In Spring 2017, the Smith College Department of Dance was honored to host choreographer Bebe Miller as the 2017 W. A. Neilson Professor. Since the late 1980s, Miller has been recognized as one of the most outstanding choreographers of her generation. Miller and Smith College dance faculty member Angie Hauser have a nearly 20 year collaboration. This creative partnership was the foundation for Miller’s residency at Smith yielding a series of performative lectures on the relationships between dance, gesture, performance, embodiment, memory and identity. In late August, Miller returned to the Pioneer Valley and together with Hauser staged The Blues Project on students from the Five College Dance Department. This is an adaptation of The Hendrix Project, a work that Miller originally created with her company in 1991.

As connoted by its title, the point of departure for The Hendrix Project was the music of Jimi Hendrix, the 1960s African-American rock legend who made guitar playing a highly visceral form of expression—enhanced by the distortion and feedback of high-decibel electronic sound. Miller has described the dance piece as her personal response to the emotional power of Hendrix’s music. As in the rest of her choreographic output, she avoided overt metaphors, linear narratives and explicit meanings.

This approach empowers the spectator to find her own points of entry to the dance, her own modes of engagement with the performance.

The choreographic text of The Blues Project is open to multiple possibilities of analysis. We can trace the relationship between dance and music in terms of both form and affect. We can follow the shifting rapport between the individual and the group, for as dancers move between solos, duets and ensemble passages they encode a certain definition of community. We can ponder how the dancers’ interactions might mirror the dynamics among the members of a rock band. Moreover, in the work’s movement vocabulary we can appreciate a dialogue between two aesthetics: 1990s contemporary/postmodern dance and 1960s rock dancing, as it manifested in rock concerts in which bodies shook, writhed, kicked, jumped and bounced.

And there is the context—the web of social, cultural and historical referents—in which each spectator could situate the performance and herself. What did countercultural icon Jimi Hendrix and his music symbolize in the rebellious and transformative 1960s, when he achieved fame, and how did Miller’s original choreography capture the zeitgeist of the 1990s, when rowdy, explosive identitarian art played an important part in that decade’s so-called culture wars? How does the present adaption speak to us in the current moment, a no less turbulent time than the 1960s and 90s? These are just examples, by no means prescriptive, of navigational coordinates for positioning ourselves in conversation with The Blues Project. There is not one but many roads to that act of meaning making.

—Dr. Lester Tomé (from program notes)
FCDD ALUMNI NEWS

Tierra Allen (AC ’09) is the Community Discussions Coordinator at TheatreFIRST in North Berkeley where she recently assisted directed WAIF/RiKA 123 by Nick Haddikeye Mwakuluku. This past summer, she attended the Urban Bush Women’s Summer Leadership Institute and recently completed directing projects with Playwrights Foundation and Playground. Tierra earned a San Francisco Bay Area Theatre Critics Circle Award nomination for her role as Napoleon in The Farm at TheatreFIRST. She was one of the 13-member Coalition of Black Women Professional Theatre Makers who organized against Marin Theatre Company’s production of Thomas and Sally. Last year, Tierra won an Isadora Duncan “Tula” Dance Award for Outstanding Achievement in Company Performance for her role as Babygirl in An OPEN LOVE LETTER to Black Fathers: A Choreopoem.

Rachel Aylward (UM ’13) is a Brooklyn-based actress, writer, voiceover artist, and yoga and meditation instructor. She fuses her marketing background and creative talents at RAYS PRESS, a consulting firm for big talents at RAYS PRESS, a

Kate Bailey (MHC ’08) continued formulating her own Pilates-based movement series based on spirals, and is now a Pilates instructor in NYC.

Nicole Bindler (HC ’99) taught an Embodied Embryology workshop, and performed an improvised solo, Everything at the 2017 Texas Dance Improvisation Festival. She also taught Contact Improv at Headlong Studios. Nicole organized a US tour for Diyar Dance Theater to perform a collaborative work, WOMEN, a hybrid-adlib/contemporary dance that explores the parallels between the conquest of Palestinian land and Palestinian women’s bodies.

ONYE OZUZU: DANCE CURRICULAR CHANGE FOR A DIVERSE CULTURAL SUSTAINABILITY

How do our choices in curricular design affect our students’ relevance to and sustainability in the culture as dancers? How do our choices affect the sustainability of dance forms themselves? What is our responsibility as gatekeepers of our art form’s rarified infrastructures to provide access to forms from a diversity of cultures that reflect the diversity of our students? How do we interpret indicators like market demand and the interests of the philanthropic community in the context of an agenda that foregrounds racial, cultural and class equity? These are a few of the important questions Onye Oziulu asked the students and faculty of the Five College Dance Department in the annual Fall Lecture.

