“CONNECT TO THE MADNESS INSIDE YOU”

— OHAD NAHARIN

THE OHAD NAHARIN PROJECT

For a very long week late last August, 32 Five College dancers returned to campus early to engage in a grueling, revelatory dance experience, practicing Gaga technique and learning Ohad Naharin’s powerful, minimalist masterpiece Echad Mi Yodea.

The dancers began each day with Gaga, a wildly exploratory, image-based movement technique developed by Naharin for his Israel-based Batsheva Dance Company. “What today is very fundamental to Gaga is the ability to articulate the scope of sensations and the small details, the small gestures, the attention to detail,” says Naharin. Each morning, Ariel Freedman (past company member and stager for this project) led the dancers through a liberating, improvisational maze of movement images: “decorate yourself inside and out . . . there are moons under your toes . . . find a tremor that turns into a memory . . . as you walk, leave your skin behind . . . .” Hampshire College cast member Ailey Picasso-Hobin writes, “The process allowed me to listen to my body, to explore how it works. It also helped illuminate my patterns and push me outside of my comfort zone, stretching my physical limits. The exercises also allowed me to find the pleasure in moving . . . It reminded me of why I dance.”

Afternoons involved learning the 13 short phrases—all beginning from and returning to a seated position in a chair—whose driving repetition gives the piece its mesmerizing, incantatory power. The movement demands an unpredictable mix of explosive abandon, subtle inflection and exacting rhythmic precision. The final performances were praised for their exhilarating, dramatic and believable human catharsis. As Mount Holyoke College cast member Poorna Swami summed up, the piece, “stood testament to the fact that intense feeling can be evoked in dance without the use of narrative.”
Kate Abernethy (MHC ’08) lives in Philadelphia and works for the Cultural Data Project, an online tool that strengthens arts and cultural organizations. She continues to dance and choreograph, and is working with Melissa Rodis (AC ’08) on a piece for this year’s Philadelphia Fringe Festival.

Rose Abramoff (AC ’09) made a piece for heynow dance, a group that presents art in home spaces. She danced in Luminarium Dance Company’s Mythos: Pathos and is working toward her PhD in forest ecology at Boston University.

Aretha Aoki (SC MFA ’08) has shown work at Danspace Project, Movement Research, Center for Performance Research (CPR), CATCH and New York Live Arts (2011/12 Fresh Tracks Artist) as well as other places and spaces in NYC, MA, Vancouver, and Montreal. Aretha is currently in rehearsal with Levi Gonzalez and touring Niiicugni by Emily Johnson.

Christiana Axelsen (MHC ’03) collaborated with theater artist Seth Powers on Money Thinks I’m Dead at Mabou Mines; toured to Vancouver and Chicago with zo!|juniper; received a grant from the Brooklyn Arts Council to present her dance theater piece Tundra at the Invisible Dog Art Center in Brooklyn; and started a new project with Michou Szabo/The Mill.

Katie Bangs (MHC ’11) graduated with her MA in psychology from MHC. She now heads to Athens, GA to begin a PhD program in educational psychology and instructional technology with a focus in school psychology.

Pele Bauch (HC ’96) received a Community Arts Fund grant through the Brooklyn Arts Council for the creation and performance of Gilded-Mammoth, Bewailing Sea.

Christine Bennett (SC MFA ’96) is the Assistant Dance Director for the Office for the Arts Dance Program at Harvard. A highlight of her role is her work with visiting artists. This past year she was thrilled to engage artists John Jasperse, Pontus Lidberg, Andrina Miller, Josh Rhodes, Desmond

Nationally renowned choreographer — and Hampshire College alumnus — Stephen Petronio, launched the FCDD’s new annual Institute for Choreography and the Creative Process, with a week-long January-term residency entitled “Choreography and the Thinking Dancer.” Petronio is regarded as one of the most cutting-edge American contemporary choreographers and has maintained a national and international presence with his company, Stephen Petronio Dance, for over 25 years. Rosalyn Sulcas of The New York Times writes, “He is one of the few contemporary dance makers who have created an instantly recognizable style…fresh and unpredictable…infused with emotional texture and wit . . . jarring and just right.” The Institute/residency was directed by FCDD faculty member Constance Valis Hill, and included daily technique classes, repertory workshops and two lecture/film screenings with Petronio reflecting on key works, creative collaborations and the driving forces behind his dance making.

Colleen Thomas in Residence

NYC-based choreographer and performing artist Colleen Thomas created a new ensemble work, Avry, on Smith College and Five College dancers. The piece premiered on the Smith College Faculty Dance Concert in November. Thomas began her professional career with the Miami Ballet and went on to work with renowned contemporary choreographers such as Donald Byrd/The Group, Bebe Miller Dance Company, Bill T. Jones/Arnie Zane Dance Company, and The Kevin Wynn Collection, among others. She is currently on the faculty of Barnard College and serves as artistic director for Colleen Thomas Dance, which tours nationally and internationally.

“I make exactly what I want. My tastes are perversely complicated, and I have to be satisfied with the stage picture, which is usually much more complicated than what people want to see. I have to ride the line of what is going to sink me or not, in terms of density, and I generally love to go too far.”

— Stephen Petronio
UMASS AND FCDD HOST THE
2013 NEW ENGLAND ACDFA CONFERENCE

450 dancers from 37 colleges and universities descended upon the UMass campus March 14–16 for The Rites of Spring: 2013 ACDFA New England Regional Conference, co-hosted by UMass Dance and the FCDD. Students and faculty relished three days packed with performances, master classes, and unique opportunities to meet and work with peers from across New England. The conference was so named because the Joffrey Ballet was in town performing Nijinsky’s 100-year-old revolutionary ballet The Rite of Spring at the UMass Fine Arts Center on the opening night of the conference, an event that ACDFA participants had the opportunity to attend. Over the course of the conference, adjudicators Larry Lavender, Professor of Dance at UNC-Greensboro; Kathy Casey, Artistic Director of Montreal Danse; and dancer, choreographer and teacher Licia Perea offered feedback on 48 dances choreographed mostly by students, but also by faculty and guest artists. In addition to the four adjudicated concerts, an informal, non-adjudicated concert also by faculty and guest artists. In addition to the four adjudicated concerts, an informal, non-adjudicated concert was performed by student choreographers to showcase their creations. In a new twist on the traditional ACDFA conference schedule, research papers and scholarly lectures were also presented. Fifty master classes were offered in a wide variety of disciplines, including Ballet, Modern, Jazz, Tap, African Dance, Classical Indian Dance, and Thai Bodywork for Dancers. Advanced ballet dancers were invited to participate in a master class with the Joffrey Ballet. Participants also had the chance to audition for both the Bates Dance Festival and the Six Week School at American Ballet. Participants also had the chance to audition for both the Bates Dance Festival and the Six Week School at American Ballet.

MARIA REYES

Conference director Billbob Brown giving opening remarks

West African dance class with Sekou and Marilyn Sylla at the ACDFA New England Regional Conference

SOMATIC INQUIRY AND THE
SOMATICALLY CONSCIOUS BODY

Hampshire College alumna Martha Eddy, RSMT, CMA, Ed.D., Founder and Director of the Moving On Center and The Center for Kinesthetic Education was in residence at Hampshire College and the FCDD in October, where she taught several master classes and gave the annual fall FCDD lecture: “Somatic Inquiry and the Socially Conscious Body.” In her lecture, Eddy discussed her research and teaching in the field of somatics and recent applications to fields such as early childhood education, eco-somatics, violence, trauma and cancer prevention.

FOOD FOR THOUGHT

“The purpose of poetry is to remind us how difficult it is to remain just one person. For our house is open, there are no keys in the doors, and invisible guests come in and out at will.”

—Czeslaw Milosz, poet

Richardson, Patrick Corbin and others to work with Harvard dancers.

Nicole Bindler (HC ’99) performed new work in the DraftWork series at Danspace Project in NYC. She also performed in John Cage’s Songbooks, and produced and curated the Deborah Hay Solo Festival at HighDulb’s space in Philadelphia. Nicole and artistic partner Gabrielle Revlock received funding for their new project The Dance Apocalypse. Nicole and her partner Curt Haworth taught an improvisation intensive in Buenos Aires, and at the Earthdance Moving Arts Lab in August.

Mary Rose Blandino (HC ’12) spent the summer after graduation working stage crew at MassMOCA. In the fall, she began rehearsing with BodyStories: Teresa Fellon Dance in NYC. This culminated in a performance in a pedestrian walkway in Times Square. In October, she reprised the opening solo from her Division III at Judson Church at their event STUFFED.

Chani Beckwith (HC ’11) performed in a collaborative new work at the Foundry in Berkeley, CA.

Rebeccah Bogue (HC ’08) presented her self-produced ballet A Tea Soothe-ha’s at the Alley Citigroup Theater in April.

Alison Bory (MHC ’97) completed her MFA and PhD in dance at UC Riverside and is now building the dance program at Davidson College in North Carolina from scratch. She continues her research in contemporary autobio-graphical performance and occasionally makes dance/perform, mostly with AQA Collaborative, an experimental group formed just over a year ago.

Kimberly Brandt (HC ’01) was the recipient of a Space Grant from Brooklyn Arts Exchange (BAX). She created a new dance, Spirit Stenogram, which was performed at BAX.

Nick Brentley (AC ’06) won the title of King at the Alegria de Samba competition in Oakland and has since been performing throughout the Bay Area with SambaFunk! Nick also performed the lead role in World Dance Fusion’s production of The Jewish Flutecaster in December and is a company member of Nicole Kaymoon’s Embodiment Project.
Nicolene Canuso (HC ’91) was commissioned by the American Philosophical Society to develop Return Return Departure in response to artist Antonio Cordero’s exhibition Tempus Fugit: Time Flies. The duet was danced with John Luna as part of the Philadelphia Fringe Festival.

Milena Dabova (AC ’17) is a Core Actor at Double Edge Theatre in Ashfield, MA where she led the dance research for The Grand Parade of the 20th Century, which premiered at Arena Stage in Washington, D.C. in February. She also serves as the company’s Marketing and Technology Associate.

Eva Dean (HC ’82) Eva Dean Dance has been busy in hosting dance classes and open rehearsals. The company will perform in the Against the Odds mini-festival in Boston and the Prague Fringe Festival in the coming months.

Jess Edkins (MHC ’07) works as Creative Producer at Performance Space 122 in New York City, and is a Master’s candidate in performing arts administration at New York University.

Emma Elizalde (MHC ’11) has been working at a charter school in San Francisco, but is moving back to the East Coast this fall to pursue a Master’s degree at the Harvard Graduate School of Education.

Katie Faulkner (HC ’97) was featured on the University of Utah’s new dance blog, Life as a Modern Dancer.

Erica Forrence (MHC ’01) lives in Brooklyn and works as a Business Management Specialist within TIAA-CREF’s Individual Business Management & Integration team. She enjoys taking yoga and dance classes in her spare time.

Jillian Grunnah (SC MFA ’09) performed in Deborah L ‘07) works as Creative Producer at Flea Theatre’s foyer before the show, performed by and created in collaboration with Five College students.

Cohen was born and raised in Israel in Kibbutz Mizra, whose communal lifestyle continues to inform his artistic life and work. Since 2005, he has been performing, creating and teaching as an internationally award-winning choreographer. A psychological sensibility, a keen sense of musicality and a profound understanding of cultural context, lend Cohen’s work a rare combination of analysis and compassion. Cohen has toured with his work internationally and been invited as a guest artist and teacher worldwide.

FOOD FOR THOUGHT

“In the beginning, we are simply infused with movement—not merely with a propensity to move, but with the real thing. This primal amazement, this original kinetic spontaneity that infuses our being and defines our aliveness, is our point of departure for living in the world and making sense of it. . . . We literally discover ourselves in movement.”

— Maxine Sheets-Johnstone philosopher

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“The only plan that I have is to discover the plans I do not have” —IDAN COHEN

Internationaly renowned Israeli choreographer Idan Cohen was in residence as a Copeland Fellow at Amherst College and the FCDD throughout the year. He taught master classes, workshops, and, with his company, developed and premiered his latest, evening-length work, Mas Siren. Political, personal and exquisitely musical throughout, it inhabits Mozart’s solo piano sonatas with visceral movement images of tender communion and unsettling dislocation. As a part of Cohen’s “Nesting” project, site-specific works were presented in Kirby Theater’s foyer before the show, performed by and created in collaboration with Five College students.

“My best year was the year I did not have a plan,” Cohen said.

“To me, it is about finding the unknown; this is what really excites me. Life has this way that we want to plan everything because it gives us a sense of control. But we are not in control and life is always to be unplanned. I find it thrilling to face the unknown and this is always the case when I am embarking upon a new creation. I do not really have a plan. I only have a seed of inspiration, something I want to investigate, something that touches me but I do not know how it is going to look.”

— Idan Cohen

ROOMS: THE SOKOLOW PROJECT

“Miss Sokolow cares—if only to the extent of pointing out that the world is bleeding. I find hope in such pessimism.”

— Clive Barnes

Modern Dance pioneer Anna Sokolow’s masterpiece Room was restaged on FCDD dancers this fall by longtime company member Jim May, with UMass Assistant Professor Paul Dennis serving as project coordinator and rehearsal director. Dance historian Ellen Freed writes of Sokolow, “She was a powerful individualist even among the first generation of great American dance artists, such as Martha Graham (with whom she danced before setting out on her own), the partners Doris Humphrey and Charles Weidman, and José Limón. Her work was groundbreaking in both form and content. She was a consummate formal choreographer who sourced movement from the immediate present and reduced it to an essential kinetic image, powerfully expressed and universally understood.”

The piece was performed at UMass, Hampshire College, and, in February, as part of the Harkness Dance Center’s showcase at the legendary NYC dance venue, the 92nd Street Y.

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**FCDD WELCOMES**

**ERICA WILSON-PERKINS**

The UMass dance program and FCDD welcome Erica Wilson-Perrins as Guest Artist in Jazz Dance and Choreography for 2013-2014. Erica received her BFA in Dance from Columbia College in South Carolina and MFA in Dance from Florida State University. She has served as full-time faculty at the University of Illinois, Wayne State University and Columbia College Chicago, and is the founder of CounterGroove Dance Company, which spawned such notable choreographers/dancers as Sonya Tayeh (SO YOU THINK YOU CAN DANCE) and William B. McClellan (Dayton Contemporary Dance Co.). Erica's innovative dance work has been performed by numerous college dance companies and professional companies including Enson Dancers, Ormso Dance Company, Colorado Dance Theater, MoDaColab and others. Most recently, Erica was commissioned by the National Association of Latinos and Cultural Arts (NALAC) to create an evening of contemporary dance honoring the bicentennial of the 1910 Mexican Revolution. We look forward to Erica bringing her unique jazz dance technique, HouseJazz, to the Five Colleges.

**JOANNA FARABY WALKER**

In February, the FCDD welcomed Joanna Faraby Walker as its new departmental Administrative Coordinator. In addition to all of her regular duties, she took very skillful charge of the creation of a 42-page program for the American College Dance Festival conference, jointly hosted by UMass Dance and the FCDD in March. Joanna received her MFA in Performing Arts Management from the University of North Carolina School of the Arts in 2011. Most recently, she was Business Office Associate at Stoneleigh-Burnham School in Greenfield, where she also taught a daily dance class for students. Prior to that she served as Summer Administrative Director for The Performance Project in Northampton, Education Intern at Jacob's Pillow Dance Festival and General Manager at the North Carolina Theatre Conference.

**JODI FALK**

The FCDD is thrilled to welcome Jodi Falk to a new two-year position as "Five College Visiting Lecturer in Dance; Coordinator of Community Outreach and Dance in Education." Beginning in fall 2013, she will teach one course, each with a unique focus, on a different campus each semester. She will also help the FCDD develop a framework to ensure that its increased offerings in dance education and community outreach continue beyond her residency. Jodi has been a dancer, choreographer, dance educator and consultant in the arts in education for over 25 years, teaching students and teachers of students in the US, UK, Israel, South Africa and Nicaragua. She was the Founding Director of Dance at the Pioneer Valley Performing Arts Charter Public School and the Director of Choreography for several years at the Laban Centre in London where she also designed community-based practices for the Community Dance Post-Graduate Diploma Course. Her work with special needs populations led her to work with such groundbreaking companies as CandoCo in the UK and Remix Dance Project in South Africa. In describing her guiding philosophy, Jodi says, “Every person has an inalienable right to know, experience and embrace dance and movement as a primary language and as a way of being in the world.”

**FOOD FOR THOUGHT**

“We flinch from the immediate pressures of mystery in poetic, in aesthetic acts of creation ... the secondary is our narcotic, like dropshores, we are guarded by the numbing drone of the journalistic, of the theoretical, from the often harsh, impertinent radiance of sheer presence.”

— George Steiner from Real Presences

Continued on page 6
Those well acquainted with the FCDD know that remarkably well-rounded students are educated here—students who focus on dance with passion and intensity, while also devoting themselves fully to other academic interests.

Massachusetts native Rachel Aylward (UM ’13) knew she could pursue studies in both dance and business at the highest level at UMass and the FCDD. Coming from much farther away (Bangalore, India) Poorna Swami (MHC ’15), felt that the Five Colleges would be the perfect place to pursue a self-designed special major in creative writing, dance, and theatre. Alley Picasso-Hobin (HC ’14) wanted to focus equally on dance and molecular biology and believed that Hampshire’s design-your-own-concentration and FCDD opportunities would enable her to do this. Roger Creel (AC ’13), a geology and English double major who will be joining the Louisville Ballet this fall, was “completely thinking about dance” when he chose Amherst College.

He was excited about the prospect of dance opportunities on all five campuses. Although Meghan McDonald (SC ’13), double major in dance and neuroscience, hopes to choreograph professionally, she did not want to limit herself to conservative training. She wanted a rigorous well-rounded academic education that included many opportunities to dance.

All of them agree that their academic studies enrich their dance studies, and vice versa. McDonald said of neuroscience and dance, “How could they not enrich each other? Dancing does something to the brain that we aren’t really aware of yet,” and cited a study showing that senior citizens who dance on a regular basis were “enriching both her movement skills, as a yoga teacher, and her choreographic skills helped her bring greater nuance and physicality to her staging of a Samuel Beckett play.

Aylward, who studied both marketing and dance, already has a job lined up in New York City where she will be using both her movement skills, as a yoga teacher, and her marketing skills to support herself while she auditions to become a professional musical theatre performer.

When asked if this hybrid mix of studies is fulfilling, the answer from all five students was a resounding “yes.” All spoke of how rewarding it is to find a balance between scientific/scholarly pursuits and the visceral/artistic rewards of dance. They are grateful that they have not had to choose between dance, which McDonald said, “is everything I love about life,” and their other interests. Instead, they enjoy the best of both worlds, and are living proof of the invigorating power of pursuing one’s passions. They are looking forward to career paths in which such a balance will continue to thrive.
Rodger Blum

(Professor and Department Chair, Smith College) celebrated his twentieth year at Smith College and continues to chair the Artistic Director for the Ohad Naharin Project, and Director for the WNY Harkness Dance Center. He is preparing a new work with a well-received choreographer for a major inter-arts performance project at MHC, Midwinter Dreams, for full orchestra, choir and dancers.

Rodger Blum

(James Coleman)

(Professor, Mount Holyoke College) continues to chair the Rose Flachs, a 45-minute original dance/theatre work based on the writings, paintings and drawings of Leonardo da Vinci. He continues to develop further video installation works using single-track video and manipulated fabrics. This summer, Rodger will return to rural central Ohio where he participated in a retreat designed to mentor and further artists working in virtual mediums.

Jim Coleman

(Professor, Mount Holyoke College) continues to chair the Rose Flachs, an excerpt of Anna Sokolow’s dance photography with Maxine Green last summer and is preparing for a show of his dance photo work next year. In June, he collaborated with computer artist John Stipan on a new, interactive video/dance piece.

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Teresa Freedman

(Professor and Department Chair, Mount Holyoke College) was the lone senior faculty member at MHC for the year. Last fall she restaged her duet “Waypoint” with fellow dancer Jennifer Pollins. She continued collaborations with Jan and Jim in July and premiered a new piece with NYC-based dance artist Raja Kelly at the Bates Dance Festival in August.

Teresa Freedman & Charles Flachs

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Betty Thurston, long-time Administrative Assistant and one of the Five College Dance Department for over 25 years, retired this year. Betty is an irreplaceable treasure who will be sorely missed by all! Her abiding care and unbridled enthusiasm for the department went beyond her administrative duties to continuously challenge an audience’s perception of dance. In its inaugural year, Betty is a company with a mission to educate its audience through meaningful and evocative performances. Her abiding care and unbridled enthusiasm for the department went beyond her administrative duties to continuously challenge an audience’s perception of dance. In its inaugural year, Betty is a company with a mission to educate its audience through meaningful and evocative performances.

Dance faculty at The Ailey School and Marymount Manhattan College, and recently received the Frances Mary Hazen Fellowship from the MHC Alumnae Association.

Clare Schweitzer (MHC ’12) teaches math and navigates the dance scene in the San Francisco area. She’s also been learning about arts administration as an intern at Bard College in New York. She choreographed for her first residency this summer in Barre, VT. She performed the Matte lime Dance Project in San Francisco.

JoAnna Mandel Shaw (MHC ’19) is the Artistic Director of The Equus Projects, a dance company that partners dancers with horses to create site-specific performances which emerge from the artistry of dance and horsemanship. The company also produces site-specific performances without horses for urban landscapes in NYC. The Equus Projects has toured throughout the U.S. and brought its work to Sweden in July. Julia is on her latest piece, Let Them Eat Cake, which premiered at the 2012 Boulder International Fringe Festival.

Stephanie Simpson, Rebecca Hite, and Stephen Urquhart (SC MFA ’06; UM MFA ’09) founded Reject Dance Theatre, a contemporary dance company with a mission to produce site-specific performances throughout Western Mass, and on weekend nights during the school year, we hope to still find her at FCD dances. We will miss you, Betty!

Continued from page 6 on teaching GYROTONIC® and GYROKINESIS®. She will soon be licensed as a Master Trainer in both of these modalities and will hold her first teacher training next fall.

Jaimie Kopf

Katherine McCarthy (MHC ’06) lives in Seattle where she choreographed and produced a show called Hot Mess at the Velocity Dance Center in February. Katlin also created a website for this mixed CD for Full Tilt 2013 from Evoke Productions. She writes critical reviews for the blog SEAT TLE DANCES: seatledances.blogspot.com

Leah Moriarty (UM ’09) dances with Movement for the Urban Village, a contemporary West African dance company based in Brooklyn. They performed at BAM Fisher in February. Leah was also the Assistant Leader of ThinkWorldMusic’s Ghanaian Drum and Dance Summer Intensive in Kopya, Ghana this summer.

Terra Parker (MHC ’01) is a dance-theater artist who creates inter-generational performances for indoor and outdoor environments. After working in Area Halpin in CA from 2003 to 2010, she now lives in South Deerfield and teaches and performs in the area.

Emily Pechet (MHC ’06) finished her MFA in combined media from Hunter College.

Ryan Platt (AC ’11) is a PhD student at Cornell University. He has been named a German Academic Exchange Service (DAAD) fellowship for dissertation research in Berlin, where he will work for the next 1–3 years. His dissertation is a study of the legacy of the avant-garde on contemporary experimental theatre and dance.

Patricia Kenny Reilly (UM ’89) After taking a hiatus to raise her three children, Patricia has re-launched Patricia Kenny Dance Collection (PKDC), a NYC-based modern dance company that enthralls and educates its audience through meaningful and evocative dances. patriciakennydancollection.com

Michelle Rosé (SC ’01) graduated from the Pace University School of Law in 2010, and opened a law firm with another attorney with offices in her hometown, Norwalk, CT, and Manhattan. Michelle’s practice focuses on immigration law. She lives with her husband Marcel and two wacky dogs.

Laura Ann Samuelson (HC ’11) released a short video of her latest piece, Let Them Eat Coke, which premiered at the 2012 Boulder International Fringe Festival.

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Continued from page 6 on teaching GYROTONIC® and GYROKINESIS®. She will soon be licensed as a Master Trainer in both of these modalities and will hold her first teacher training next fall.

Jaimie Kopf

Katherine McCarthy (MHC ’06) lives in Seattle where she choreographed and produced a show called Hot Mess at the Velocity Dance Center in February. Katlin also created a website for this mixed CD for Full Tilt 2013 from Evoke Productions. She writes critical reviews for the blog SEAT TLE DANCES: seatledances.blogspot.com

Leah Moriarty (UM ’09) dances with Movement for the Urban Village, a contemporary West African dance company based in Brooklyn. They performed at BAM Fisher in February. Leah was also the Assistant Leader of ThinkWorldMusic’s Ghanaian Drum and Dance Summer Intensive in Kopya, