CAMILLE A. BROWN: NEW SECOND LINE AND MOVING CULTURE, DANCING JUSTICE: A CONVERSATION

Camille A. Brown is a dancer and choreographer for our times. Her commitment to “reclaiming the cultural narrative of African American identity” is a kind of connective tissue running through all her artistic endeavors—from her early work as a performer with Ronald K. Brown / EVIDENCE to her acclaimed dance-making with her company, Camille A. Brown & Dancers (CABD). Her viral TED-Ed video on the history of African American social dance and her choreography for the recent Broadway revival of Once on This Island and the NBC production of Jesus Christ Superstar Live in Concert. In each instance, Brown’s “bold work taps into both ancestral stories and contemporary culture to capture a range of deeply personal experiences.”

During the 2018–19 academic year, Five College dance students and faculty members were privileged to engage deeply with this remarkable artist. In early September, Mayte Natalio, a dancer with CABD, was in residence in the Valley to teach 23 students a section from Brown’s New Second Line. That work was performed on four Five College campuses under the rehearsal direction of Shakia Brown. In late September, Brown spent a Friday afternoon in a public conversation moderated by Deborah Goffe, assistant professor of modern and contemporary dance at Hampshire College. They discussed Brown’s intersecting career pathways through concert dance, choreography for theater and in commercial contexts and her community engagement initiatives as social justice interventions.

The FCD Camille A. Brown project was made possible by our member campuses, a generous grant from the National Endowment for the Arts. We hope present this work by Camille A. Brown and grateful for recognition.

The Five College Dance Department is pleased to inspired by the events of Hurricane Katrina in 2005, Camille A. Brown choreographed New Second Line, a celebration of the culture of New Orleans and the perseverance of Black people in the midst of devastation. The performance borrows its name from the energetic, spirited people who follow the traditional brass band parades for weddings, social events and, most notably, funerals in New Orleans. Brown asserts that the dance “honors our ability to rise and keep rising.”
LCB dances performed José Limón’s seminal Choreographic Offering, and were joined by Limón Company dancers Savannah Spratt and David Glista. This work was restaged by a former Limón Dance Company member and UMass dance professor, Paul Dennis. Spratt and Glista also opened the evening with a performance of Limón’s Exiles.

As the program’s title suggests, Reflect/Respond: A Limón Dance Legacy provided students a deep pedagogy that informed their dance studies with both historical context and contemporary relevance. The UMass / Five College dancers showcased the important canon that has pioneered the contemporary dance world alongside a newly commissioned work for 14 FCD dancers by the contemporary choreographer and Guggenheim Fellow David Dorfman. Created as his choreographic Reflection/Response to Limón’s Choreographic Offering, Dorfman’s Picture This is a glimpse into our society, our relationships and how we might imagine a future beyond the now. Earlier during the fall semester, four members of the Limón Dance Company were in residence at UMass, participating in educational and community engagement capacities, teaching master classes at UMass and area schools under the direction of Dance Education Professor Molly Christie Gonzales.

—Paul Dennis, Associate Professor of Dance, UMass Amherst

Continued on page 2
DANCE NAVIGATES CHALLENGES

Twelve years before Hampshire College's opening in 1970, stakeholders from each of four sponsoring institutions—Amherst, Smith and Mount Holyoke Colleges and the University of Massachusetts—proposed a vision for an experimenting college in A New College Plan: A Major Departure for Higher Education. In 1966, Franklin Patterson—Hampshire's first president—documented the development of that initial vision in The Making of a College. As Patterson affirmed, "Hampshire College will seek to be an agent of change, both an undergraduate institution of excellence and a laboratory for experimenting with private liberal arts colleges can be a more effective intellectual and moral force in a changing culture." He invoked the image of familial ties when referring to the interinstitutional partnerships that would be forged between the colleges across the Valley as a result of Hampshire's emergence in the world: "As the first conception of the New College in 1958 was an expression of the linked interests of institutions, the birth of Hampshire College is a time to strengthen the family of which it is a part."

Many of you are aware of the significant tumult Hampshire has faced in the wake of its January 2019 announcement that it would seek a strategic partner, its February decision not to bring in a new class of students for the fall 2019 semester, and its most recent decision to double down on its commitment to remaining independent. At the same time, despite this extraordinary institutional turmoil, the Hampshire Dance Program has demonstrated equally extraordinary community-building, creativity and increasingly dynamic integration of theory and practice. I am most grateful to my colleagues Dasha Chapman (Five College visiting assistant professor of Critical Dance Studies) and Lailye Weidman (visiting assistant professor of Dance) for their devotion to our students, to the interdisciplinarity of arts practice and to collectively envisioning ways to carry the legacy of Hampshire Dance into the future against mounting odds.