Onye Oziulu is a dance administrator, performing artist, choreographer, educator, researcher, former dean of the School of Fine and Performing Arts at Columbia College Chicago, and newly appointed dean of the College of the Arts at the University of Florida. Her work has been notable for its balance of visionary and practical progress in the arenas of curricular, artistic and community development of diversity, collaboration and interdisciplinary performance arts. “I honor explorations that are detailed enough to recognize the workings of things, deeper than aesthetics. I am interested in demonstrating, in enacting the adaptation, response and change that we can stimulate in one another. My work brings forward an ancient sensibility toward performance as ritual and places it into interaction with an awareness of performance as presentational. I believe in the human ability to absorb experience and through intentional movement convert it, re-direct it, shape it into possibility.” —Onye Oziulu

Continuing our long partnership with the UMass Fine Arts Center, the FCDD offered master classes with several prominent dance companies throughout the year. In October, the all-male French-based, Algerian-rooted Compagnie Herve Koubi taught a series of master classes at UMass in a variety of dance forms—contemporary, traditional, African dance, and hip hop—that inform their unique style of movement; and one of Argentina’s greatest cultural exports, Tango Buenos Aires, taught an introduction to their art form to a class of contemporary dancers at Smith College. In March, Tara Keating, Associate Artistic Director of BalletX, Philadelphia’s premier contemporary ballet company, taught an advanced master class in classical ballet to Five College dancers at Mount Holyoke College.

In addition, the FCDD offered a workshop exploring potential careers in dance with contemporary dance historian Maura Keefe and a workshop series in stage lighting for dance with lighting designer Kathy Couch.

MASTER CLASSES AND WORKSHOPS

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BalletX Associate Artistic Director Tara Keating leads a master class for Five College dancers.
Every year Five College Dance Department students produce important research exploring the history, theory and practice of dance. Below are several selections from that research.

Following is an excerpt of a paper by Claire Lane (SC ’20). The excerpt is taken from a paper entitled “The New Dance Group and Left-Wing Social Activism: Case Study of Jane Dudley, 1932-1942”, the culmination of research undertaken in Lester Tomé’s Studies in Dance History.

Under the New Dance Group’s slogan “Dance is a Weapon in the Revolutionary Class Struggle”, Jane Dudley helped develop a two-pronged teaching strategy to apply to all facets of the studio classes and productions: to educate the thinking dancer to bring attention to social issues of the proletarian audience, and to educate the moving dancer, through physical embodiment that would prepare them for the realities of protest. Thus, building upon socially relevant themes mediated by left cultural critique, Dudley could focus her energy on conveying ideas of social significance and catalyzing the dissemination of dance as a popular art form.

“Dance is a Weapon in the Revolutionary Class Struggle” —Martha Graham

“Sassy, Classy, Brassy Burlesque: An exploration of feminism, gender, and defining individuality”

“Neoburlesque” refers to the 1990s revival of the traditional burlesque performance. Emerging in the mid-nineteenth century, burlesque was a combination of satire, witty political commentary, singing, dancing, and comedy, which by the 1920s developed into an affirmation of femininity centered solely on the stripper. Neoburlesque in its revival tends to encompass performers who more widely represent body type, gender, and sexual orientation, as well as explore a wider range of content and style in performance. Elements in Neoburlesque usually include—but are not limited to—strip tease, costume, satire, and humor, all with the possibility of challenging sexual objectification and social taboos. While burlesque is traditionally performed by normative feminine bodies and drag queens, Neoburlesque is known to welcome genderqueer and trans performers. The subcategory “Boylesque” honors the role of masculinity and co-gendered male bodies in performance. I question the purported inclusivity and purpose of Neoburlesque. Is a performance feminist only through mere representation of varying body types, gender, race and sexualities? Or must a performance force the audience to attend to social issues of the proletarian audience, and to educate the moving dancer, through physical embodiment that would prepare them for the realities of protest. Thus, building upon socially relevant themes mediated by left cultural critique, Dudley could focus her energy on conveying ideas of social significance and catalyzing the dissemination of dance as a popular art form.

To produce a viable form of political dance that would arouse sentiment for revolutionary demonstration, Dudley endorsed the pedagogy of “mass dance” illustrated in Dudley’s essay, “All that is important is this one moment in movement. Make the moment important, and worth living. Do not let it slip away unnoticed and unused.” —Martha Graham

Continued on page 4

Claire Lane (SC ’20) in The Blues Project
Maggie Golder (MHC ’18)
“The Cultural Crafting of ‘Zumba’

Dance forms used in Zumba are not considered to be a part of the dominant cultural knowledge in the United States, and the practice is not always geared towards informing its participants of its contexts. Rather, Latin dance is specifically marketed as an ‘exotic’ point of intrigue to distinguish Zumba from other exercise classes: “adjectives describing Zumba exemplify its exotic, party-like nature and act as an enticement factor that draws participants into the mix. Hot, spicy, sensual, and wild.” (Schommer, 69). The language used in the marketing is meant to attract individuals with little exposure to salsa, merengue, zumba, mambo, or raggae. Mirroring Lena Sawyer’s description of the commodification of African dance in Stockholm, within Zumba, salsa has become a product of leisure that promises an alternate experience of oneself and one’s body (Sawyer 2006, 321). [...I]t asserts that in order to foster an ethical Zumba practice, one must provide instruction on the basic principles of the dance forms incorporated in the class as well as encourage their students to experience the dance forms in other environments.

