance Repertory Theatre's 25th anniversary offers up Professor Lynda Davis' personal memories of a gala event that gathered musicians, dancers and choreographers and alumni for an inspired weekend of concerts, lectures and receptions celebrating all that DRT has meant to FSU's School of Dance.

And speaking of inspiring, take a look at what our faculty, students and alumni sent in updating us on their professional and personal accomplishments during the past 12 months (page 25). We're sure you'll be as impressed as we are.

Be sure to keep in touch with us through this magazine, our website and our facebook page during this incredible upcoming year. We're working every day to uphold the tradition of excellence you have come to expect from the FSU School of Dance, and you won't want to miss a thing.



## DANCE MAGAZINE 2011

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Left: SOD Co-Chairs **Patty Phillips** & **Russell Sandifer**. Photo by Bridget Williams.

Cover: **Sydney Keyster** with **Roxanne Kidd** and **Kiya Schmor** in *Come Here to Me* by Michael Foley. Photo by Jon Nalon.



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The purpose of this document is to inform alumni and friends of the activities of the School of Dance and to promote development of the College of Visual Arts, Theatre & Dance and The Florida State University. This document is available in alternative formats by contacting the School of Dance or the University ADA Director at 850.645.1458. For people who are hearing or speech impaired, contact the Florida Relay Service at 1-800-222-3448 (voice) or 1-888-447-5620 (TDD). The Florida State University encourages applications for admission and employment from qualified persons regardless of gender, culture, race, religion, ethnic background, national origin, age or disability.



## FSU SCHOOL OF DANCE: THE PERFECT DANCE PARTNER

If you stand outside the front doors of Montgomery Hall on the Florida State campus, watching students go in and out, and you don't yet know what's going on inside, you might think of the place as just another home for just another university school of dance.

It's not until you step inside that you see what's really happening. The building's gothic shell houses the most state-of-the-art facility for dance training for hundreds of miles. There's a new performance hall and a black box theater space, both specially designed for dance performance; there are newly built dance studios, complete with full-spectrum lighting, available to graduate students 24/7.

Up-and-coming contemporary choreographers travel from all over the country – but especially from the dance mecca New York City – to teach or develop new works with student dancers, and legendary ballerina Suzanne Farrell brings members of her company to rehearse for performances all over the world. Urban Bush Women Founder and SOD Artist-in-Residence Jawole Willa Jo Zollar helps to develop young artists and delights audiences with her visionary choreography.

This is all playing out against a backdrop of small studio classes offered by an award-winning faculty at tuition rates that are far below the national average for public universities. The combination led Class of 2011 Alumna Caitlin

Hafer to call Florida State her “perfect dance partner.”

“I came here because the school's quality and the variety of study make it second to none,” she said. “Its incredible faculty includes current leaders and prominent figures in both ballet and contemporary dance. And unlike other programs that require a focus on one aspect of dance, such as ballet or modern, FSU allows students to focus equally on both forms. We also get to explore a wide range of related studies, such as dance technology and dance history.”

After graduation in Spring 2011, Hafer returned to work as a choreographer and dancer in San Francisco, where she'd previously done an internship as a choreographic resident at the San Francisco Conservatory of Dance.

“I hope to collaborate with other choreographers and artists to help them realize their artistic visions, which for all of us includes sharing dance with an ever-wider audience,” Caitlin said. “Just as I did at FSU, we'll measure our success by those audience members who go back out into the world with a newfound love of dance and an interest in supporting it.”

Talented students have a lot of choices for graduate study in dance in today's landscape. When MFA student Rachel Hunter was researching graduate school, she already knew Florida State's program was well-regarded

and close-knit. She'd heard about the place while doing her undergraduate dance degree at Virginia Commonwealth University from James Frazier, chair of the Department of Dance and Choreography at VCU, who earned an MFA at FSU in 1994. Once she came for a visit, she also sought out School of Dance Co-Chair Russell Sandifer, with whom she was thinking of working to learn more about lighting design and production.

“You can't walk into this facility and then just walk back out,” Hunter says. “This facility just doesn't exist anywhere else. The amount of studio space, the access that I have as a graduate student to that space, the labs... just everything they have offered to the student body here. For a dance program, it's incredible.”

She says finding a comfortable working environment with colleagues – in the midst of training to enter an incredibly competitive profession – was especially important to her.

“I really liked walking into this building and it feeling like its own community,” she said. “It's competitive because the career itself is competitive, but here it's offered in a supportive way, to challenge us to improve ourselves, to show us how to collaborate with someone else. Yes, eventually you'll be applying for a job in competition with that person, but you're supporting that person at the same time.”

The program's value didn't hurt, either.



“We have amazing faculty when it comes to technology, science, history, pedagogy ... and we have the resources to pursue rigorous investigation in any of these fields.”  
 — Liz Saluke

Sandifer explains that Florida State is one of the only universities nationwide that offers full in-state tuition waivers and stipends to most accepted graduate dance students in their first year. Hunter called that “a huge deal” for her.

MFA student Liz Saluke came to Tallahassee after earning an undergraduate degree at Emory University in Atlanta, where she got to know and work with Emily Cargill, Tara Shepard Myers, Bridget Roosa and Kathleen Wessell, all FSU School of Dance MFA alumnae.

“Those four women are truly well-rounded dance artists, multi-talented, incredibly hardworking, brilliant movers, choreographers and teachers and just great people,” Saluke says. “I clearly remember watching Kathleen perform one day and being totally engrossed in her performance, and in that moment I realized that I really wanted to spend the next few years building my skills as a dancer.”

Saluke says it’s the program’s breadth that makes it the perfect choice for her.

“If I were to choose one thing that strikes me the most about this program, it would be the potential to really go in-depth into just about any dance-related study that catches your fancy. Seriously, we have amazing faculty when it comes to dance technology, dance science, dance history, dance pedagogy and dance production, and we have the resources to pursue rigorous investigation in any of these fields,”

Saluke says. “And while the curriculum is set up to give you a taste of all of these things, there is enough flexibility in the program to explore a few options in greater detail. The biggest challenge for me has been prioritizing my interests, because I want to know more about all of these areas in dance.”

The Maggie Allesee National Center for Choreography is a huge draw not only for groundbreaking choreography but for the young dance students who want to learn more about it.

Working as an American Dance Studies major with MANCC introduced alumna Shoko Letton to the work of celebrated NYC dance duo Eiko and Koma – and opened her eyes to the possibilities of dance research.

“My journey started from there. I was able to see how they work, how they develop work, and how they live. As I worked closely with them, I decided to write a thesis about them,” Letton says. “It was a luxury to use living artists as primary source materials. I interviewed them and had casual conversation, through which I gained a lot of intangible information that I would not have been able to get from books. All of these fed into the thesis.”

Letton spent Summer 2010 and 2011 working in New York as a videographer with renowned choreographer Ralph Lemon on his experimental piece *How Can You Stay in the*



Lauren Slone with Nichole Morris in *ORACLE* by Loren Davidson. Photo by Jon Nalon.

Top: Nicole Roerick, Liz Saluke, and Rachel S. Hunter perform Monica Bill Barnes *Back Again*. Photo by Bridget Williams.

Opposite page: Mark Morris Dance Group member Elisa Clark in a masterclass with FSU Dance students. Photo by FSU Photography Services / Bill Lax.



## SHOKO LETTON MA '10

When Joan Acocella, dance critic for the *New Yorker*, wrote a story for the April 11, 2011 issue examining the lives and work of legendary dance dramatists Eiko and Koma Otake, she leaned heavily on and gave credit to one especially industrious alumna of FSU's School of Dance.

Shoko Letton's American Dance Studies master's thesis, for which she received a 2008-09 Graduate Student Research and Creativity Award from Florida State, focuses on the couple, who have created arresting living installations for most of their 40-year collaboration. Letton has also worked with Eiko and Koma for more than six years, as a co-editor for their *Dancing in Water: the Making of River* in 2009; *The Making of Cambodian Stories* in 2006; and as an editor for *Death Poem* from 2005 through 2006.

Letton has served as videographer in residence at MANCC since 2005, documenting the work of all the organization's artists in residence. In 2009, she was recognized nationally by the Dance Films Association at the NY Dance on Camera Festival for the MANCC Documentary Series *Research Highlights*, which focuses on work in development at MANCC.

During Summer 2011, she worked with Ralph Lemon for his art-documentary of his performance piece, *How Can You Stay In the House All Day And Not Go Anywhere*, at the Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute.



*Catalogued Impressions Concert: Circuits*. Choreographer: Nicole Roerick. Dancers: **Scott Curley, Amanda Porter, Katrina Reid, Nicole Roerick, Crimson Roe, Claire Sayoc, Peyton Tucker**. Photo by Jon Nalon.

“I came here because the school’s quality and the variety of study make it second to none.” — Caitlin Hafer

*House All Day and Not Go Anywhere*. She credits her time at FSU and MANCC with helping her understand the many possibilities of dance research.

“It definitely changed my plans and my notion of research. I do believe that research is not limited to just writing,” Letton says now. “There are many forms of research and ways to present it. And through learning the various methods — interview, videotaping, editing, creating videos — the way I perceive and understand research has changed, and it’s invaluable.”

Graduate student Lauren Slone, who works as a MANCC administrative fellow, says straight out that “the fact that MANCC was affiliated with the School of Dance certainly impacted my decision to attend FSU.”

“The School of Dance is comparable to none in terms of the breadth and scope of its programs, faculty, and facilities,” she says. “The program combines the physical and creative demands of conservatory training with the theoretical and intellectual underpinnings of a world-class research university. Our rigorous curriculum thoroughly prepares students to be innovators in the field.”

Even as they’re getting ready, a little more every day, to venture out into the wider world of dance, students like Hunter, Haifer, Letton and Saluke tend to stick around Montgomery Hall as long as they possibly can.

“We know we might not have access to facilities like this once we leave here,” Hunter explains. “We’re all trying to get the most out of it that we can while we’re here.”



## SUZANNE FARRELL BRINGS BALANCHINE'S WORK TO LIFE

Since she first arrived on campus to work with the Florida State School of Dance in 2000, the university has functioned for legendary ballerina Suzanne Farrell almost like a garden. It's where her new ideas take shape, where her ballets and her dancers grow.

Farrell began her tenure at Florida State as the Francis Eppes Professor of Dance, and her company, The Suzanne Farrell Ballet at Washington, DC's Kennedy Center, at around the same time during the 2000-01 school year. Ever since, she says, FSU has served as the "incubator" for her work.

"We are always working on a range of ballets during our time in Florida, so it's nice to see the finished product and think of those early rehearsals in Tallahassee," Farrell says. "Another interesting Florida connection is our artistic partnership with Sarasota Ballet. Dancers from both companies will take class and rehearse together, and I will cast the ballet with a mix of dancers. We will perform all together in Washington, DC at the Kennedy Center and in Sarasota."