Together we have championed the foundational work done by those who preceded us — most recently, Daphne Lowell, Rebecca Nordstrom and Constance Valis Hill. That foundation has been a launching pad for first-year students’ intoxicating glimpses at the power and promise of dance practice, and for Division III students who have developed deeply considered and multimodal research projects that have continually resto my hope in the dance field they will soon inhabit and lead. I am convinced that Hampshire’s future must be built from the kinds of relational and creative pedagogical engagements demonstrated by educators such as Dasha and Lailye, Daphne and Becky, as well as by the alumni and current students who put those ideas in motion by bringing their full selves to the experimenting educational model that is Hampshire’s legacy.

With bated breath and bodies in motion, and in the embrace of our Five College Dance family, we eagerly await the unfolding of Hampshire’s future. In the coming months, we look forward to sharing the outcome of the tireless work Hampshire faculty, staff, students, alumni and parents have engaged to usher Hampshire into that future. And if you feel moved to visit, we welcome your support!

—Deborah Goffe, assistant professor of Modern/Contemporary Dance and Program Coordinator

Giving to Hampshire: hampshire.edu/giving/giving-to-hampshire

HAMPSTEAD COLLEGE DANCE NAVIGATES CHALLENGES

THE DANCING AMBASSADOR OF DIASPORA: KATHERINE DUNHAM ABROAD

One of the 20th century’s most important dance artists, the dancer and choreographer Katherine Dunham (1909–2006), created works that thrilled audiences the world over. As an African American woman, she broke barriers of race and gender, most notably as the founder of an important dance company that toured the United States, Latin America, Europe, Asia and Australia for several decades. Dunham was also one of the first choreographers to conduct anthropological research about dance and translate her findings for the theatrical stage.

Joana Dee Das, assistant professor of Dance at Washington University, visited Five College Dance to discuss her new book. In Katherine Dunham: Dance and the African Diaspora (Oxford, 2017), Dr. Das makes the argument that Dunham was more than a dancer; she was an intellectual and activist committed to using dance as a tool for social and racial justice — but on her own terms. Her book traces Dunham’s influence over the course of several decades from the New Negro Movement of the 1920s to the Black Power Movement of the late 1960s and beyond. Dr. Das used her presentation to focus on Dunham’s time in Chicago from 1940–1960. Through her work with the Department denied Dunham the opportunity to be an official cultural ambassador, in large part because she performed an anti-lynching ballet called Southland (1950) in Chile and Paris, she served as an unofficial ambassador of the African diaspora. She exposed international audiences to an aesthetic of black modernity rooted in Africanist culture and forged relationships with leading black intellectuals, politicians and artists in the countries she visited. Dr. Das would argue that in its embrace of Africanist and indigenous cultural heritages, Dunham’s company was a model for the national dance companies that would emerge after decolonization.

青年艺术家们学习艺术，学习如何制作一首歌曲或一部电影，而群体中的学习者则分享他们对这些课程的看法。Julienne Deboin (UM ‘18)修读于以色列，师从Kibbutz Contemporary Dance Company并获得为期四周的舞蹈课程奖学金，以及观看芭蕾舞、当代舞、萨尔萨舞和现代舞。她曾与联合国儿童基金会、Orcha Dance Theater, and the Osaka Dance Ensemble. In June 2019, Dunham was honored to be invited to the stage at the Huntington Avenue Theatre for Odyssey Opera’s production of Le bleu Hélène.

Donatella Gallea (AC ‘99) was a look, America in the Ruined Coplet, Paris, and Nation at Washington DC’s Arena Stage (University of Illinois Press, 2019). She was also honored as a 2019 Woman of Distinction by Assemblymember Jose Medina for California’s 61st State Assembly district.

Lauren Horn (AC ‘17) danced in Bebe for Dante Bronson’s House Dance at Tribulation Arts and 92Y in NYC, and in Lángui/Orderridge for Deborah Goffe’s Scapegoat Garden in the Five College Dance Concert at Hampshire College, the School of Contemporary Dance and Thought (SCD&T) and the School of Theatre and Dance for the Arts (SCDA). She created and performed her own work Tech-sol: Heat Exchange and NFTA. She was an artist in residence at SCDA, where she created and performed an original work called Milk/Leche. She toured Text Messages from her senior thesis, The invisibility of identity, to Bellevue, Washington, where she showcased the work in the Chop Shop Bodies of Work Dance Festival. While there, she also led a dance class about the piece. Lauren performed in and choreographed a solo for Universal Word, a theater and text-based show in Hartford, Connecticut. She traveled to California to perform in Rebecca Pappas’ show of the future. She also created a new work titled femme/fractional/npdt, which she performed at the WE Creative festival in Boston.