Caterina Christodoulou (MHC ’20)

“Identity Formation Processes in the Greek Cypriot community; and its historical perspective”

Learning how to dance in Cyprus is necessary in order to be a part of the community. Everyone, no matter how well, dances as a key way to participate in social gatherings. Does this mean that the whole nation really knows how to dance, or is it simply meant to be a figurative saying? Dance learning begins even before a child can walk, acquired and nurtured by parents and grandparents who sway the cuddled baby in time with the music. Young bodies attend all social gatherings such as weddings, birthdays, parties and christenings, and watch their older siblings, cousins, aunts and uncles. Observing their every movement, absorbing the sensation of their every step, young people embody the dance with their eyes, ears and limbs. Through the years of watching and swaying, children begin to develop their own vocabulary of movement. Then, without warning, they are thrown straight into the action where they will sink or sway. “You can’t explain it - you must feel it.” Some experiences, were simply unavailable to language.” (Skidar 2001, 11). Deidre Skidar discusses the importance of actively participating in order to fully understand and appreciate the meaning of the festivals and rituals to The Virgin in Tortugas, NM. This is equally accurate for learning traditional Greek dancing, where one must be able to fully immerse their self in the activity in order to fully grasp all the contextual relationships that are created when dancing. On the dance floor you may stumble, but instead of worrying about it, you make it a part of your dance and learn from it. One’s first steps may not be as well practiced or as grounded as those of their elders, but they slowly pick up on the movements as others give them a hand and guide them through the music and across the dance floor, until they are no longer dancing as many, but instead as one big unit all moving with the same pulse and the same rhythm in their step.

Mila Kalodner (MHC ’21)

“Creating Queer Improvisational Spaces”

A queer dance framework allows us to question the ways we are able to connect, both physically and emotionally. It challenges and redefines the spaces in which we are allowed to move, touch, and exist together. [...]. Queerness and dance exist together harmoniously. Both leave room for non-normative forms of embodied experiences that otherwise may not have a place in a heteronormative society. Intentionally designing dance spaces as queer allows us to look at dance through a queer world-making framework. This framework is personal, political, and social. Dance has the ability to play a huge role in queer politics if, as artists, creators, and scholars, are willing to put in the work. As Fiona Buckland suggests, queer dance and queer world-making takes labor and effort. These spaces are not inherently given to us, because they are not seen as important to society. By creating intentional queer dance spaces, we can foster connections between queerness and dance by focusing on how we connect and interact with each other. We can start to question gendered structures in Western Dance and how they limit the ways in which we are able to form intimate connections.

Izzy Kalodner (MHC ’22)

“Gender Renderings in Irish Step Dance”

Even with the lift of the body, the emphasis remains downwards, in the striking motion of the feet. It’s a bodily paradox—how to remain upright while focusing on the down beat. Even so, with repetition, the rhythm becomes easier. Because of the necessity of keeping my arms locked to my sides, I can’t even before a child can walk, acquired and nurtured by parents and grandparents who sway the cuddled baby in time with the music. Young bodies attend all social gatherings such as weddings, birthdays, parties and christenings, and watch their older siblings, cousins, aunts and uncles. Observing their every movement, absorbing the sensation of their every step, young people embody the dance with their eyes, ears and limbs. Through the years of watching and swaying, children begin to develop their own vocabulary of movement. Then, without warning, they are thrown straight into the action where they will sink or sway. “You can’t explain it - you must feel it.” Some experiences, were simply unavailable to language.” (Skidar 2001, 11). Deidre Skidar discusses the importance of actively participating in order to fully understand and appreciate the meaning of the festivals and rituals to The Virgin in Tortugas, NM. This is equally accurate for learning traditional Greek dancing, where one must be able to fully immerse their self in the activity in order to fully grasp all the contextual relationships that are created when dancing. On the dance floor you may stumble, but instead of worrying about it, you make it a part of your dance and learn from it. One’s first steps may not be as well practiced or as grounded as those of their elders, but they slowly pick up on the movements as others give them a hand and guide them through the music and across the dance floor, until they are no longer dancing as many, but instead as one big unit all moving with the same pulse and the same rhythm in their step.

Even with the lift of the body, the emphasis remains downwards, in the striking motion of the feet. It’s a bodily paradox—how to remain upright while focusing on the down beat. Even so, with repetition, the rhythm becomes easier. Because of the necessity of keeping my arms locked to my sides, I can’t use them to maintain my balance, and have to fight with my leg muscles to keep me upright instead of staggering into someone else. There’s a feeling in my chest, like a straight line is going through it, parallel to the floor. It makes me put my shoulders back and keep my chin tilted up, ensuring that the parallel line stays unbroken or unbent. I have, almost viscerally, a realization of the amount of concentration required. It’s not just the footwork that contains the difficulty, as the steps we are doing are basic, and only have the unfulfilled potential of intricacy. But it’s in all the other small details that parallel line stays unbroken or unbent. I have, almost viscerally, a realization of the amount of concentration required. It’s not just the footwork that contains the difficulty, as the steps we are doing are basic, and only have the unfulfilled potential of intricacy. But it’s in all the other small details that
Kimberleigh A. Holman
(MHC ’09), now in its seventh season. Merli recently completed a six-month guest cohort position with We Create—celebrating female artists in Boston—in which she created new work tackling Alzheimer’s and memory loss. She also received a grant to bring Luminarium Dance Company to Fuller Craft Museum for a one-week residency continuing her breathing installation series from 2011.

Safi Harriott (SC MFA ’14) recently presented choreography at the New Traditions Festival, a project of Brooklyn-based Dance Caribbean Collective (DCC). She is now a dedicated member of DCC, serving as Programming Coordinator and Assistant to the Director. DCC produces performances and develops educational programming which facilitate ongoing dialogue between traditional and contemporary Caribbean expressions. Safi remains deeply invested in community building through the arts, and is thrilled to be doing this work. She is also currently a Master of Arts candidate in the Sociocultural Anthropology program at Columbia University.

Lucille Jun (AC ’08) spent the past eight years living and performing traditional dance in Korea. She is currently working toward her Master of Fine Arts in Performance and Choreography at Smith College.

Jasia Kaulbach (AC ’14) earned a Master of Arts from the Met Film School in London after graduating from Amherst. She lives in Brooklyn where she works full time as a video producer at Inc. Magazine and Fast Company Magazine, in addition to freelance filmmaking. She has just won a NY Emmy award for producing the short documentary, Ghost: Bed-Stuy Veterans and the Evolution of Bruk Up in 2017. She also won a Folio Eddie award for Inc. Magazine’s documentary series Women Who Lead. www.jasiafilm.com

Sam Kenney (SC MFA ’04) is Chair of the Department of Theatre and Dance at The State University of New York at Fredonia.

Justine Lemos (HC ’95) recently had an article written in collaboration with Mark Wright published in the Journal of Latin American Antiquity by Cambridge University Press.

Leah Woodbridge (AC ’20) performing her own work, Goodbye, Goodbye, in Amherst College Dance Ensemble’s Process|Reprocess concert

**AMHERST COLLEGE DANCE ENSEMBLE:**

**NEW DANCE GROUP**

Amherst College Visiting Assistant Professor Dante Brown designed this ensemble for students to develop their skills as dance/theater artists by participating in the creation of a student dance company that would be viable and sustainable in a liberal arts environment. Student dancers in the ensemble performed at different sites in the Five College community. In addition to the ongoing practice of technique, rehearsals focused on learning and creating different repertory with Brown, guest artists, and the students in the ensemble.

Student dancers also examined different professional dance company models as inspiration in the formation of the ensemble as well as researched diverse examples for community engagement and the arts. Questions that informed the development of the ensemble included: What does it mean to be part of a performing ensemble in a liberal arts setting? How do performance art-making and community intersect? What are potential structures for organizing an ensemble performance company to insure flexibility as well as sustainability? What are some of the challenges in keeping a collaborative body together and viable?

“**There are situations of course that leave you utterly speechless. All you can do is hint at things. Words, too, can’t do more than just evoke things. That’s where dance comes in again.”**

—Pina Bausch

Continued on page 6
NEW VISIONS FOR DANCE AT UMMASS

This past fall, Co-Artistic Directors and Choreographers Tom Vacanti and Leslie Frye Maitetta created a surrealist evening-length exploration into the lives and work of two of the greatest Latino poets of our time—Pablo Neruda and Federico Garcia Lorca. Cadáver Exquisito reflected the surrealist principal of ‘exquisite corpse.’ Vacanti and Frye Maitetta worked in tandem to craft a world of poetic reflection, of strange and rich relationship, of transparency, a world where Garcia Lorca and Neruda are alive in all of us.

The past three years have been in an exciting time of re-envisioning the UMMAss Dance Program. A large part of that vision is how the faculty creatively approach dance scholarship and research-building new models, taking risks to create independent, self-sustaining, resourceful work that asks new questions of audiences, faculty, and students.

SCHOLARSHIP WINNERS

The Virginia Wagner Scholarship was created to recognize outstanding student artists and scholars in the Five College Dance Department. Awarded annually, faculty in the FCDD attempt to honor students from across the Five Colleges. Congratulations to this year’s awardees:

**University of Massachusetts Amherst**
- Kelsey Saulnier ’18

**Hampshire College**
- Makenna Finch ’19
- Nadia Issa ’19

**Mount Holyoke College**
- Isabel Thompson-Pomeroy ’19

**Smith College**
- Sophia Noli Rosen ’19

**Amherst College**
- Matthew Holliday ’19

“...The future belongs to young people with an education and the imagination to create."

— President Barack Obama
AFRICAN AMERICAN DANCE SYMPOSIUM

Lauren Horn (AC ’17) taking a master class at African American Dance: Form, Function and Style

After months of dance master classes and film screenings leading up to the main event, African American Dance: Form, Function and Style, organized by Dr. Ninoska Mbewo Escobar, Consortium for Faculty Diversity Scholar in Theater and Dance at Amherst College, culminated on a bright sunny weekend April 13-14. The symposium featured a diverse range of speakers, performances, and master classes. African Diasporic dance scholar and Smith College/Five College Professor Emerita of Dance and Afro-American Studies Dr. Yvonne Daniel was the keynote speaker.

Dr. Daniel began her Friday afternoon talk by posing a few essential questions: “What is African American dance? What are its goals? Where is it found? When did it form? Who dances and represents it?” The answers to these questions, she said, are crucial in understanding why we study African American dance. Dr. Daniel stressed that African American dance is a critical part of “the identity and complete history of American dance.” “Its goal is to express and involve,” she said. “Its affect is contagious, [and] inspires emotional honesty, technical vigor, purposeful intent.” Dr. Daniel’s talk was followed on Friday evening by a performance featuring FCDI faculty members and special guest artists.

On Saturday, the symposium featured two dance master classes. The first was an Afro-Caribbean dance class taught by Dr. Rosemarie A. Rangel, an assistant professor in the department of dance at California State University, Fullerton. Also on Saturday, Dr. Marcia Heard and Mansa K. Mussa gave a joint talk titled “The Art of Dance.” Dr. Heard, a dancer, teacher, choreographer and historian, and Mussa, a visual and performing artist, educator, and writer, discussed the form, function and style of dance from a historical and visual perspective. In a later talk titled “The Living Books,” renowned director, choreographer, and dance teacher Abdel Salaam talked about how he found his passion in African American dance and choreography. “I needed to know who I was as a man—as a black man—in America,” Salaam said. Through dance and choreography, he found a way that he could “empower and inspire while entertaining.” The final talk of the symposium, “The Presence of Pearl Primus,” was given by scholars Peggy and Murray Schwartz, PhD.

“All the ills of mankind, all the tragic misfortunes that fill the history books, all the political blunders, all the failures of the great leaders have arisen merely from a lack of skill at dancing.”

—Molière

Continued on page 8
**BOOK EXCERPT**

**THE BODY POLITICO: BALLET AND REVOLUTION IN CUBA**  
(OXFORD UNIVERSITY PRESS)

By Dr. Lester Tomé, Smith College Associate Professor of Dance

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**Article from “Bohemia”, Cuba, 1970**

Professor Tomé’s new book examines ballet as a fundamental example of the political spectacles of the Cuban Revolution in the 1960s and 1970s. It inquires into the dancers’ various enactments of political ideology, labor, class, race, nation, gender and sexuality—both onstage and offstage—which made ballet an iconic art of the Revolution:

During the Ten-Million-Ton Sugar Harvest of 1970, ballet dancers exhibited their capacity for hard work and their disposition to face the economy’s challenges together with the rest of the nation. When the government asked the country’s workforce to forego the Christmas and New Year’s holidays and join a massive two-week operation to drive production up, the dancers of the Ballet de Camagüey pledged to volunteer one hundred hours of labor each. The magazine Bohemia documented the artists’ work in the plantation adjacent to the sugar mill Panama. On the final day, according to the magazine, the dancers were the last group to leave the field; they stayed at work longer than other groups with the goal of reaching the one-hundred-hour mark. Stressing the dancers’ industriousness, the article explained that the troupe, without taking time for a break, went back to rehearsals immediately after its period of work in the harvest. The ensemble had less than two weeks to get ready for six performances of an ambitious program combining the second act of Swan Lake with four other ballets, including a world premiere.

The six-page article contrasted photographs of the artists working in the fields and performing in the theater. In one group of images, they carried bunches of canes and were indistinguishable from typical harvest workers. Another set of photos captured them in scenes from Swan Lake—the elegant ballerinas in resplendent white tutus. Significantly, a third category of images, depicting the dancers in class and rehearsal, unveiled the trait common among laborers in the fields who also performed on stages—dress rehearsal and performance space opportunities. Kelly continues her work with the tinydance project, an arts and sustainability endeavor. tinydanceproject.com

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**STUDENT AND ALUMNI AWARDS AND HONORS**

Julia Antinozzi (SC ‘18) was accepted into the fall 2018 post graduate program at the Copenhagen Contemporary Dance School. This program is designed for exceptional students of dance wishing to hone and refine their technical skills with personal, professional coaching.

Sofia Engelman (SC ‘19), Emily Papinou (SC ‘21) and Kelsey Saulnier (UM ‘18) were all chosen to perform their choreography at the National College Dance Festival at the Kennedy Center for the Performing Arts in Washington, D.C. in June 2018. Sofia and Em performed their duet where the air is light and clear, and Kelsey performed her solo Small Memory.

Ian Spak (UM ‘18) was chosen to attend Springboard Danse Montréal 2018, a three-week intensive program that connects professional dancers and emerging choreographers with some of today’s leading Montréal-based and internationally renowned dance companies.
Nicole Canuso (HC '96) was awarded a 2017 Pew Fellowship in the Arts, a once-in-a-lifetime award granted to twelve Philadelphia-area artists per year. Pew Fellowships provide artists with an economic freedom that presents the opportunity to focus on their individual practices over a considerable period of time, as well as an opportunity to learn and exchange views with an accomplished group of artistic peers.

“I can’t understand why people are frightened of new ideas. I’m frightened of the old ones.”
—John Cage

Jim Coleman and Terese Freedman have decided to retire and move to their dream home outside Seattle, Washington. The Five College Dance Department will deeply miss all Jim and T brought to us: inspired teaching, important choreography, and valued leadership. Jim and T share a sharp intellect and silly wit that we found invaluable. Below are some further thoughts on these wonderful artists/educators:

When a musician and dance teacher make a beautiful connection, it is a special occurrence. Playing for Jim and Terese will go down as one of the highlights of my career. I started working with them in the Fall of 1987. The yin and yang of their professional and personal relationship combined with my music, manifesting itself in many ways. With Jim, his passion and unwavering disapproval with anything but the best from himself inspired us all. His glacial sense of timing, his desire to speak “the odd languages,” as he called them, and his dynamic phrasing perfectly matched my more classical point of inquiry and curiosity. With Terese, her astute musicality, rhythmic clarity, ability to groove, and consistent positive attitude brought out my more folk and jazz styles. There were classes where Terese would teach a long adagio phrase. Towards the middle of class, Jim would appear in the back of the studio and would come to demonstrate with Terese. They would break the movement into an A phrase and a B phrase. Then to the students’ surprise, this adagio transformed into a beautiful partnering duet. Both of them taught at such a high level—I am forever grateful and will never forget the beautiful, magical moments we shared in technique class with so many wonderful students.

—Peter Jones, Senior Lecturer and Accompanist in Dance, MHC

When I came to Hampshire in 1992, it didn’t take long to glean that something was going on at Mount Holyoke with some beloved people named Jim and T that everyone who knew more than me wanted to be in on. Before I’d found a way to get into that room myself, I was surrounded by the intelligence and excitement flowing through the bodies and dance thinking that sprang from Jim and T’s influence, a combination of deep chewy wildness with a love of precision. Eventually I found my way into the room, taking their classes, dancing in their work, and discovering a sense of power and rhythmic complexity that still underlies my emotional dancing of lighting. The light coming through those old pool windows, the curving cym, the grey floor— one e and a two e and a. . . One day I remember Jim, about to demonstrate pliés, pulling up his pants, turning around to face us, inhaling deeply and saying, “Oh guys… what does it all mean?” Then swiveling back to send his hands down his legs and out into space, “and plié . . .” Pliés will always be conjoined with philosophy for me.

I took all that into my appetite and action as a dancer; but as my work life has stretched into teaching, I’ve appreciated being able to touch in to a way of seeing student work that I’ve always associated with Jim and T: not looking from a standpoint of correction but of always being able to see and name and celebrate the latent idea, the glimmering, fawn-legsy beginning of something not fully rendered but unique and worth pursuing. The something more, the unknown future.

—Karimne Keithley Syers (HC ’96)
Over the past year, Chris Aiken (Associate Professor, Smith College), has continued his work teaching and performing internationally in the field of improvisation and contact improvisation. He led two teaching intensives at international contact improvisation festivals in Paris and Barcelona. He taught and performed new works at the Texas Dance Improvisation Festival and the Seattle Festival of Dance Improvisation with Angie Hauser. Chris created a new duet with Shaina Cantino (SC MFA ’14), that was performed as part of the SCDT Riff Talk series. He also taught an improvisation intensive in NYC as part of Movement Research’s Melt Series. He gave a talk at Columbia University on his eco-poetic model of dance improvisation and participated in a panel discussion at Smith College with Dana Caspersen and KJ Holmes on tone and dance.

Rodger Blum (Professor, Smith College and FCDD Chair) continued working with his Grant for New Directions in Scholarship and Teaching, combining dance, technology and the handmade. He premiered a new installation this past spring at Hampshire College. Palimpsest projected dancers from Pilobolus Dance Theatre through three layers of hand-printed silk and cotton. In the fall, he choreographed A chamber furnished only with the sun for eleven FCDD dancers and two snow machines.

Dante Brown (Visiting Assistant Professor, Amherst College) taught master classes and set a new work, Loophole, on students at The High School for Performing and Visual Arts (Houston, TX). In addition, he performed his solo Lucille at The Dance Complex (Cambridge, MA), The School for Contemporary Dance and Thought (Northampton, MA), Triskelion Arts (Brooklyn, NY) and as part of the 2018 Five College Faculty Dance Concert. His company, Dante Brown|Warehouse Dance, also had the opportunity to tour this season, sharing Social Plaque as part of the 92Y Education Series (NYC), and BITE at Triskelion Arts (Brooklyn, NY). Dante will be continuing his choreographic research this summer working with students in the JUNTOS Collective in Guatemala.

Dasha Chapman (Five College Visiting Assistant Professor) had a busy first year teaching courses on three campuses, and participating in the scholarly and artistic circles that feed her interdisciplinary work. She presented her research at conferences for the Dance Studies Association, Haitian Studies Association, American Studies Association, and National Women’s Studies Association. She co-convened Afro-Feminist Performance Routes at Duke University, and presented with collaborators on a dance education and performance project in Jeremie, Haiti at the Collegium for African Diaspora Dance at Duke. Dasha also traveled to Cuba to build connections to dancers, choreographers, and performance scholars abroad through Hampshire College’s program in Havana. In May, Dasha was in residence on a fellowship at New York Public Library’s Jerome Robbins Performing Arts Division conducting archival research for her book on Haitian dance. She then traveled to New Orleans for a artist residency at A Studio in the Woods|Tulane University, collaborating with colleagues and community to excavate a history of dance in the region.

Dance, also had the opportunity to tour this season, sharing Social Plaque as part of the 92Y Education Series (NYC), and BITE at Triskelion Arts (Brooklyn, NY). Dante will be continuing his choreographic research this summer working with students in the JUNTOS Collective in Guatemala.
Paul Dennis (Associate Professor, UMass) premiered a new piece, a saturaion collapsing of the thing into its possibilities, … commissioned by Compagnia Versiladanza for their season Stagione Danza 2017/18 at Teatro Cantiere Florida in Florence, Italy. The event also included solos choreographed by Deborah戈ff, Daniel Nagrin, José Limon and Eve Gentry and performed by Paul.

During spring 2018, Molly Christie González (Assistant Professor, UMass) presented the paper “Dance as Rhythmic Motion: Investigating the Polyrhythmic Roots of Katherine Dunham Technique” at the Collegium for African Diaspora Dance at Duke University. She taught Dunham Technique and presented an interactive lecture titled “Defying Categorization: Kath- erine Dunham’s Artist/ Scholar Model” at the American College Dance Association Northeast Conference in N.J. Molly premiered her chore- ography Almya at the 92nd St. Y in NYC, with her fabulous cast of UMass dancers, which was also performed on campus as part of the Closing Celebration for the exhibit 5 Tales on African Art/42 Flags by Fred Wilson at the University Museum of Contemporary Art. During summer 2018, she was a Research Fellow at Jacob’s Pillow Dance, an invited guest of the Dance Educa- tion Laboratory in NYC, and taught pedagogy classes at the Institute for Dunham Technique Teacher Certification Workshop at Columbia College in Chicago.

Barbie Diedwald (Visiting Artist in Dance, Mount Holyoke College) was a Visiting Artist-in-Residence at The Iron Factory in Philadelphia in spring 2018. In April, she presented her work at the 5th annual We Create festival in Boston, in collaboration with Kate Seethaler (SC MFA ’16), Stephanie Turner (SC MFA ’17) and Jenny Bennett (UM BFA ’06). This year, Barbie’s work was also presented locally at The School for Contemporary Dance and Thought, the Northampton Community Arts Trust, and The Academy of Music where she choreographed Panopera’s production of The Marriage of Figaro.

Charles and Rose Flachs (Professors, Mount Holyoke College) enjoyed a fall sabbatical researching the technique of active stretching and its benefits to the study of contemporary ballet. They also directed the Massachusetts Academy of Ballet’s summer pro- gram, the annual Nut- cracker and Sweats at Holyoke’s Wistariahurst Museum and gave a lecture-demonstration sharing the art of ballet with the residents of Loomis Village. Additionally, Rose co-taught the Vagan- ova teacher seminar with former National Ballet of Cuba Dancer and Ballet Master John White, and Charles’ choreographic work, Mighty Feat, was cho- sen for performances at the New York Finals of the Youth America Grand Prix at the Performing Arts Center at SUNY Purchase in April 2018. Since its December 2016 premiere, Deborah Goff (Assistant Professor, Hampshire College) has welcomed 100+ guests into her Holy- oke home to witness her solo performance of Prive: A focus of her fall 2017 sabbatical, this solo performance series deepened both the work and its “auto-curatorial” frame through repeated en- counter with guests in this especially intimate setting. She presented a paper on the process at the Collegeium for African Diaspora Dance (CADD) Conference at Duke University in February. The first iteration of Liturgy/Order/bridge was developed, in collaboration with Leslie Frye Maletta and Lauren Horn (AC ‘17), and performed as part of the 2018 Five College Faculty Dance Concert at Hampshire in March. Funded through a New England Dance Fund from NEFA. Also in March, Deborah performed in Yellow Orchid by Aretha Aoiki (SC MFA ’98) as part of the Estrogenius Festival at the Kraine Theater in New York.