This year marks the company's 10th anniversary, with performances in the Balanchine choreographic tradition staged at the Kennedy Center. Farrell credits the FSU administration for consistently coming forward with the support and the flexibility she needs to continue the program.

"Jerry Draper, the founding Dean of FSU's School of Visual Arts and Dance, welcomed me immediately and was very kind. I staged Balanchine's *Slaughter on 10th Avenue* with members of my company and FSU students dancing together. The ballet requires a large cast, and Jerry Draper played the role of the gangster!" she remembers. "Dean Sally McRorie has been wonderfully supportive as well, and we are able to approach each year creatively."

It's that creativity, that nimbleness, that has kept Farrell happy at Florida State.

"Many of the works we perform are Balanchine, and do not require large sets, costumes, or other production values. Combined with the flexibility of the School of Dance, we are able to collaborate to make each year different."

Tallahassee audiences will be able to see Farrell's work again this year, as the company returns for an engagement with the university's 7 Days of Opening Nights performing arts festival in February 2012. That performance is slated to feature Balanchine choreography, set to Haieff, Tchaikovsky and Stravinsky.

Farrell's company will be back and forth from Washington and points around the world to rehearse during the 2011-12 school year, giving FSU student dancers access to one of the world's most internationally acclaimed ballerinas ever – because Farrell and her dancers get as much out of the process as those young dancers do.

"Everything incubates at FSU... When my dancers are on campus, they take class with the FSU students each morning," Farrell says. "Members of my company enjoy spending time working in the studio at FSU, and some of the longtime members have traveled there with me for nearly a decade now!"

Above: The Suzanne Farrell Ballet dancers & FSU students take class with Ms. Farrell. Photo by Aaron Rourke.

## THE SUZANNE FARRELL BALLET

THURSDAY, FEBRUARY 16  
8 PM / RUBY DIAMOND  
CONCERT HALL

"One of the most courageous projects in ballet today." – *The New York Times*

In just over a decade, The Suzanne Farrell Ballet has evolved from an educational program of the Kennedy Center to a highly lauded ballet company. Committed to carrying forth the legacy of George Balanchine through performances of his classic ballets, The Suzanne Farrell Ballet's Balanchine Preservation Initiative serves to introduce rarely seen or lost Balanchine works to audiences around the world. Many of these works have not been performed in nearly 40 years. For the troupe's second-ever appearance with *Seven Days*, the program includes the Balanchine works *Haieff Divertimento*, *Diamonds Pas De Deux*, *Meditation* and *Agon*.

For tickets, visit:  
[tickets.fsu.edu](http://tickets.fsu.edu)



Natalia Magnicaballi and Momchil Mladenov in *Agon 1*. Photo by Paul Kolnik.

# NEW PERSPECTIVES

## AN EXCITING ARRAY OF 2011-2012 VISITING FACULTY

With the retirement of Lynda Davis, it has been a challenge to wrap our minds around the idea of replacing her as well as all of the wonderful contributions that she has made to the life of this school over many years. It seemed appropriate for this first interim year to bring in a group of exciting contemporary professionals to teach and create work in a series of residencies as an important step in looking to the future.

In this impressive line-up, you will find two very successful returning alumni, three past MANCC guest artists, two former members of the Trisha Brown Company who are also long-time faculty of the American Dance Festival and a Montréal-based dancer and choreographer with a passion for site-specific dance work and collaboration with artists from diverse media.

– Patty Phillips



## PAVEL ZUŠTIAK

**AUGUST 29 - SEPTEMBER 16**

Zuštiak's career began at age 17 in his native Slovakia with a choreographic debut with the Tremolo Dance Company. He received an MFA in 1993, then studied dance composition and production at the School for New Dance Development in Amsterdam. Zuštiak is now the art director of Palissimo, a dance theatre company he founded in 2003; he has since produced three evening-length works that have been performed in New York, Poland, Slovakia and the Czech Republic. He was awarded the Princess Grace Choreography Award in 2007 for his collaboration with Laboratory Dance Company and the Jerome Foundation Travel and Study Grant in 2006. In March of 2011, Zuštiak joined the Maggie Allesee National Center for Choreography for two weeks as a choreographic fellow. He returns to Florida State during the 2011-12 school year as a visiting faculty member.

## MARIA BAUMAN

**SEPTEMBER 19 - OCTOBER 2**



Bauman creates dances from a sense of physical and emotional power, a desire for equity and a fascination with how we interact and overlap. A BFA graduate of FSU, she's now a freelance choreographer and teacher who worked for seven years with the Urban Bush Women, including originating roles in several pieces, serving as the organization's director for community engagement and as faculty in its Summer Leadership Institute. Based in New York, she has co-produced and created dances all over the country, and is a recipient of a grant from the 2009-10 Harlem Stage Fund for New Work and the 2010-11 DTW Studio Series.

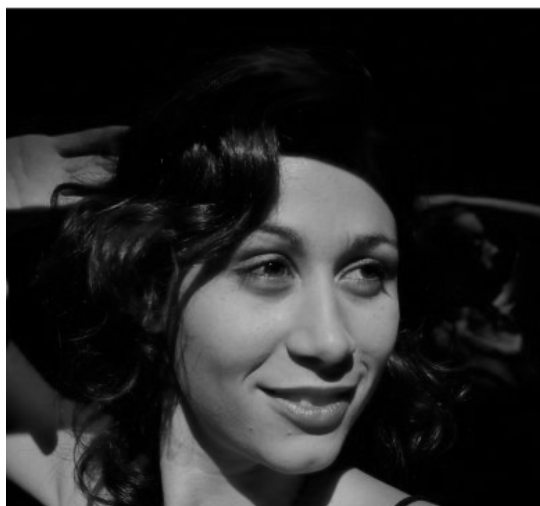


## DANIEL CLIFTON

**NOVEMBER 3 - DECEMBER 9**



Clifton's dances have been presented at Dancenow/ NYC, Dance Off, Hollins University, Florida State University, The Kitchen, FAUT BRULER POUR BRILLER/YOU GOT TO BURN TO SHINE, The A.W.A.R.D. Show!, American Dance Festival, Brooklyn Arts Exchange, Dancespace, North Carolina School of the Arts and WAX. Clifton has taught at Dance Space Center (DNA), Lehman College, Hollins University, Sarah Lawrence College, North Carolina School of the Arts and the ADF. Clifton was a member of Nicholas Leichter Dance from 1999 to 2006, and in 2004 created AnD Dance with Aaron Draper. While in New York City, he has worked with Julia Ritter Performance Group, photographer Tony Jones, visual artist Tunga, comedian Pam Ann and the New York Historical Society. Clifton earned his MFA in Dance from Hollins University/ADF and his BFA in Dance from Florida State University.



## TEOMA NACCARATO

**MARCH 12 - APRIL 20**

Teoma Naccarato founded the company Naccarato Dance in Montreal in 2005, founded Nacando Productions, a dance organization with a multimedia approach, with filmmaker Desh Fernando in 2007, and received an MFA in dance with a concentration in choreography and video technology from The Ohio State University in 2008. She is especially interested in interdisciplinary and multimedia work, and collaborates with dancers, musicians, writers and theatre artists. Lately, her research involves using video in live performance to permit multiple perspectives on bodies and movement. Naccarato will serve as an FSU School of Dance visiting professor in March and April.



## ABBY YAGER AND MING YANG

**JANUARY 4 - FEBRUARY 22**

Yager and Yang first met in New York City in 1995, while dancing with the Trisha Brown Dance Company. Since then, they've traveled the world — Greece, Russia, France, Korea and Taiwan — performing and teaching classes in modern technique, composition and improvisation. Ming was awarded the Taishin Arts Award three times, twice for Top Nine Performances of the Year in 2003 for his performances *Eastern Current* and *Spiderina* and once for Top Ten Performances of the Year in 2005 for his piece *Whitewater Sky*. In 2006, Abby received her MFA in dance from Hollins University and the American Dance Festival. Both will teach at the School of Dance during the spring 2012 semester. They'll start out the seven-week position together at the beginning of January, and Abby will close out the last few weeks.

# BEAUTIFUL CHOICES AND INTERESTING MISTAKES

GRADUATE STUDENT LAUREN SLONE ON THE STUDENT EXPERIENCE  
AT THE MAGGIE ALLESEE NATIONAL CENTER FOR CHOREOGRAPHY

**Q:** How would you describe research in choreography to a young dance student who is unfamiliar with it?

**A:** Although choreographic research embodies an infinite number of forms, you can liken the process to other traditional notions of research. For example, when you are asked to write a research paper, you begin with a topic and formulate a series of questions that you want to explore. Then you read extensively and craft a scholarly response to your questions in the form of a thesis. You use tools to articulate your argument into one cohesive body of writing.

Choreographic research follows a similar pattern. There too you begin with a topic and a series of questions that you are interested in exploring. Depending upon the individual and the questions, you may also engage in library research or interview other scholars or collaborate with scientists to gather data about the topic.

The crucial difference is that the results of these findings inform a dance rather than a paper. The choreographer continues the research in the dance studio by experimenting with movement to convey the thesis. Eventually, the dance is edited and composed, using tools of the craft, just as a paper is written.

MANCC is significant because it recognizes that choreographers need the resources, especially time and space, to conduct qualitative research with the trust and belief that the quality of the work will deepen significantly as a result.

**Q:** Tell us about your work with MANCC. Would you have been able to do this work anywhere else?

**A:** At no other graduate program would I have the opportunity to focus intensely on performance and choreography, while simultaneously gaining experiential skills in arts administration. In order to do this type of work, I would have to apply for internships at other residency sites or arts organizations in the country. Even then, most likely I would be asked to work in only one specific area, such as marketing. At MANCC I am extremely fortunate to participate in a variety of critical areas.

My position entails a range of responsibilities that reflect both a skill set I came in with, as well as many novel growth opportunities. Jennifer Calienes, my director and mentor, has graciously shaped the position to entail community engagement, public relations, artist services (things like research and support for residency logistics) and organizational support. I am asked to think critically, problem-solve, and offer contributions to the organization in ways that someone in an entry-level position in arts administration might not be asked to do.

The fellowship is also deeply gratifying on a personal level. I serve other artists, an aspect of the work that is incredibly fulfilling, and serve an organization and mission that I believe in, as it's an exceptional model of support for the field at large. The culmination of learning opportunities is absolutely invaluable.

**Q:** What part did MANCC play in your selecting Florida State?

**A:** I cannot overstate the vital role MANCC plays in the edification of the students. No other graduate program in the country has such an incredible resource for connecting to the field on a contemporary or national level. We engage with working artists in real time, artists who inspire us by their sheer presence in the building. As a first-year graduate student, I tried to take advantage of as many MANCC activities as possible — without fully appreciating the scope of what was available to me.

The center serves as the most outstanding model for how to engage in and value creative research. Students have the opportunity to learn from primary resources — namely, nationally significant artists and their collaborators. Students are exposed to an enormous range of the most contemporary choreography-in-development. Entrypoints let the students into the artists' creative processes, which in turn reinforces critical thinking skills. As students confront new ways of approaching dance-making, we begin to evaluate and contextualize our own work more critically.

We have the opportunity to see artists make beautiful choices and interesting mistakes, and most importantly to experiment freely, which gives us the courage to do the same. Now that I am in my third year in the program and an administrative fellow for the center, I have only begun to understand the myriad ways that MANCC has impacted my life as an artist, administrator and advocate for dance.



Lauren Slone. Photos by Aaron Rourke.

“No other graduate program in the country has such an incredible resource for connecting to the field on a contemporary or national level.”

# 2010-2011 SEASON HIGHLIGHTS

VISIT THE NEW MANCC WEBSITE FOR COMPLETE RESIDENCY DESCRIPTIONS AS WELL AS AUDIO PODCASTS, RESIDENCY SLIDE SHOWS AND DOCUMENTARY VIDEOS.

mancc[dot]org



## ROSIE HERRERA (FL)

CHOREOGRAPHIC FELLOW | SEPTEMBER 6 – 27, 2010

### *Dining Alone and Pity Party*

Herrera drew upon her conversations with a culturally diverse group of performers (drag queens, actors, dancers, break dancers and burlesque performers) and the Tallahassee community to inform movement improvisations that began to shape *Dining Alone* and *Pity Party*. Her residency concluded with a work-in-progress showing, for which she invited a student audience into a dialogue about her choreographic process.

Rosie Herrera speaks with FSU student Amanda Porter during a post-viewing luncheon. Photo by Al Hall.



## OTTO RAMSTAD AND OLIVE BIERINGA (MN)

CHOREOGRAPHIC FELLOWS | OCTOBER 3 – 19, 2010

### *Symptom*

The Body Cartography Project collaborators researched *Symptom*, which investigates notions of social bodies versus biological bodies, teases out dynamics within sibling relationships, and explores the gaps between seeing, knowing and empathy. During the residency, students and the Tallahassee community joined a group of curators from Fusebox Festival (TX), Philly Live Arts Brewery (PA), P.S. 122 (NY) and the Southern Theater (MN), to discuss the intentions and perceptions of the work.

Otto and Emmett Ramstad perform the work-in-progress *Symptom*. Photo by Al Hall.



## DEAN MOSS (NY)

NOVEMBER 9 – 20, 2010

### *Nameless forest*

Moss returned to MANCC to develop *Nameless forest*, a work that questions the nature of perception as it translates Sungmyung Chun's disquieting figurative installations into live dance, and then challenges the translation. Moss and six dancers worked with students throughout the residency to explore how audience members might inhabit the performative environment.

Pedro Jimenez and Eric Conroe rehearse *Nameless forest*. Photo by Al Hall.



## KATIE FAULKNER (CA)

CHOREOGRAPHIC FELLOW | DECEMBER 5 – 19, 2010

### *We Don't Belong Here*

Faulkner explored specific strategies to integrate video, choreography and community into her site-specific work, *We Don't Belong Here*. She and her collaborator Michael Trigilio, professor of Media Arts at UC San Diego, used source materials generated from FSU students to explore how they might incorporate other perspectives on site and loss through video, interactive sound and live performance. With the help of the Center for Creative Research (CCR), Faulkner and Trigilio engaged with renowned artists Ann Carlson and Mary Ellen Strom for a Skype session to help inform their process.

Filmmaker Michael Trigilio works with Janet Das, Christy Funsch and Katie Faulkner. Photo by Bayard Stern.

# MANCC 2010-2011 SEASON HIGHLIGHTS



## KRISTIN VAN LOON AND ARWEN WILDER (MN)

CHOREOGRAPHIC FELLOWS | JANUARY 14 – FEBRUARY 1, 2011

### *The Novel, The Dying Newspaper*

Van Loon and Wilder (HIJACK) began the development of a new work based on the investigation of verbal narratives by interacting with local writers, touring *The Tallahassee Democrat* and workshopping material with FSU students. Photographer Bill Starr joined HIJACK in residence to document their current work as well as review the 20 years of documentary photos he has taken of HIJACK's choreographic collaboration.

Kristin Van Loon and Arwen Wilder perform during an informal showing. Photo by Bill Starr.



## JULIETTE MAPP (NY)

DANCE THEATER WORKSHOP PARTNERSHIP | JANUARY 16 – 29, 2011

### *The Making of Americans*

Mapp talked with Dr. Rich Templin, Legislative and Political Director for the Florida American Federation of Labor and Congress of Industrial Organizations (AFL-CIO) and Dr. Suzanne Sinke, an Associate Professor of History at FSU to obtain a solid political and historical context for her work, *The Making of Americans*. The work was inspired by her Albanian immigrant family, who settled in Gary, Indiana after the Second World War. The work premiered to rave reviews and included rehearsal footage from MANCC as shot by award-winning media artist John Jesurun.

Juliette Mapp and John Jesurun talk to students in Dr. Atkins MANCC class. Photo by Bridget Williams.



## EMILY JOHNSON (MN)

RETURNING CHOREOGRAPHIC FELLOW | FEBRUARY 20 – MARCH 8, 2011

### *Niicugni (Listen)*

Johnson returned to MANCC in the first of a two-part residency to further the development of a new performance/installation. *Niicugni* is centered on movement, story and sound housed within a light/sound installation of hand-made functional fish-skin lanterns. She worked with groups of community members specifically — artists, hula hoopers, roller derby girls, tango dancers and knitters — to mine movement materials and explore how these groups might be layered within the work. At the close of the residency, Johnson shared *The Thank-You Bar*, her previous work developed at MANCC, with local audiences and participants of the Southeastern American College Dance Festival, which took place at FSU March 3-7.

Emily Johnson works with Tallahassee knitters. Photo by Al Hall.



## DEGANIT SHEMY (NY)

RETURNING CHOREOGRAPHIC FELLOW | MARCH 8 – 15, 2011

### *Hungry Kite*

Shemy returned to MANCC in a first of a two-part residency to develop *Hungry Kite*. Shemy and her collaborators mined movement vocabulary, experimented with the use of children's toys and explored video projection, three interwoven areas of inquiry for the new work. Shemy also invited students to participate in an open rehearsal and presented her work-in-progress at the Congress on Research in Dance Special Topics Conference held at FSU March 11-12.

Deganit Shemy's performers rehearse *Hungry Kite*. Photo by Al Hall.

MAJOR SUPPORT FOR THE 2010-2011 SEASON WAS PROVIDED BY  
**THE ANDREW W. MELLON FOUNDATION**, WITH ADDITIONAL  
SUPPORT FROM **THE NATIONAL ENDOWMENT FOR THE ARTS**.



## FAYE DRISCOLL

CHOREOGRAPHIC FELLOW | MARCH 16 – APRIL 31, 2011

### *not...not if you pretend you are drowning i'll pretend i'm saving you*

Driscoll's new work with collaborator Jesse Zaritt, composer Brandon Wolcott and cellist Emil Abramyam probes the tension between desire, beauty, power and transformation. As a means of informing the work, Driscoll discussed issues of gender transformation with Psychology Professor and Director of FSU Women's Studies, Dr. Joyce Carbonell, hosted an improv session with local musicians, and engaged dance students in a transformation booth to investigate the question "What is the power of real transformation?"

Faye Driscoll explores transformation with students and collaborator **Jesse Zaritt**. Photo by Al Hall.



## PAVEL ZUŠTIAK

CHOREOGRAPHIC FELLOW | MARCH 14 – 27, 2011

### *The Painted Bird Part III - Strange Cargo*

Zuštiak researched Part III of his trilogy, *The Painted Bird*. The title comes from Jerzy Kosinski's controversial 1965 novel set in post-war Eastern Europe, and the project excavates the novel's themes of displacement, migration and transformation in three separate performance events within a yearlong period. Zuštiak engaged community members to provide him with information about their experiences after a work-in-progress showing. Part III of *The Painted Bird - Strange Cargo* will premiere at Performance Space 122 in NYC.

FSU School of Dance students watch **Giulia Carotenuto** and **Denisa Musilova** in *The Painted Bird Trilogy* rehearsal. Photo by Harper Addison.



## MIGUEL GUTIERREZ

RETURNING CHOREOGRAPHIC FELLOW | MARCH 27 – APRIL 18, 2011

### *And lose the name of action*

Gutierrez returned to MANCC for the first of a two-part residency to work on *And lose the name of action*. Gutierrez conducted interviews with imminent scholar Dr. Richard Shusterman, director of the Center for Body, Mind and Culture at Florida Atlantic University, as well as FSU faculty in the philosophy and neuroscience departments, gave a lecture on the origins of the new work, hosted an "INEFFABLE INTANGIBLE SENSATIONAL" workshop for students, engaged in extensive studio-based research and moderated a public panel on the Mind/Body Problem.

Miguel Gutierrez engages students in FSU School of Dance Forum. Photo by Bridget Williams.



## JOHN JASPERSE

JUNE 12 – 26, 2011

### *Canyon*

Jasperse continued developing *Canyon*, which "centers on the transformative power of losing oneself in visceral experience, where the supremacy of the intellect is humbled through experience into a state of wonder." The work features an original composition by internationally renowned musician and composer Hahn Rowe as well as a visual design made in collaboration with visual and performance artist Tony Orrico. A significant portion of the residency was spent exploring the visual design elements of the work with support from MFA graduate student Rachel Hunter.

Burr Johnson rehearses *Canyon*. Photo by Al Hall.

# MANCC EXPANDS ITS NATIONAL REACH

## RECEIVES PRESTIGIOUS GRANT AND IS LAUDED FOR ADDRESSING THE CURRENT CRISIS IN THE MAKING OF NEW DANCE

In August 2010, The Maggie Allesee National Center for Choreography received a significant grant from The Andrew W. Mellon Foundation to expand and improve residency support for visiting choreographers through 2012.

“Support from the Mellon Foundation is integral to the work and reputation of MANCC,” said Dean Sally McRorie of the FSU College of Visual Arts, Theatre and Dance. “Our commitment to choreographic research here at Florida State is buoyed in countless ways by the Mellon Foundation’s recognition through this important grant.”

The Andrew W. Mellon Foundation grant has enabled MANCC to make multiyear commitments to returning artists developing new work. It also made possible new administrative and new-media fellowships and provided additional assistance for the technical and production needs of new works in development at Florida State.

Since its beginnings in 2004, 64 choreographers have created new work at the prestigious Florida State University center in collaboration with performers, composers, visual artists, dramaturges, filmmakers and lighting designers alike. Artists have hailed the unique support provided by MANCC as “the most productive and comprehensive residency a choreographer will ever experience.”

Fourteen artists from around the nation and world completed residencies in MANCC’s 2010-11 season, including 2010 Guggenheim fellowship recipients Miguel Gutierrez and Pavel Zúřtiak of New York City; 2010 McKnight Fellows Otto Ramstad and Olive Bieringa (Minnesota) of The Body Cartography Project; and 2010 National Dance Project award recipients Dean Moss and John Jasperse.

Moss, who returned for his second artist-in-residence stint at MANCC, recently spent two years as visiting lecturer in the Department of Visual and Environmental Studies at Harvard University. While at MANCC, Moss worked to develop *Nameless forest*, one of only three choreography projects in the world to receive support from the new Project Development Initiative that is part of the Asian Culture Complex in Gwangju, Korea.

Jasperse worked on *Canyon*, a new piece for



John Jasperse’s performers rehearse *Canyon*. Photo by Al Hall.

six dancers with an original score by composer Hahn Rowe. His project was commissioned for the Brooklyn Academy of Music 2011 Next Wave Festival.

Jasperse says he was talking with a colleague about MANCC, and “she asked me about other centers that do the same thing. And I said, ‘actually, in the United States, there aren’t any.’ It’s unique in that its mission is very specifically about research and development of choreographic projects.”

In 2009, Florida State served as the host for the first National Forum on Choreographic Research and Development. From a total of 26 states around the nation, the forum participants included MANCC alumni, leading dance presenters, and representatives from college and university dance departments, funding agencies, service organizations and residency and retreat centers. Among those on hand were leaders from the likes of Dance/USA, the National Performance Network, the National Dance Project, the National Endowment for the Arts, the Council of Dance Administrators and the Alliance of Artist Communities.

“The inaugural National Forum held at Florida State provided an unprecedented

opportunity for leaders from throughout the American world of dance to explore ways that its ecology could be strengthened through the integration of research and development activities, as vital components of its overall culture and achievements,” MANCC Director Jennifer Calienes said.

A 2011 Alliance of Artists Communities report commissioned as a result of the forum notes that “support for the creation of new dance is, by many accounts, in crisis.” MANCC is one of a handful of organizations across the country highlighted in the report that offers a model for others to work from in addressing the crisis.

MANCC opened at Florida State in 2004 as a new model for the support of professional choreographic research and development within a comprehensive research university. For choreographers, MANCC provides resources and an environment that generate unprecedented opportunities not only for research and innovation, but also for collaboration and implementation. In turn, students, faculty and the greater Tallahassee community are able to engage with innovative artists in their creative process.

# VISITING ARTISTS 2011-2012



**Koosil-ja (NY)**  
Media Fellowship Project  
2011 - 2012



**Kyle Abraham (NY)**  
Choreographic Fellow  
February 6 - 16, 2012



**Jack Ferver (NY)**  
Choreographic Fellow  
May 20 - June 9, 2012



**Ann Carlson (CA/MA)**  
Living Legacy  
September 8 - 16, 2011 + March 12 - 23, 2012



**Megan Mayer (MN)**  
McKnight Foundation Partnership  
February 12 - 25, 2012



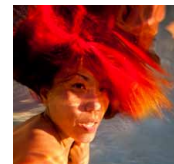
**Yanira Castro (NY)**  
Media Fellowship Project  
May 21 - 28, 2012



**David Neumann (NY)**  
New York Live Arts Partnership  
October 17 - November 8, 2011



**Niki Cousineau (PA)**  
Dance Advance Partnership  
March 26 - April 7, 2012



**Holly Johnston (CA)**  
Choreographic Fellow  
June 12 - 28, 2012



**Morgan Thorson (MN)**  
Returning Choreographic Fellow  
November 28 - December 16, 2011



**Deganit Shemy (NY)**  
Returning Choreographic Fellow  
April 8 - 21, 2012



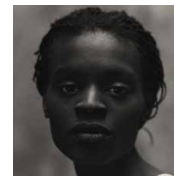
**Miguel Gutierrez (NY)**  
Returning Choreographic Fellow  
August 27 - September 2, 2012



**Emily Johnson (MN)**  
Returning Choreographic Fellow  
January 16 - February 6, 2012



**Penelope Freeh (MN)**  
McKnight Foundation Partnership  
May 7 - 19, 2012



**Okwui Okpokwasili (NY)**  
Choreographic Fellow  
October 29 - November 17, 2012

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With support from the Andrew W. Mellon Foundation, **Emily Johnson**, **Miguel Gutierrez** and **Deganit Shemy** will return to FSU to finish developing work that began here last season. This offers an unparalleled opportunity for the artists, but also for the students and community members to see work move from incubation to final production. The three works — Emily Johnson's *Niicugni (Listen)*, Miguel Gutierrez's *And lose the name of action* and Deganit Shemy's *Hungry Kite* — will make a final residency stop at FSU before their world premieres and national and international tours. Stay tuned for more information throughout the year to engage with these artists and this exceptional work. —Jennifer Calienes

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Left: Alvin Ailey American Dance Theater's Joan Weill Center for Dance. Photo by Archphoto.

Below: First day of class, FSU in NYC 2011.



## DANCING IN THE CITY THAT DOESN'T SLEEP...

Professional training and crucial, intangible insights come from experiential immersion in the life of the city

New York is the city that never sleeps, but it's also something of a second home for Florida State University dancers. Students, faculty and alumni of FSU's School of Dance are everywhere in the city most of the time, but especially during the 2011-12 school year.

### SEMESTER IMMERSION

First there's the semester in New York, offered annually each fall to a dozen or more FSU Dance students. "New York City as Arts Resource" is a six-credit course that blurs the line between the artistic and the academic, as students are indoctrinated into the arts landscape as dancers, researchers, audience members and NYC citizens.

Seniors and graduate students in the program learn to work ideas and elements of the city's history, character and architecture into their own art form. The semester gives them access to many internationally recognized types of dance, as well as the opportunity to further develop their own style.

They're taking classes while they're there, but at the same time they've got constant access to the archives in the New York Library for the Performing Arts and lectures by choreographers, performers, scholars, journalists, filmmakers and administrators, all while attending about four concerts a week. They align with internships that can turn into the jobs that keep them afloat and on the scene until they can land jobs with companies they're interested in.

Why is NYC important to training dancers? Sally Sommer, who has directed the program for the past decade, explains.

"The aim is to better prepare them for life after college — while they are still in college — by providing them with professional training and the crucial, intangible insights about self and careers that come from experiential immersion in the life of the city," she writes. "Students need to understand — better yet, they need to feel — the difference between the accommodating womb of the university and the tough dynamic lifestyle of young NYC dancers."

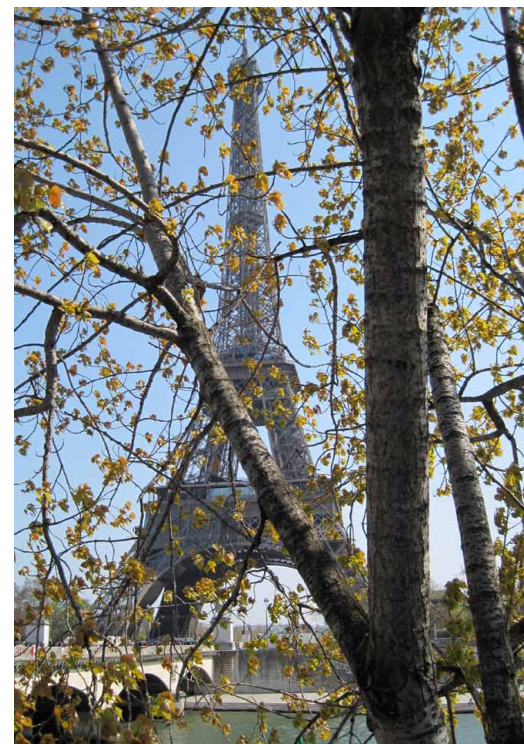
### SPRING TRIP

Then there's this year's Spring trip to NYC, planned for May. It's only now down to details, but a May 2 performance is already slated for the 275-seat Alvin Ailey Citigroup Theatre.

The chance to perform in such a venue is a great opportunity for any student, but FSU School of Dance Co-Chair Patty Phillips calls the chance to meet and greet NYC alumni and friends extremely valuable, as well.

"FSU in general, and the College of Visual Arts, Theatre and Dance specifically, have a great many alumni in the city and the surrounding areas. This trip gives us a chance to introduce our current students, alumni, and special guests, to each other and make connections."





## ...AND DANCING IN THE CITY OF LIGHT

The Académie Américaine de Danse de Paris will serve as home base for the new program. It's located right in the heart of Paris.



As the song says, everyone loves Paris in the springtime. Thanks to the hard work of School of Dance Coordinator of Special Programs and Events Joyce Fausone, with a little help from the FSU International Program, at least a dozen students will get to see it for themselves.

May 2012 marks the debut of the Dance in Paris program, a four-week total immersion experience for FSU graduate and undergraduate dancers.

It all started with Fausone's professional development leave, when she spent March and April of 2010 there. Since then she's turned into something of a School of Dance ambassador to the city, making the necessary connections and scouting for the best spots for students to take classes and live while they're there.

"Besides visiting academies, conservatoires, and cultural sites, I took time to wander and get lost, sit and read in Luxembourg Gardens, and enjoy a cup of tea at a café and watch people go by. The French work hard, but they take time to relax and enjoy life, and I was determined to do the same," Fausone said.

She's determined for SOD Dance in Paris students to enjoy the Parisian life even as they're taking technique and dance history classes.

"I love the fact that the program is set up with four days of intense study and then the students have the weekends free to explore Paris or nearby cities on their own," she says.

Dancers in the program will take open dance classes around Paris as well as classes at the Académie Américaine de Danse de Paris, located in the heart of the city. They'll also visit cultural sites and learn about dance history. Brooke Desnoës, the Académie's artistic director, visited Tallahassee last February and toured FSU's School of Dance while she and Fausone discussed ways to collaborate. Alumnus Kehinde Ishangi, who received an MFA from the School of Dance and now teaches at the Académie, was also instrumental in helping the school's Paris program get a foothold.

"(Desnoës) was very impressed with our faculty, facility and programs," Fausone said. "Since then, we've developed a partnership with her school acting as the home base for this study abroad program. I envision this as just the beginning of future collaborations."

Fausone says she's looking forward to sharing her love of Paris with some of the dance majors. You only need to know a bit of dance history to know the city is a natural fit. One can talk about Degas and Toulouse-Lautrec and then go to the Musée d'Orsay and look at their work, or talk about the Diaghilev Period and then visit the Théâtre du Châtelet, where the Ballet Russes first performed in 1909.

"The list is endless," Fausone says. "I feel the stars are lined up for this program."

Top Left: Class at the Académie Américaine de Danse de Paris (AADP), Photo by Vincent Desnoës.

Top Right: The Eiffel Tower. Photo by Joyce Fausone.

Center Left: **Joyce Fausone** in Paris.



## DANCE REPERTORY THEATRE: 25TH ANNIVERSARY

There's a very special piece of yellow legal paper that Lynda Davis has kept for more than 25 years. On it are FSU Professor Emerita Nancy Smith Fichter's ideas, written in pencil, outlining Fichter's vision for the university-based dance company called Dance Repertory Theatre.

Fichter says the central idea of DRT, which culminated in a 25th anniversary series of concerts in January 2011, was to create the notion of a conservatory within the university, accessible to students through annual auditions and giving them the experience of ensemble performance and studio life.

"The idea was for a center for the deep study of repertoire. It's more than just learning a dance and performing it — it's getting into the anatomy of a dance, working intimately with a choreographer, finding different levels and meanings of a performance," Fichter says. "That's real repertoire. That's real ensemble work."

Davis says she has kept the paper all this time, as a reminder of point of view and direction for each year. She kept it in mind while setting up DRT's 25th anniversary celebration, inviting alumni dancers, musicians and choreographers to come together for a master class, concerts, receptions and dinner hosted by FSU President Eric Barron and his wife Molly.

"It was an amazing triangle of people, their reconnection, and the way that the whole thing was allowed to surface," Davis says.

DRT wound down its run at the end of the 2010-11 school year, closing a quarter century of producing dancers who'd been given an extraordinary glimpse at company life without ever leaving campus. Davis says dancers who spent time in DRT developed and matured as artists in ways they might not in a classroom.

"They developed a sense of ensemble, of working together, into a whole experience. They were responsible for the artistic clarity of the choreography — they had to know the whole script," Davis says. "I really was interested in them understanding that larger way of thinking about one's contribution and connection."

"Understanding that sets them well for the next situation. For instance, they may find themselves auditioning for a company that doesn't have any history with them," she added. "DRT students understand the landscape. They know how to get in there and make their own way."

Fichter sums it up: "I think DRT has been one of the most valuable aspects of the whole curriculum (at Florida State) — the whole artistic life."

"It's getting into the anatomy of a dance, working intimately with a choreographer, finding different levels and meanings of a performance."  
— Nancy Smith Fichter

Above: **Lynda Davis** and **Dr. Nancy Smith Fichter** at the DRT 25th anniversary alumni event masterclass. Photo by Jon Nalon.



**Douglas Corbin** plays for the DRT alumni event masterclass. Photo by Jon Nalon.



Guests at the dinner for Lynda Davis, hosted by Florida State University President Eric J. Barron. Photo by Jon Nalon.



**Lynda Davis** and DRT alumni who presented work in the DRT alumni showing. Photo by Jon Nalon.

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# ZOLLAR NAMED LAWTON PROFESSOR

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## INTERNATIONALLY RECOGNIZED ARTIST JAWOLE WILLA JO ZOLLAR RECEIVES FLORIDA STATE UNIVERSITY'S HIGHEST FACULTY HONOR

Florida State University Artist-In-Residence Jawole Willa Jo Zollar has been named Florida State University's 2011-2012 Robert O. Lawton Distinguished Professor.

The award is the highest honor FSU faculty can bestow upon a colleague. First presented in 1957, the award was known as the Distinguished Professor award until 1981, when it was renamed after the late Robert O. Lawton, a former vice president of Academic Affairs. In the award's 30-year existence, it has been given only to two dance professors: Nancy Smith Fichter and Zollar. Recipients are chosen based on their teaching, research, creative ventures and service to the academic community while at the university. Zollar embodies all this.

Born in Kansas City, Missouri, Zollar received her BA in dance at the University of Missouri and an MFA in dance from Florida State University. While in school, she trained with Joseph Stephenson and was taught by legendary dancer Katherine Dunham, a pioneer in African-American modern dance.

In 1984, Zollar founded Urban Bush Women in New York City. The non-profit organization is one of the most renowned dance companies in the country. The company has toured through Europe, Asia, Australia, the United States and in 2010, and Zollar was appointed cultural ambassador to South America by the U.S. Department of State. The group's purpose is to shed light on the stories of the disenfranchised through dance.

Not only has she created works for UBW, but she has also choreographed pieces for Alvin Ailey American Dance Theater, Ballet Arizona, Philadanco, University of Maryland, University of Florida and Dayton Contemporary Dance Company. She also holds the Nancy Smith Fichter Named Professorship at the School of Dance and teaches Contemporary Dance and Repertory.

"While maintaining one of the more renowned contemporary dance companies in our country, Urban Bush Women, she brings undivided and generous attention to the development of the young artists here at FSU," said Patty Phillips, FSU School of Dance professor and co-chairwoman, in her letter nominating Zollar for the Lawton award.

"Her traditional classes offer excellent training for the dancers, but more importantly, she is constantly challenging the dancers to evolve their own creative voices and to determine how they can best impact the field in their own individual ways," Phillips said.

"She offers a clear window to the world that they will enter, and she often has extended her guidance and support beyond the confines of the university setting by involving students and alumnae through internships or as company members with Urban Bush Women."

This latest award is one of many. Zollar has won the 2008 United States Artists Wynn Fellowship, the 2006 and 1992 New York Dance

and Performance Award, the 2006 Joyce Award, the 2005 Master of African American Choreography Award from the Kennedy Center, FSU's 1999 Dr. Martin Luther King, Jr. Distinguished Service Award, the 1997 FSU Alumna of the Year Award and the 1994 Capezio Award. She was named a Guggenheim Fellow in 2009-2010.

Zollar received the Lawton award on Aug. 6, 2011 during the summer commencement ceremony.

"She is constantly challenging the dancers to evolve their own creative voices and to determine how they can best impact the field."

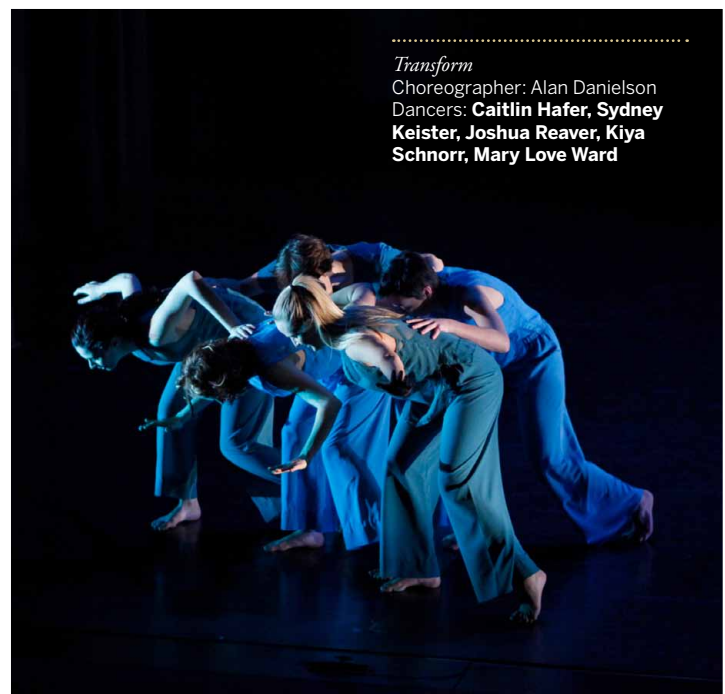
— Patty Phillips



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**Jawole Willa Jo Zollar**  
Photograph by Crush Boone

# 2010-2011 SEASON IN PHOTOS





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*Album, Volume 1: Tribute*  
Choreographer: Sarah Harkness-Sebastian  
Dancer: **Sarah Harkness-Sebastian**



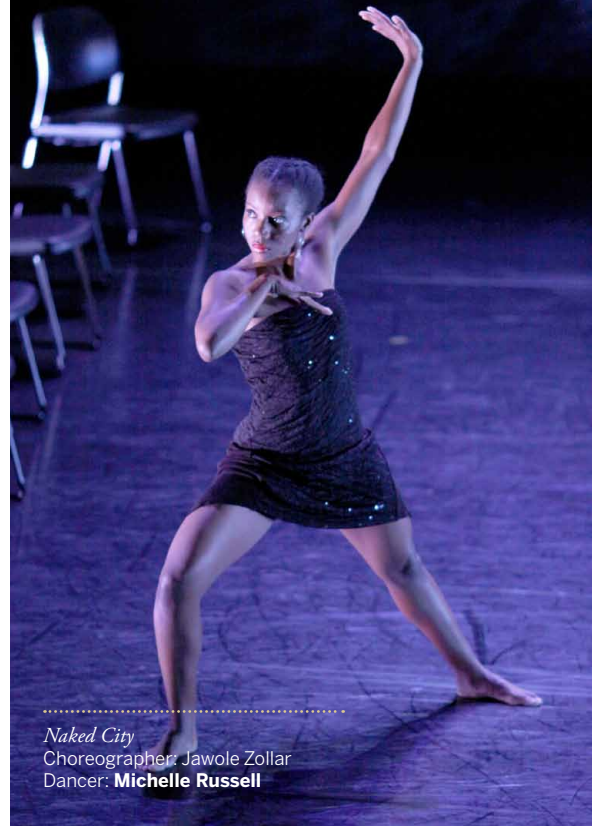
.....  
*Weather*  
Choreographer: Rick McCullough  
Dancer: **Joshua Reaver**



.....  
*Enfetter*  
Choreographer: Nicole Roerick  
Dancers: **Nicole Roerick, Nicole Morris, Kiya Schnorr**



*FLOR*  
Choreographer: Michael Foley  
Dancer: **Katie Noletto**



*Naked City*  
Choreographer: Jawole Zollar  
Dancer: **Michelle Russell**

## AMERICAN COLLEGE DANCE FESTIVAL 2011

More than 500 participants from 25 different colleges and universities attended the American College Dance Festival Association conference at FSU in March 2011. The festival took place the first weekend of Spring Break with a Mardi Gras theme, complete with festive masks and beads.

Thanks to faculty participation from schools like Middle Tennessee State University and East Tennessee State University, the conference also offered unique classes like tango, site-specific improvisation, Afrofusion technique and a Labanotation workshop. The classes, along with adjudicated and informal concerts, created a solid, well-rounded schedule.

Emily Johnson's *The Thank-You Bar* performances were a conference highlight. Johnson created the work during her MANCC choreographic fellowship at FSU in 2009. Audiences were kept small, allowing Johnson to interact with guests on a personal level for eight magical performances in Montgomery Hall's Black Box Theatre.

Attending musicians also contributed to the high-energy atmosphere, volunteering to play for as many classes as possible. Throughout the conference, a rallying spirit spread among faculty, dancers and musicians, especially when one of the guest teachers fell ill. Faculty quickly stepped up and offered to cover various classes so that the students could still participate.

"Hosting ACDFA was a wonderful experience," says Jennifer Atkins, this year's conference coordinator. "It was so gratifying to open our doors to other schools and to be a part of such a strong dance community."



**Shiloh Hodges** performs Lauren Slone's *Mantis Prays*, one of the works selected for the American College Dance Festival Gala performance. Photo by Jon Nalon.

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## THE RINGLING/ASOLO CONNECTION

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Florida State dancers know you don't necessarily need to be in NYC to be in the thick of things. Down the road from Tallahassee in Sarasota, Florida, is one of the world's most artistically vibrant communities, one that celebrates dance, visual art and dramatic performance year-round, but gives it all a special sendup during the breathtaking Ringling International Arts Festival each fall.

In October 2010, FSU dancers played a big part in that festival, as well as giving performances at the Historic Asolo Theatre connected with the International Council of Fine Arts Deans, during that group's meeting in Sarasota. In two separate trips spanning four weeks, they mounted performances before especially sophisticated standing-room-only audiences. In at least one instance, extra performances had to be added to give those audiences access to FSU dancers.

"It's an incredible opportunity for students of the School of Dance to be showcased in a city known for its huge support of the performing arts," said Festival Director Dwight Currie. "Of course any audience at all is great. But by performing in Sarasota in particular, these students can have their work seen by potential supporters and funders and showcased in relation to some of the world's finest performers in contemporary dance. And while the dancers from Florida State are here, they have the opportunity to see all those companies from all over the world."

"The Historic Asolo Theatre is such a great place to perform," SOD Co-Chair Russell Sandifer says. "We like going there so much – we enjoy that connection."

Currie points out that the "affiliation between the Ringling Museum and the School of Dance is so much greater than just that week or so



Rachel S. Hunter and Nathaniel Buchsbaum perform Gerri Houlihan's *Throb*, one of 7 works FSU Dance performed at the Ringling International Arts Festival. Photo by Harper Addison.

in October. But it was with the festival that we first started to explore that affiliation in a regular way. I do think when it comes to training in the performing arts, what is crucial is the relationship with the audience. This gives us an opportunity to really showcase these impeccably trained and disciplined young dancers and choreographers of tomorrow."

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## CONGRESS ON RESEARCH IN DANCE

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In March, the American Dance Studies program hosted a Congress on Research in Dance (CORD) special topics conference on Dance and American Culture. Presentations covered a lively range of topics from Bgirls in Ballet to Hipster Club Dancing to Dance and the USO in WWII America. 28 presenters and over 30 attendees from around the country participated in the conference. We were especially pleased to welcome back a number of our ADS graduates who presented their current research. "The meeting demonstrated the depth and breadth of scholarship on dance in American culture and facilitated productive dialogue" says conference presenter and ADS alumna Jessica Herzogenrath. "Its location allowed us to take advantage of the resources of FSU's outstanding School of Dance and MANCC."

Highlights of the conference were a MANCC "Entrypoint" with Choreographic Fellow Deganit Shemy and a closing Plenary Session moderated by Julie Malnig and Sally Sommer. The Entrypoint, moderated by MANCC Director Jennifer Calienes, included a showing of Shemy's work-in-progress *Hungry Kite* followed by audience discussion and Q&A. MANCC Entrypoints are designed to give the public a window into the artist's choreographic process and allow artists to solicit outside feedback on their work. This aspect of the conference was an exciting opportunity for visitors to experience dance history up close



Deganit Shemy and her performers talk with FSU Dance students and Dr. Atkins about *Hungry Kite*. Photo by Al Hall.

and in the making. The plenary session, on The Current State of Dance Studies, included a presentation by respected dance scholars Sommer and Malnig that highlighted some of the important trends, challenges, and accomplishments presently shaping the field.

FSU Dance History professor Jen Atkins explains "The CORD conference was a wonderful experience because it underscored the community that our field has created. From thoughtful history presentations to informal hallway conversations, the conference highlighted the diversity of dance while also showing that we are a collegial and collaborative group."



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## FACULTY UPDATES

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» **Anjali Austin**, Associate Professor of Dance, recently returned from a stimulating trip to Rome, Italy. While there she conducted a GYROTONIC® Applications for Tennis course and choreographed a new work, titled *There but for the ...*, for the emerging dance company White Cloud Opera. In June, Austin and colleague Dr. Joselli Audain-Deans will present at the Corps De Ballet International Conference at The University of Missouri - Kansas City on the topic: "Where Are African American Ballet Dancers in America?"

» **Jennifer S.B. Calienes** served as the 2011 Chair for The Pew Center for Arts & Heritage Dance Advance grant panel and as a panelist for the 2011 Minnesota Regional Dance Development Initiative (RDDI), a program of the New England Foundation for the Arts.

» **Joyce Fausone** submitted a proposal to the FSU International program this year and was granted permission to proceed with the plans for a FSU Dance in Paris Study Abroad for May 2012. Joyce recently returned from a two-week research trip to the City of Lights to solidify housing, technique classes, lectures and visit cultural sights to tie into the four-week program. (See page 17 for more details.)

» **Tim Glenn** was a panelist for "The Progeny of Alwin Nikolais: From Digital to Analog Technology," held at the New York Public Library for the Performing Arts in Lincoln Center last fall. He also presented "Dance Telematics" for the Internet2 Member Meeting and served on the Internet2 Performing Arts Advisory Board in Atlanta. He curated Dance on Camera-Tallahassee in the spring and created a new solo for Sarah Harkness-Sebastian,

entitled *Ragged*, in June. His solo, *Silk By Night*, will be performed by New York dancer Ella Rosewood at the Merce Cunningham Studio in Westbeth in October 2011.

» **Gerri Houlihan** returned from teaching in Seoul, Korea last summer just in time to start rehearsals with the Tallahassee Ballet for a piece called *Mercy*, set to songs by Roy Orbison for their Evening of Music and Dance. In October, she set the same work on dancers from the Fine Arts Center in Greenville, South Carolina. She received an award from the Florida Dance Association in December, and in February, she spoke at Danny Lewis' Retirement Gala at the Gusman Theater in Miami. She taught company class for the Mark Morris Performance Group during Seven Days of Opening Nights at FSU and for the American College Dance Festival. Two of her works, *Between Angels* and *Throb* were presented in FSU's Evening of Dance concerts in May.



### HOULIHAN AND FRAZIER SERVE AS ADF CO-DEANS

FSU School of Dance Professor Gerri Houlihan and alumnus James Frazier have been named co-deans for the American Dance Festival school in Durham, North Carolina. ADF Director Charles Reinhart says everyone there is "very grateful to have their passion and expertise on board to further the mission of the ADF School."

As the 2011 ADF season got underway in June 2011, the two made an appearance on the ADF's video blog. You can see them on Youtube as they get ready to take on their new roles.

"We've been saying that if we survive it through the first week of previews — there just is so much happening the first five or six days — I think the rest will be easy," Houlihan laughs, listing some of the long list of events, classes, tributes and performances that make up each year's festival.

"I think that's a pretty good approach," Frazier says.

Frazier is chair of the Department of Dance and Choreography at Virginia Commonwealth University (VCU), where he has taught since 2001. He won the 2006 Council of Dance Administrators' Alma Hawkins Award for Emerging Leadership in the field of dance. In addition to his MFA from FSU, Frazier received a Doctorate of Education in Dance from Temple University. Baby Joshua, the newest addition to Frazier's family, is right there with him in the ADF video.

Houlihan has been a permanent faculty member of ADF since 1989. She also serves on the board of directors for the Florida Dance Association and the American College Dance Association. From 2001-2005 she served as the ADF Four Week School Director and has taught for the ADF linkage programs and mini-festivals in ten different countries including Brazil, China, Russia and Mongolia. Her extensive performance career includes the Metropolitan Opera Ballet Company and five years as a principal dancer with the Lar Lubovitch Dance Company, among many others. Houlihan received an MFA through the Hollins University/American Dance Festival program and a BFA in Dance from Virginia Commonwealth University.

» **Rick McCullough** choreographed two new commissioned works; one for Choreographic Concepts in Winston-Salem, NC, and the other for Dreyfoos School of the Arts in West Palm Beach, FL. He choreographed *Calling* for FSU/SOD Days of Dance, *Whoops!* for the Past/Forward MFA Concert, and restaged *Weather*, his commissioned work from the 2009 National Choreographers Initiative, for the FSU Evening of Dance Concert. As artistic director of the Tallahassee Ballet, he produced and choreographed for the annual Evening of Music and Dance in Opperman Hall, re-choreographed and re-staged large sections of the annual production of *The Nutcracker* in Ruby Diamond Concert Hall, and produced Kathryn Cashin's production of *Cinderella*. In January he premiered a new commission *Essence*, for Columbia Classical Ballet in Columbia, SC.

Rick was on the faculty for the annual Suzanne Farrell Dancers Workshop, the American College Dance Festival, and the FSU School of Dance Summer Intensive. He spent the summer choreographing a

new commission for the Perry-Mansfield Performing Arts Camp in Steamboat Springs, CO, and in residence for two weeks at the American Dance Festival photographing for his photo essay "The American Dance Festival 2010-2011." This project is scheduled for exhibition at FSU's Museum of Fine Arts this October. Rick received a residency commission at Virginia Commonwealth University for September for a new work, which will be premiered in February. He received the FSU Undergraduate Teaching Award for 2010.

» **Russell Sandifer** traveled to Bulgaria with The Suzanne Farrell Ballet to design lighting for *Divertimento Brillante* and *Agon*. He also plans to join the company for their fall Washington D.C. and New York seasons.

» **Tom Welsh** presented a paper entitled "Pirouette from a Behavior Learning Perspective" at the annual conference of the International Association for Dance Medicine & Science in Birmingham in October. He also co-authored, with former graduate students Kim Holt and Jaclyn Speights, an article entitled "A

within-subject analysis of the effects of remote cueing on dancer alignment," which appeared in the Winter issue of the *Journal of Dance Medicine & Science*. Tom is serving his second year as President of the International Association for Dance Medicine & Science.

» **Tricia Young** completed her third year as a member of the editorial board of the University Press of Florida and continues to moderate the international Dance History Teachers Discussion Group. In January she presented a paper, "Teaching Dance History with Access to Primary Sources," at the Ninth Annual Hawaii International Conference on Arts and Humanities. With colleagues **Sally Sommer** and **Jen Atkins**, she received an Arts and Humanities Program Enhancement Grant for manuscript preparation for an upcoming Dance History textbook. Also with Sommer and Atkins, she organized and hosted a Special Topics conference, "Dance in American Culture," for the Congress on Research in Dance, held in the FSU School of Dance in March.