Emma Jaster (AC ‘07) is a movement director working in NYC and Washington, D.C. During spring 2019, she worked on a production of the opera Le Semeur (or the Baroque #metoo). The piece was performed at the Kennedy Center in April and at the Brooklyn Academy of Music in May.

Jasia Kaulbach (AC ‘14) still works in NYC as a film director for documentaries, advertisements and music videos. Her music video for Madison McFerrin’s song Insane was featured in the New York Times, Paper, and Pitchfork.

Eliza Larson (SC MFA ‘13) performed in the Kennedy Center in Washington, D.C., in March 2019 with the Mountain Empire Perfor-
**STUDENT RESEARCH**

Every year, Five College Dance students produce important research exploring the history, theory, and practice of dance. Below are excerpts from that research.

**Dance as a Mechanism for Inclusion in Autism Spectrum Disorder Allanna Scudder, UMass Amherst ’21 Writing About Dance, Professor Molly Christie González**

The Boltwood Project, which I am involved in through the University of Massachusetts at Amherst, is a service-learning course where I visit a local community center with a group of other undergraduates to actively engage adults with developmental and intellectual differences. . . . I have been a piece of a larger group dynamic focused on utilizing dance as a mechanism for impacting individuals with developmental differences. The ways in which dance can be applied across age and ability can have significant effects on cognition and social functioning. My own experience with public school in Massachusetts revealed a lack of inclusivity in secondary education. There is a divide that exists between neurotypical students and students with developmental differences that produces discriminative thought. Therefore, I am aiming to provide a skeleton for crafting a creative arts program to bridge the gap between neurotypical students and students with developmental differences, specifically ASD, at adolescence: with dance- and arts-based educational practices as the guiding features of the program.

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Nadia Milad Issa, Hampshire College ’19 Directed by Professor Deborah Goffe

My Division III dance thesis work, Wemilere, honors the ceremonial ritual festivals of the Regla de Ocha-Ifá religious practice, one of the Afro-Cuban spiritual-religious traditions, transforming space, disrupting the secular-institution with the sacred and ultimately cultivating a casa-templ, a “temple-home.” Wemilere, also known as Tambores, are mostly located in people’s actual homes. Practitioners organize a Wemilere for different motivations through the division of Ocha. Since these ceremonies occur in people’s homes, it heavily informed both my production and choreographic choices to include nontraditional staging, audience seating and participation.

My process for creating Wemilere comes from three years of independent fieldwork research that I have conducted in Cuba and Mexico focusing on Ocha through auto-ethnographic written works alongside rigorous dance and music training. In bringing an Afro-Cuban folkloric dance technique that comes from a sacred religious context into a performance, I really wanted to pay homage to those ceremonies rather than replicate an actual ceremony. Wemilere complimented my written thesis, which argues for Spiritual Reparations, highlighting the ways in which Black spiritual-religious traditions (and therefore ancestral knowledge) are targeted through politics, nationalism(s), policies, institutions, policing and militarized violence that practitioners confront throughout time within the Black Caribbean diaspora.

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**Description of Division III Project:** Wemilere

Martha Graham’s American Document: Examining Gender, Race and Anti-Fascism Ella Carlson, Smith College ’21 Studies in Dance History, Professor Lester Tomé

Many of Martha Graham’s early dances, such as Heretic (1929) and Lamentation (1930), focused on the struggles of an individual. American Document (1938) was the first one to focus on the experience of a nation—it was one of several works categorized as her Americana phase, which would last approximately 10 years. Through this piece, she commented on one of the most salient political issues of her time: the rise of fascism. In a 1939 review for the Los Angeles Script, C. L. Rothwell proclaimed, “[The piece] transcends critical analysis and commands unconditional acceptance.” Agnes de Mille noted that Graham “had a popular hit for the first time, one to which all kinds of audiences could respond.”

This calls for an analysis of the reasons for this success and their implications for the anti-fascist message. To make her commentary accessible to wide audiences, Graham used elements such as spoken text, which made the dance’s meaning explicit, the presence of a male dancer, which made the dance more conventionally than some of her earlier works, and of greatest significance in this analysis, the general structure of a minstrel show, a form easily recognizable to audiences of the time. These aspects helped Graham attract larger audiences to see her anti-fascist statement. However, the minstrel show structure diluted this message because of the contradiction inherent in using a racist performance style to protest racist ideology. Further scrutiny reveals that this is not the only aspect of the piece that is contradictory to the anti-fascist message.

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Martha Graham’s American Document, 1938

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Chris Aiken (Associate Professor, SC), co-presented a paper titled “Preparing for the Unknown: Dance Improvisation in the Liberal Arts” with Angie Hauser at the Arts and Humanities Conference in Oahu, Hawaii. He presented a new collaborative work, Remembering the Future, at Tanzfabrik in Berlin, with Ray Chung, Ka Rustidet, Andrew Wace and Barnabmy Tree. Together with Angie Hauser, he led a weeklong Dance Improvisation and Performance Intensive at Earthdance. Aiken taught two three-week intensives at the Bates Dance Festival and codirected its Moving in the Moment concert. He also led a weeklong improvisation intensive in Tel Aviv and in New York produced by Movement Research.

Dasha Chapman’s (Assistant Professor, FCD/HC) year teaching and mentoring at Hampshire College, as well as courses taught at Mount Holyoke and Amherst, nurtured her deepening commitment to the powerful possibilities of dance studies pedagogy for opening up our thinking and doing in relation to the urgent matters of our day: inclusion/exclusion, isolation/community-building, historical erasure/non-Western arts, anti-racist and feminist politics and other modes of being in the world. After a summer of research fellowships and performance residencies in New Orleans, New York City and Havana, Chapman presented her work at international conferences including Haitian Studies Association in Port-au-Prince, Haiti (November 2018), and Sites Queer: Technologies, Spaces, Otherness at the University of Puerto Rico (February 2019). This summer, Chapman will serve as an invited faculty member for the Mellon-supported “Dance Studies in/and the Humanities” pre-conference seminar at Northwestern University, and a selected participant in Harvard University’s Mellon School of Theater and Performance Research.

This academic year, Deborah Goffe (Assistant Professor of Modern/Contemporary Dance / Program Coordinator; HC) carefully balanced her responsibilities as Hampshire College Dance Program Coordinator with completion of her MA in Performance curation/exclusion, inclusion, community-building, historical erasure/Non-Western arts, anti-racist and feminist politics and other modes of being in the world. After a summer of research fellowships and performance residencies in New Orleans, New York City and Havana, Chapman presented her work at international conferences including Haitian Studies Association in Port-au-Prince, Haiti (November 2018), and Sites Queer: Technologies, Spaces, Otherness at the University of Puerto Rico (February 2019). This summer, Chapman will serve as an invited faculty member for the Mellon-supported “Dance Studies in/and the Humanities” pre-conference seminar at Northwestern University, and a selected participant in Harvard University’s Mellon School of Theater and Performance Research.

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Molly Christie González (Assistant Professor, UMass), presented her research Teaching the Whole Person: Katherine Dunham’s Holistic Model of Education at the National Dance Educators Organization Annual Conference in San Diego, and continues to be on the executive board and faculty for the Institute for Dunham Technique Certification. She was a 2018-19 Fellow in the Five College Program for Crossroads in the Study of Dance. Finally, Molly Christie González (Assistant Professor, UMass), presented her research Teaching the Whole Person: Katherine Dunham’s Holistic Model of Education at the National Dance Educators Organization Annual Conference in San Diego, and continues to be on the executive board and faculty for the Institute for Dunham Technique Certification. She was a 2018-19 Fellow in the Five College Program for Crossroads in the Study of Dance.
of the Americas, connecting professors whose research crosses disciplinary lines to explore identity formation in the Americas. González was a 2018–19 Civic Engagement & Service Learning Fellow at UMass, which supported Dance Education II in becoming a designated Service-Learning class for students to practice community-engaged teaching focused on holistic and culturally inclusive models of dance education.

Angie Hauser (Associate Professor, SC/Chair), premiered and toured Bebe Miller Company’s new work *In a Rhythm*, with performances in NYC, Chicago, Seattle and multiple cities in Peru. The work is accompanied by two digital resources: an online portal, “The Making Room” themakingroom.org, and an ebook, “How Dancing Is Built” inarhythm.pressbooks.com.