Angie Nasser (As- sociate Professor and Director of Dance, Smith College) premiered and toured the new evening-length work in A Ritual with Bebe Miller Company. The work was well received with performances at New York Live Arts, The Dance Center (Chicago), On the Boards (Seattle), and Wexner Center (Columbus).

Who knew a dance about syntax could be so interesting?

—Lauren Warnecke (Columbus).
was in residence at the Bates Dance Festival for his 26th year.

Daphne Lowell

(Professor of Dance and Movement Studies, Hampshire College) continues to teach

Contemplative Dance/Authentic Movement with colleague and co-director Alton Wasson in summer week-long workshops at Hampshire College and in year-long training programs to professionals from a wide variety of fields (somatics, social work, psychotherapy, medicine, education and visual and performing arts) and from near and far (Canada, Germany, Venezuela, Portugal). This summer will be their 30th week-long workshop. www.contemplativedance.org

Leslie Frye Maietta

(Guest Artist, UMass) finished her second year as a full-time faculty member. Highlights included creating and performing a duet with her son, We’re on a Stage, for Families Dancing at Mount Holyoke College; premiering Caddoer Exquisite in collaboration with colleague Tom Vacanti, and Orontee at Jennifer Muller’s HATCH presenting series in NYC. She was thrilled to work with Deborah Goffe on her new work, Liturgy/Order/Bridge. The trio premiered in process at Jacob’s Pillow Dance, and was fully-produced for the 2018 Five College Faculty Dance Concert. Leslie also attended the ACDA Northeast Conference at Montclair University and presented her most recent work, Last Loop first performed by Kelley Sausnier (UM ’18) and Adriana Greaves (UM ’18). Adjudicators Gerald Casal, Geri Houlahan and Jim Sutton selected the duet for the Gala Concert and described it as, “a sophisticated work, nuanced and beautifully/artfully crafted.” Finally, Leslie was awarded Research Support Funds from UMass to continue her research into Gyrokinesis.

Marilyn Sylla (Five College Lecturer in Dance) and Sekou Sylla (FCDM Musician) enjoyed teaching master classes in African dance and drum at Colorado Mesa University and setting a piece for that university’s fall 2017 faculty dance concert. They also conducted workshops and performed at the Pomfret School in Pomfret, CT by invitation of Director of Dance Nina Joly (MMC ’11). Marilyn was honored to be invited back for a third year to direct Igniting Voices, sponsored by the Center for New Americans, and presented at the Shea Theater in March 2018. Marilyn and Sekou taught weekly classes at Jacob’s Pillow Dance Festival for the third summer in 2018, and continue their work in the healing arts and arts in education work in K–12 schools.

Lester Tomé (Associate Professor, Smith College) was promoted to associate professor with tenure in 2017–18. The peer-reviewed journal Cuban Studies published his article “The Racial Other’s Dancing Body in El milagro de anaquide (1927): Avant-Garde Ballet and Ethnography of Afro-Cuban Performance,” and he was invited to contribute chapters to the Routledge Companion to Dance Studies and the Oxford Handbook of Contemporary Ballet. He was elected a member of the editorial board of Dance Research Journal. His book The Body Politic: Ballet and Revolution in Cuba is forthcoming with Oxford University Press. In April, Lester gave the opening keynote lecture at the VR Caribbean Studies Conference at Marquette University. He also was a speaker in the Lecture Series of the Department of Performance Studies at Washington University St. Louis. Lester completed his third year as director of the MFA Program in Choreography and Performance at Smith College.

Mike Vargas

(Musician in Dance Technique and Performance, Smith College) is reading lists of philosophy books these days and considering how to proceed to make a positive difference in the world, with or without music, with or without dance, after forty years of investigating the combination of these two art forms intimately. He has been furthering this work lately with Nancy Stark Smith, in Poland and at the ImpulTanZ festival in Vienna. This year Mike also published a deck of cards version of his 86 Aspects of Composition, a collection of lenses for looking at art and life first published in Contact Quarterly in 2003.

Wendy Woodson

(Professor and Chair of Theater and Dance, Amherst College) created a new full-length video performance installation, Sourcing the Stream, in collaboration with Five College dancers and alums Christopher Rashee McMillian (HC ’04), Madison Paifly (HC ’14), Molly McBride (MMC ’14), Katie Martin (SC MFA ’10), Lucille Jun (AC ’08), Lauren Hore (AC ’17), Forrest Locklear (HC ’18), Ian Spak (UM ’18), and Leah Woodbridge (AC ’21), with music and voice by Zaina Nast (AC ’06). This project was presented at the A.P.E. Gallery in Northampton and at the Holden Theater in Amherst. It was also presented at Brown University in April 2018 as a video installation without performers as part of the international symposium Waters Edge. Wendy has been invited to do several new versions of the project in South Africa at Witts University in Johannesburg and Rhodes University in Grahamstown in the fall of 2018 when she will be on sabbatical. She received an Amherst College Faculty Research Award to support the project. Also as part of her sabbatical, she will be an artist-in-residence at the Bogliasco Foundation in Italy.