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## MARIA DE BARONCELLI CHAKLAI

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Maria de Baroncelli Chaklai, former Florida State University ballet faculty member (1971 – 1984) and longtime supporter of the early work of the School of Dance, passed away July 25, 2011.

Maria studied with Madam Bronislava Nijinska, sister of the legendary Nijinsky. She performed with the Ballet International, the original Ballet Russe, the Netherlands Ballet and the Venezuelan National Ballet. Her performing took her to Monte Carlo, Tunis, Cairo, Paris, London, New York and Cuba. Maria de Baroncelli retired from performing in 1958 and founded her own ballet school in New Jersey. She stayed until 1970, when she joined the FSU dance faculty. She was integral to the development of the School of Dance for over a decade. A memorial service is planned in several months' time in New York.

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# STUDENT AND ALUMNI UPDATES

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» **Kate Albarelli** (BFA 2001) is now the creator and director of Figure 4, a ballet-based fitness barre method for Pure Yoga.

» **Philip Ancheta** (BFA 2011) will be dancing with Surfscope Contemporary Dance Company in Daytona, Fla., for their 2011-2012 Season.

» BFA Student **Hannah Barnard** received an FSU Undergraduate Research and Creative Activities Award in Spring 2011 to work on a choreographic collaboration with the Oakland Girls Choir of Pittsburgh, PA. She will research the success of the inclusion of dance in Anglican worship settings and hopes to publish the results in FSU's Undergraduate Research Journal, The OWL, and present it at the Fall 2011 URCAA Symposium.

» **Diane Cahill Bedford** (MFA 2010) had a showing of solo choreography in Houston at the Dance Gallery Showings at the Barnevelder Theatre as part of the Big Range Festival. She spent the summer of 2011 teaching classes at San Jacinto College South.

» **Katie Rodman Boche** (MA 2009) received an FSU History Department award for research on WWII dance in Spring 2011 and spent the summer working in the WWII Institute at FSU.

» MFA Student **Keisha Calderon** received a scholarship to attend the Boulder Jazz Dance Workshop.

» **Maria Caruso** (BFA 2000) is founding artistic/executive director of Bodiography Contemporary Ballet and director of the La Roche College Dance Department, both in Pittsburgh.

» **Kim Caruthers** (BFA 1979) has been teaching yoga to special-needs children at Schott Communities in Cooper City, Florida, for the past year, and recently did training with "The Connected Warrior," to teach yoga to returning soldiers and veterans.

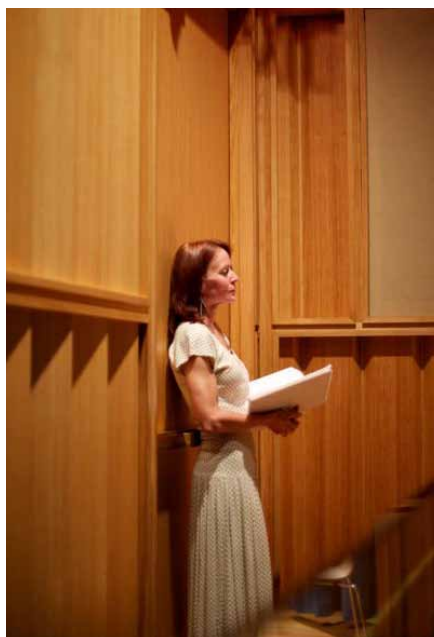
» **Cari Coble** (MFA 2001) is now the coordinator for the low-residency MFA at Jacksonville University, where **Brian Palmer** (MFA 2001) is the chair of the dance program.

» **Christine Corbett** (BFA 2010) will study at Laban Dance Conservatoire in London, working towards an MS in Dance Science. She will also teach Gyrotonics courses at a Kinesis Studio in London this fall.

» **Roberta Behrendt Fliiss** (BFA 1981, MFA 1994) is director of productions at YoungArts / National Foundation for Advancement in the Arts. *(pictured below center)*

» **Shauna Dever** (MFA 2009) was invited to show work at the Ailey Studios in New York and at the Big Range Arts Festival in Austin, Texas this year. She will also show work at the Dumbo Festival this fall.

» **Michelle Fletcher** (MFA (2008) received a 2011 Chime Award, a mentorship project of the Margaret Jenkins Dance Company. Her company, the Here Now Dance Collective, is based in San Francisco. Alumni in the company include **Michelle Kinny** (2008) and **Sarah Pomarico** (BFA 2008).



» **Meg Griffin** (MFA 2007) spent the summer of 2011 teaching, dancing and performing at the Staibdance Dance Festival in Sorrento, Italy with alumnae Emily Mlot Cargill (MFA 2007) and Kathleen Wessel (MFA 2007).

» **Diane Guida** teaches dance at Briarcliff High and Middle Schools in Briarcliff Manor, NY. The dance program is a member of the National Dance Educators Organization (NDEO) and holds the 7th Chapter in New York State of the National Honor Society for Dance Arts, sponsored by NDEO.

» **Kathy Dunn Hamrick** (MFA 1984) was nominated for Best Dance Concert by the Austin Critic's Table for her dance company's recent work "Here.Me.Now." *(pictured below right)*

» **Caitlin Hafer** (BFA 2011) was awarded a 2010 Mentored Research and Creativity Endeavors Grant to investigate ways of expanding dance audiences. She also received an Honors Thesis Award that funded her "Dance for Camera" project, in which she studied people's reactions to site-specific dance and other examples of art in unexpected places.

» **Denae Hannah** (MFA 2010) has been living in New York since removing "candidate" from her MFA signature. She currently serves as a program manager and coordinates UBW's Summer Leadership Institute. She also works with the Pia Monique Murray Dance Collective.



» **Sarah Harkness-Sebastian** (MFA 2011) was a guest choreographer for Valencia Community College and set work on the dance program's repertory class in May 2011.

» **Dorian Renée Holmes** (MFA 2004) received a PhD in Naturopathic Medicine from Bastyr University in June 2011.

» **Andy Howard** (MA 2009) performed with his group, American Racket, at the Folkmoot festival in Waynesville, NC in July.

» Fuzion Dance Artists Sarasota/Bradenton's 1st Contemporary Dance Company Co-founders **Rachael Inman** (MFA 2003) and **Leymis Bolaños Wilmott** (MFA 2003) will be performing site-specific works throughout Spain this summer. The company recently received a grant from the Florida Division of Cultural Affairs. *Sarasota Magazine* listed Bolaños Wilmott as one of the Top 25 Most Important People in the Arts and she was a recipient of the Arts Leadership Award for Artistic Achievement from the Sarasota Arts Council.

» **Lela Aisha Jones** (MFA 2004)/FlyGround, in co-production with Mascher Space Co-op, has been awarded a New Stages Dance Initiative Grant. The grant includes funding for two evenings of new works by FlyGround/Lela Aisha Jones and The Requisite Movers, which is a platform developed by Jones and Deneane Richburg for emerging Philadelphian, African-American, female artists to present performance work.

» **Tennille Lambert** (MFA 2005) received a Choreographers' Project Fellowship from Summer Stages Dance in Concord, MA for the summer. She also received a Puffin Foundation Grant for an upcoming project.

» **Taz Loft** (BFA 2009) attended Cedar Lake Contemporary Ballet's 360\* program and participated in creating new work with the company. Taz will join the dance company Momix this fall.

» **Constance McIntyre** (MFA 2000) debuted a new book, *Answering the Call: A Study of Liturgical Dance and Workbook*, in October, and collaborated with Sherone

Price, former principal dancer with the Chuck Davis West African Dance Theater, to "Called 2 Dance: Epilogue." She has also served as creator and executive producer of the McIntyre Institute's TV-web series "Lessons Behind the Scenes." Finally, she launched a new clothing line, "Liturgical Expressions, Inc."

» **Christopher Martin** (MA 2005) finished a PhD in May 2010 in Theatre and Performance Studies at the University of Maryland, College Park; was awarded the David Keller Travel Grant, November 2010, by the American Society for Theatre Research. He presented "The Waltz Aesthetic and American Ballroom Dancing" at the Congress on Research in Dance in Tallahassee, in March 2011. He currently teaches graduate theater classes at Catholic University of America.

» **Holly Matyas** (MFA 2006) is still living in Genoa, Italy, performing with the Genoa-based modern dance company Diabasis Ballet, and choreographing the opera ballet "Delitto allo Zoo." She also served as guest instructor (ballet, modern dance and psycho-physical awareness) at the Bella Vita Arts Dance Workshop in Livorno July 2011. (*pictured below*)



» **Jessica Mayhew** (MFA 2011) recently had her piece "Somewhere in Between" accepted into the NewGrounds Festival and the Dance Gallery in NYC. She has been hired as adjunct faculty at Santa Fe College and plans to set a piece on the Tallahassee Ballet in the fall.

» **Kit McDaniel** (BFA 2009) has worked with Keigwin and Company since the fall of 2009 as the company's marketing associate, and joined Keigwin and Company Extended as a dancer in the summer of 2011.

» **Alix Miller** (MFA 2001) completed her PhD in Humanities at FSU and is serving as lecturer of dance at The University of Georgia. As choreographer in residence at Brooks & Company Dance, she premiered her work *Works Cited* in their award-winning series, *Shorts* 6. Brooks & Company is led by Artistic Director **Joanna Brooks** (MFA 2001).

» **Alyce Cristina Vallejo Moran** (BFA 2006) is in her fifth season as a soloist and rehearsal assistant with Martha Connerton/Kinetic Works. She has been a guest artist with the Charlotte Youth Ballet, EE Motion and Duane Cyrus. She taught modern and composition at NC Dance Theater's summer intensive for five weeks, and will perform with Bridget Morris' Echo Dance Company and teach ballet and modern at the Charlotte School of Ballet this fall.

» **Adele Myers** (MFA 2000) performed at the Progressive Performance Festival at the Vermont Performance Lab in Brattleboro in June 2011, taught during Summer 2011 in New York City with Dance New Amsterdam and conducted residencies at Summer Stages Dance Festival, the Greenwich Academy and Rhode Island College in July and August.

» **Jackie O'Toole** (MFA 2009) presented her choreography "Second Star to the Right" at the DUMBO Dance Festival, NYC in the Fall of 2010, casting FSU in NYC students and other SOD dancers. In February 2011, she was commissioned to set her choreography for the Johnson C. Smith University's Dance Department under the direction of fellow FSU Alumna **Wanda Ebright** (MFA 1995). She lives in Los Angeles, working as a company dancer with KORDance.

» **Onye Ozuzu** (MFA 1997) relinquished duties as interim chair at Colorado University's Theatre & Dance Department to be appointed chair at the renowned Columbia College Chicago in 2011. During Summer 2011, she also taught at Bates Dance Festival in Lewiston, Maine.

» **Kristen Paladino** (MFA 2007) has been working as the ballet coordinator at In Motion School of Dance in Hamilton, Bermuda since January of 2010.



» Third Rail Projects, co-founded by Zach Morris, **Tom Pearson** (MFA 1998) and **Jennine Willett** (MFA 1996), continued their innovative work, most recently with a multi-year project based on the works of Lewis Carroll, seen this year in New York and Los Angeles. Zach and Tom also teach and work with FSU in NYC students each fall.

» **Beth Perry** (MA 2008) taught ballet history for the fourth year at the Detroit session of American Ballet Theatre's summer intensive. She also works for the organization Living Arts, which was just awarded a National Endowment for the Arts grant for 2012.

» **Elizabeth Ross** (BFA 2008) began her company DANCEe this year in Birmingham, Alabama.

» **Mary Ann Rund** (MFA 1993) is an adjunct faculty member of Webster University's Dance Department and

Washington University's Performing Arts Department and a board member of the Missouri Dance Organization.

» **Candace Roscoe** (BFA 2004) lives in Atlanta, GA, where she has just completed her first year with Zoetic Dance and worked with the UGA Department of Dance as well as FLUX Projects performing commissioned site-specific works around Atlanta. She has also performed in **Daryl Foster's** (MFA 2005) LIFT and has most recently completed an intimate studio work called "Passing Moments, Intimate Strangers" with Christina Noel Reeves. *(pictured below left)*

» **Jennia Plinke Shanley** (BFA 2007) recently started her own dance company in Chattanooga, Tenn.

» **Kristen Sholes Sullivan** (MFA 2008) has been dancing professionally with Surfscapes Contemporary Dance Theatre in Daytona Beach for the past five years.

She has completed her Power Pilates Comprehensive Pilates Certification Program. *(pictured below right)*

» **Tori Sparks** (BFA 1999) plays Lady Macbeth in the off Broadway production of *Sleep No More*, an immersive dance-theatre piece based on Macbeth. Set in a six-story warehouse, the piece won the 2011 *Drama Desk* Award for Unique Theatrical Experience and is one of the hottest tickets in the city.

» **Ellen Rosa Taylor** (MFA 1999) is currently Chair of the Dance Department at Idyllwild Arts Academy and continues to perform with the City Ballet of Los Angeles.

» **Paris Wages** (MFA 1996) and her dance company, Quixotic Dance Technologies, had its second season in San Francisco's Z Space theater of the show "Google Woman: Images of Female." *(pictured above - photo by Scott Belding)*

» **Allison (Walton) Jordan** (BFA 2002) moved to New York after graduation and performed with Adele Myers and Dancers. Her New York theater credits include *Regrets Only*, *The Norman Conquests* and *The Mousetrap*, among others. She has also made appearances on "Guiding Light" and "One Life To Live." Currently Allison is pursuing a Masters of Science in Speech Language Pathology.





Jenna DelMonte and Loren Davidson in Trent D. Williams' *Ashes of 1943* at Days of Dance

» Amalgamate Dance Company continues their success in New York. **Alana Marie Urda** (BFA) is co-founder and Artistic Director. Performers include **Christina Morris** (BFA 2006) and **Heather Seagraves** (BFA 2004).

» **Emily Way** (BFA 2011) was awarded 2nd place in the North Florida Chapter of the National Society of Arts and Letters Competition in March.

» MFA Candidate **Trent Williams** received first place in the North Florida Chapter of the National Society of Arts

and Letters Competition in March. *(choreography pictured left)*

» **Lauren Lloyd Withhart** (BFA 2001) received her MFA from the University of Maryland.

» **Lindsay Wood Hose** (BFA 2006) is the co-dance captain and swing for the Broadway Tour of *Wicked*.

» **Stefan Zubal** (MFA 2010) will be joining the faculty of Seton Hall College in Greensburg, PA.

## THE LAST WORD

### AN ANNUAL UPDATE FROM THE FRIENDS OF DANCE

United by their love of both dance and Florida State, the local leaders who make up the Friends of Dance have worked in support of the school since 1987. Its volunteer board members raise local and national awareness and funding for student scholarships and underwrite student attendance at the American College Dance Festival.

It's been an exceptional year for Friends of Dance. Highlights include:

- A beautiful 80th birthday celebration for our very own legend, Nancy Smith Fichter, hosted by Cricket Mannheimer, Martha Olive-Hall, Patsy Vinson and Susan Turner in October.
- The first-ever "Friends Through Dance" concert to benefit SOD scholarships produced by board members in January. The showcase of local studio talent attracted an audience of 700 and raised more than \$5,600. "I read somewhere that real joy comes not from ease or riches or from the praise of men, but from doing something worthwhile," 2011-12 president Robin Stuyverson says. "This effort was definitely worthwhile!"
- A memorable post-concert reception celebrating Dance Repertory Theatre's 25th Anniversary in January for DRT Alumni and Friends.
- The annual Suzanne Farrell Young Dancer's Workshop in February hit record attendance with students from all over Florida. Board members worked many hours to welcome and feed dancers and teachers for this effort.

"It is most gratifying that the results of our efforts for the Friends of Dance are so immediate," notes immediate past president Debra Lachter. "The well-deserving students who receive scholarship funds are so very appreciative."

The organization's upcoming year looks just as promising. The new slate of officers for the year includes Robin Stuyverson as president,

Alison Bundrick as vice president, Amy Lowe as secretary/treasurer and Becky Miller as membership chair.

"I am looking forward to building on what has already been established by so many great leaders on this board. We have such a wonderful dance program here at FSU and sometimes I think we don't realize what treasures lay in our own backyard!" Stuyverson says. "In these economically challenging times, when funding is so difficult for educational institutions — especially in the arts — a committed board of individuals who find joy in giving is crucial."

"Real joy comes not from ease or riches or from the praise of men, but from doing something worthwhile."



BACK ROW L. TO R. - ALISON BUNDRICK, AMY LOWE, MICHELE ACKERMANN  
2ND ROW L. TO R. - ROBIN STUYVERSON, CRICKET MANNHEIMER  
FRONT CENTER: SHARON DAVIS

# SCHOOL OF DANCE 2011/2012 SCHOLARSHIPS

## FRIENDS OF DANCE SCHOLARSHIPS

### *Academic Year*

- » Harper Addison
- » Erika DeSimone
- » Brittany Grimm
- » Shiloh Hodges
- » Rachel Hunter
- » Paige Melvin
- » Amanda Porter
- » Michelle Russell
- » Kim Savarino
- » Mary Schindler
- » Jade Treadwell

### *Summer*

- » Jenna Delmonte
- » Nicole Garcia
- » Rachel Hunter
- » Jamie Melaragno
- » Liz Saluke
- » Lauren Slone

### *Men's Scholarship*

- » Trent Williams, Jr.
- » Yeman Brown

## GRAHAM SUMMER INTENSIVE SCHOLARSHIP

- » Nicole Garcia

## D.J.M.T. O'BRIEN SCHOLARSHIP

- » Loren Davidson

## NANCY SMITH FICHTER SCHOLARSHIP

- » Katie Lupke

## NYC ALUMNI SCHOLARSHIP

- » Jaime Kight
- » Katrina Reid

## ALUMNI SCHOLARSHIP

- » Loren Davidson

## NYC DICKENSON/SETTLE SCHOLARSHIP

- » Carly Lozo
- » Bethany Miller
- » Emily Petry
- » Gwen Petry
- » Crimson Roe

## WILSON-AUZENNE GRADUATE ASSISTANTSHIP FOR MINORITIES

- » Trent Williams, Jr.

## BEN GRACE ASSISTANTSHIP

- » Liz Saluke

## HOWELL L. FERGUSON & SHARON MAXWELL- FERGUSON SCHOLARSHIP

- » Trent Williams, Jr.



## GIFTS THAT CHANGE LIVES

Every gift to the School of Dance makes a big difference in the quality of experiences we offer all our students. Some gifts have a huge impact on the education, careers and lives of the students they help. Dr. Ben Grace, the Thomasville, GA dentist well known for his love of the arts and generosity, has been a life-changer for School of Dance MFA student Liz Saluke.

Dr. Grace's endowed gift has fully funded a graduate assistantship for all three years of her dance studies. Her thesis concert on November 4-5, 2011 will wow everyone and Liz will graduate ready to embark on an innovative career in dance.

We all thank Dr. Ben Grace for his generous support and recognize what a life-changer he has been!

If you'd like information on making a gift, a pledge, or a planned gift in support of the School of Dance, please visit us online at [cvatd.fsu.edu](http://cvatd.fsu.edu) or call Fred Salancy at 850.644.3911 or Ashley Cortese at 850.645.9560. Help us change lives!



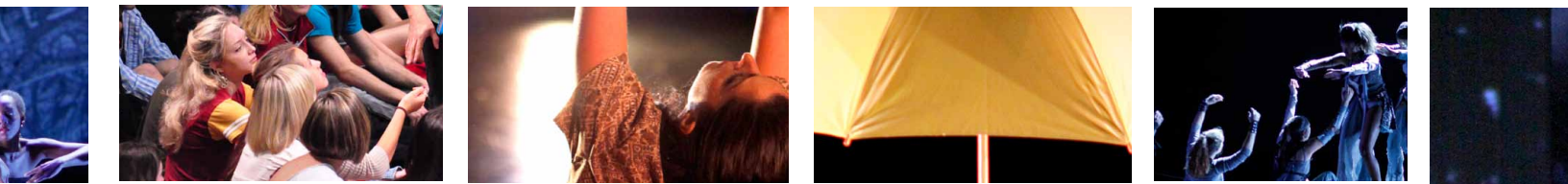
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## SCHOOL OF DANCE 2011-2012 PERFORMANCE CALENDAR

*For more information, including ticket prices and curtain times, please visit [dance.fsu.edu/Events](http://dance.fsu.edu/Events).  
(Except where noted, all performances will be held in the Nancy Smith Fichter Dance Theatre)*

MFA Concert, Elizabeth Saluke & Lauren Slone, November 4 & 5

Days of Dance, December 2 & 3 and 9 & 10

MFA Concert, Brittany Grimm & Lauren Soutullo Smith, Feb. 10 & 11

MFA Concert, Keisha Calderon & Rachel S. Hunter, March 22, 23 & 24

Informal Showings, March 28 & 29

An Evening of Dance, April 12, 13 & 14

Senior Showcase, April 20 & 21

### OTHER DANCE EVENTS ON CAMPUS:

Monica Bill Barnes & Company, September 22 & 23 *Presented by 7 Days of Opening Nights & Union Productions*

The Suzanne Farrell Ballet, Feb. 16 (Ruby Diamond Concert Hall) *Presented by 7 Days of Opening Nights*

ZviDance, Feb. 18 & 19 *Presented by 7 Days of Opening Nights*

FOR TICKETS TO ALL EVENTS, PLEASE VISIT [TICKETS.FSU.EDU](http://TICKETS.FSU.EDU)