Marilyn Sylla (FCD Lecturer), will be retiring from teaching in the Five College Dance Department at the end of this semester. “It has been an honor and a privilege to spend 24 years teaching, creating work and collaborating with so many gifted colleagues, students and community organizations. It has been a beautiful beautiful ride! I will miss all of you. Thank you!”

Lester Tomé (Associate Professor, SC), finished two articles on contemporary ballet: “A Cuban Diaspora: Stories of Defection, Brain Drain and Brain Gain in Ballet’s Global Labor Market” for The Oxford Handbook of Contemporary Ballet and “Fetishized Other: Carlos Acosta, Ballet’s New Cosmopolitanism, and Desire in the Age of Diversity” for The Routledge Companion to Dance Studies. Dr. Tomé gave talks at the Gabriela Mistral Cultural Center (Santiago, Chile) and the Center for the Humanities and Social Sciences (Madrid, Spain).

He also presented a paper in the Congress of the Latin American Studies Association (Boston). Throughout the year, he served on the editorial boards of Dance Research Journal and Cuban Studies. In the spring, he taught a new course on advanced studies of history and aesthetics (Dancing Today: Aesthetics of Contemporary Dance) and revamped a previous course on dance ethnography (Dance Anthropology: Performed Identities and Embodied Cultures).

In June 2018, Tom Vacanti (Associate Professor, Program Director, UMass), spent two weeks in Venice, Italy, working with the performance artists Vest and Page (Verena Stenke and Andrea Pagnes) and Andrigo & Aliprandi (the dancer Marianna Andrigo and sound artist Aldo Aliprandi). Collaborating with other international artists, Vacanti created work for the performance event Perception of the Self, which premiered at the C32 Performing Art Work Space in Mestre, Italy. Vacanti also presented his dance work *Toccata* at the 2018 Corps de Ballet International Conference in Florence, Italy.

Wendy Woodson (Professor, AC) spent part of her sabbatical fall ’18 in Johannesburg, South Africa, as a visiting artist with WATERSHED: Art, Science and Elemental Politics, a program of exhibitions, performances and scholarly panels to provoke new thinking about water, at Wits University. Her video “Sourcing the Stream” was exhibited at the Origins Centre as part of this three-week festival. Woodson was also an artist in residence at the Bogliasco Foundation in Italy, where she spent a month developing the script for *Leeway*, a new multimedia theatre piece that will premiere in 2020.
Dr. Alexandra Rigg (Director of Five College Dance), is the DiNlI (Discovery Through Iterative Learning) Postdoctoral Fellow at Cornell University Performing Arts (CPA) at University of North Carolina at Chapel Hill, where she oversees collaborative, long-term projects between visiting artists and UNC faculty members, students and the local community. She also initiated and is overseeing The Commons at CPA, an arts-criticism-focused residency program and performance festival for locally based performing artists, which will launch in May 2019. She is a lecturer in American Studies at UNC, and teaches about performance’s relation to site, audience and context, in collaboration with the local performance laboratory Culture Mill. Over the course of four seasons, Rigg produced and then curated the Ideas series of lectures, panels, and symposia at the International Festival of Arts and Ideas in New Haven, Connecticut. She has served as production dramaturg at both the Yale School of Drama and Yale Repertory Theatre. She holds an MFA and DFA from the Yale School of Drama in dramaturgy and dramatic criticism, where she was a two-time winner of the John W. Gassner Award for Criticism. She is a Phi Beta Kappa graduate from Princeton University, where she majored in Spanish and minored in theater and dance and Latin American studies. Rigg’s area of specialty, and the topic of her 2017 dissertation, is contemporary Chilean performance and post-dictatorship memory politics. She has translated five Chilean shows for professional U.S. tours, and her translation of Trinidad Gonzalez’s La reunion was selected for the 2016 PEN World Voices Festival. Her translations and writing on performance have been published in Theatre, PAJ: A Journal of Performing Arts and Theatre Journal and on Fusebox’s Written & Spoken platform.

Described as a “consistent force” (Dance Informa), Barbrie Diewald, MFA (Assistant Professor of Dance, Mount Holyoke College), is a dancer and choreographer and a 2018 Massachusetts Cultural Council Artist Fellow in Choreography. She was a lecturer in dance at Keene State College, and the Visiting Artist at Mount Holyoke College from 2017 to 2019. She has been awarded residencies at Banff Centre (Canada), the Bogliasco Foundation (Italy), Ponderosa (Germany), the Iron Factory (Philadelphia), Putney School (Vermont), Siol at Kirkland Farm (Pennsylvania), APE Gallery (Northampton) and Chen Dance Center (NYC). Her choreography has been presented throughout New York and New England, including performances at the Brooklyn Academy of Music, Movement Research at the Judson Church, 92nd Street Y, The Chocolate Factory, the Center for Performance Research, Jacob’s Pillow, and the School for Contemporary Dance and Thought. Diewald holds a BFA from Millikin University and MFA from Smith College.

Shakia Johnson, MFA (Lecturer in Dance of the African Diaspora, Mount Holyoke College / Five College Dance), is a choreographer, performer, and dance educator whose work is rooted in the African Diaspora, focusing on Hip-Hop, modern, and traditional African dance forms. She is an MFA Choreography candidate at Wilson College, she holds an associate’s degree in dance and psychology from Dean College, a bachelor’s in liberal arts from Westfield State University, and, she received the National Dance Institute’s teaching artist certificate in 2009. Her other dance training includes the Bates Dance Festival, Jacob’s Pillow, and Pioneer Valley’s Performing Arts Charter School. Johnson choreographed and directed more than 50 Hip-Hop, modern, African and lyrical work that has been performed at Trenton Educational Dance Institute, Rider University, the Princeton School of Ballet, and the Bates Dance Festival. She has performed for numerous Hip-Hop events and has opened for concerts by Fat Joe, Jadakiss, 112, Charlie Baltimore, and Kima from “Total” and Omarion. In 2005, she choreographed a Hip-Hop number for the Celtics/NBA half-time show. Johnson has toured nationally and internationally, dancing with Face Da Phlave Entertainment and stylist and Peace Productions. And recently, she made a guest appearance with Renni Harris PureMovement. As a dance educator, Johnson taught at the Bates Dance Festival for four years. Prior to joining the Five College Program as a full-time faculty member, she served as an adjunct at Mount Holyoke, Smith, and Connecticut colleges. Johnson was also the 2019 Arthur Levitt Jr. ’52 Artist-in-Residence at Williams College.

Jenna Riegel, MFA (Assistant Professor of Dance, Amherst College), originally from Fairbanks, Alaska, has been a New York-based dancer, performer and teacher since 2007. Riegel holds an MFA in dance performance from the University of Iowa and a BA in theater arts from Maharishi University of Management. Since moving to NYC, Riegel has toured and performed internationally as a company member of David Dorfman Dance, Alexandra Beller / Dances, Bill Young / Colleen Thomas & Company and the Bill T. Jones / Arnie Zane Company. Riegel has taught classes in contemporary technique at Gina Diewald, MFA (Assistant Professor of Dance, Amherst College), is a dancer and choreographer and a 2018 Massachusetts Cultural Council Artist Fellow in Choreography. She was a lecturer in dance at Keene State College, and the Visiting Artist at Mount Holyoke College from 2017 to 2019. She has been awarded residencies at Banff Centre (Canada), the Bogliasco Foundation (Italy), Ponderosa (Germany), the Iron Factory (Philadelphia), Putney School (Vermont), Siol at Kirkland Farm (Pennsylvania), APE Gallery (Northampton) and Chen Dance Center (NYC). Her choreography has been presented throughout New York and New England, including performances at the Brooklyn Academy of Music, Movement Research at the Judson Church, 92nd Street Y, The Chocolate Factory, the Center for Performance Research, Jacob’s Pillow, and the School for Contemporary Dance and Thought. Diewald holds a BFA from Millikin University and MFA from Smith College.

Dr. Anton K. McCullough, Ph.D., M.S., M.A., (Assistant Professor of Dance Science and Dance Science Laboratory Director at the University of Massachusetts Amherst) is a contemporary/ improvisational dancer and dance maker. He has performed in the United States and abroad (live and on film) for artists including conceptual experimental choreographer, Koosjea. Dr. McCullough studies human activity in relation to health across the lifespan. He programs and evaluates methods for analyzing human activity and health-related signals within single and multi-person movement paradigms using sensors (e.g., accelerometers, 2D/3D cameras, EKG, and others). McCullough examines associations between wellness and dance exposure both quantitatively and qualitatively. Ph.D., Kinesiology, Columbia University; MPhil., Kinesiology, Columbia University; M.S., Applied Statistics, Columbia University; M.A., D.S. U.S. tours, and her translation of Trinidad Gonzalez’s La reunion was selected for the 2016 PEN World Voices Festival. Her translations and writing on performance have been published in Theatre, PAJ: A Journal of Performing Arts and Theatre Journal and on Fusebox’s Written & Spoken platform.

Barbrie Diewald

Shakia Johnson

Jenna Riegel

Dr. Anton K. McCullough

amherst college | harvard college | mount holyoke college | smith college | university of massachusetts amherst - 7
RETIRING FACULTY

Marilyn Sylla (FCD/SC Lecturer in West African Dance) It is a Tuesday afternoon during office hours, and I hear the fans of rhythms of the music from Marilyn’s West African Dance class. I take a break from work and slip into the hallway above the studio theater to peer down at this fantastic class. There is Marilyn, dancing full-out, I am astounded. Students are in临界期drum dance or what?! inspiration! What motivation to move! And I am privately stepping to that beat, secretly, in the hallway. When Charles and I first came to Mount Holyoke College, we watched Marilyn’s class with admiration and witnessed her amazing performance during our first faculty concert. Marilyn had to go last on the program because no one could follow her infectious energy and outright professionalism. That was 24 years ago.

Marilyn’s energy, artistry and erudite expertise in West African Dance became a crucial element of our curriculum, bringing a depth of cultural knowledge and an exceptional contribution to the cultural life on campus. Her willingness to perform for many college functions, including the kickoff to the inaugural BOOM diversity day at Mount Holyoke was never questioned. She always welcomed an opportunity without question. Marilyn always said yes! Marilyn, thank you. Thank you for all you have done for the Dance Department. Thank you for your friendship and your positive outlook on life. Thank you for your hugs and welcoming smiles.

We will miss you and wish you the best in this next chapter of your life.

—Rose Flachs, Professor, Mount Holyoke College

Daphne Lowell (Hampshire College Professor of Dance) Daphne was my closest colleague at Hampshire for more than 30 years. She never lost my space, gave me time and hours of uninterrupted and unhurried coaching. Each week, she would develop new material, new material that I could incorporate into my students’ work. She knew just the right comments to make and questions to ask to help students move their unique visions forward. She is a brilliant teacher in the studio, whether teaching technique, composition, dance and culture, contemplative dance or any of the essential elements of dance. Daphne and I served on many Division II and III committees together, and I never lost my space, gave me time and hours of uninterrupted and unhurried coaching. Each week, she would develop new material, new material that I could incorporate into my students’ work. She knew just the right comments to make and questions to ask to help students move their unique visions forward. She is a brilliant teacher in the studio, whether teaching technique, composition, dance and culture, contemplative dance or any of the essential elements of dance. Daphne and I served on many Division II and III committees together, and

WE WILL MISS YOU: MARYLOU DONALD—Mary Lou Donald was a founding member of the New Dialect dance company and was a mainstay of the department. She was an influential teacher and a tireless advocate for dance. Mary Lou was a beloved colleague and friend to many, and her sudden passing is a great loss to the department and to the larger dance community. We will miss Mary Lou’s passion and energy, her infectious smile and her unwavering commitment to dance education. She will be deeply missed.

Marilyn Sylla

Betty’s bright smile and mischievous twinkle were alive and well from the very beginning of her decades-long tenure at the FCD. Her toughness and passion; her indefatigable, contagious belief in the value of our “five-collegeness”; her good humor, organizational acumen and institutional memory—all came to be the very lifeblood of the department, providing continuity and sustenance to the long line of faculty chairs through the years. As any of you who knew her can remember, Betty always made time to really engage with each encounter . . . to look you in the eyes and genuinely listen. I miss her. I know that her generous, intense presence will live on with me—with so many of us—for a long, long time.

—Jim Coleman, FCD Chair and Professor Emeritus of Dance, Mount Holyoke College

EXITS

Marilyn Sylla

Daphne Lowell

Joanna Faraby Walker

Betty Thurston

EXITING STAFF

After six wonderful years, Joanna Faraby Walker, administrative coordinator to Five College Dance, will leave Five College Dance to accept the position of managing director of the Northampton Center for the Arts. I was on the faculty search committee that hired Joanna. We were extremely excited when she accepted our offer, and since then, she has brought a professional demeanor, deep love of dance performance and education and a joyful spirit to our consortium. Joanna worked to modernize and streamline the workings of this office. She enhanced and expanded our public image, she worked tirelessly to help coordinate the many FCD threads and projects while improving the communication essential to our operation. She has “trained,” supported and been an inspiration to many work-study students. I am proud to have come to know and work with Joanna as a dear, essential colleague. She is smart, talented, fiercely loyal to FCD, a superb listener, a tireless, immaculate administrator, and she makes me laugh—a lot. I know she will continue to be a great friend and am excited for the Northampton Center for the Arts and for the new connections between that organization and FCD that Joanna’s hire will make possible.

—Rodger Blum, Chair, Five College Dance

IN MEMORIAM

Betty Thurston, Administrative Assistant, Five College Dance Department, 1983–2012 Betty’s bright smile and mischievous twinkle were alive and well from the very beginning of her decades-long tenure at the FCD. Her toughness and passion; her indefatigable, contagious belief in the value of our “five-collegeness”; her good humor, organizational acumen and institutional memory—all came to be the very lifeblood of the department, providing continuity and sustenance to the long line of faculty chairs through the years. As any of you who knew her can remember, Betty always made time to really engage with each encounter . . . to look you in the eyes and genuinely listen. I miss her. I know that her generous, intense presence will live on with me—with so many of us—for a long, long time.

—Jim Coleman, FCD Chair and Professor Emeritus of Dance, Mount Holyoke College

Betty! I want to pick up the phone and let her know what stage of a big project is engaging me now — and then be peppered with just the right questions to help me move it to the next stage! If neither of us had a ready answer, she would say, “Let’s ponder!” During the years that I chaired the FCD, not a day went by that I didn’t talk through the details of a project or a budget question or an agenda for the department. When I was commuting between Amherst and Claremont, California, I knew my suitcase and shoes would be outside the studio door the minute my class ended so that I could race to catch a plane! Always ready to help—whether preparing for a meeting or directing FCD’s Hampshire College appearance as a guest artist, whatever needed done, we were a team. I loved Betty and cannot comprehend her sudden passing. Her zest for life will continue to inspire me. I extend my deepest sympathy to her beloved daughter and son-in-law and her precious grandsons. May her memory be a blessing to all who knew her.

—Peggy Schwartz, FCD Chair and Professor Emeritus of Dance, UMass Amherst

Bobbie Cronin), which was chosen from more than 120 new scripts and scores from the University of California, San Diego State University New Musical Initiative. This innovative two-year development program helps musical theater writers develop, produce, and work through a process that includes a reading (fall 2018), a workshop (spring 2019) and a full production (spring 2020).

Rebecca Steinberg (UM ’18) finished up her fourth season with New Dialect, under the direction of Banning Boulder. In February 2019, the company premiered Boulder’s new work, The Triangle, alongside the U.S. premiere of Roy Assaf’s GULP. As a choreographer, Rebecca has most recently been commissioned by Nashville Ballet, Middle Tennessee State University and New Dialect.

Mariana Valencia (HC ’08) received a 2018 Bessie Award for Outstanding “Breakout” Choreographer (formerly called the Outstanding Emerging Choreographer Award). Her ever-growing portfolio of seemingly blending ethnomusicology and observation of cross-cultural conditions in choreography and movement continues to finish. For a unique vision that uses humor and sadness, reality and imagination, our dance and performance into new territory.

Helena Valver (MHC ’18) moved home to the San Francisco Bay Area after graduation when she continued to take classes and worked as a teaching artist in a community arts program. In 2019, she moved to NYC to blossom and build new experiences in a new city.

Erica Weiss (UM ’18) pursued her dance administration career in NYC after graduation, working as an office manager for a ballet studio and an administrative intern for the Mark Morris Dance Group. She is currently located in the Chicago area, where she is an instructor at the Arthur Murray of Oakbrook Terrace. In this role, she is able to share her love of dance with students of all ages and abilities and perform on a regular basis in that community.

Debbie Williams (SC ’99) completed her PhD in dance at the University of Roehampton London in 2018. In September 2018, she relocated to the Mediterranean, where she took up a position as a lecturer in the Dance Department at the University of Malta. Her current research focuses on experiences related to colonial and post-colonial dance and dancers.

Whitney Wilson (SC MA ’17) is dancer in residence with the Arts in Medicine Program at University of Florida Health at Gainesville, Florida, where she teaches dance classes that promote health and well-being. In collaboration with the Neurology Department, Whitney’s designing a dance pro- tocol for people with MS, which will undergo an ofﬁcial study next fall. She has also started a small dance company—Forum Dance Collective—which will debut its work this summer for the Global Water Dances. She directed a video on the Parkinson’s Dance Project, which was shown during summer 2019 at the World Parkinson Congress Art Walk.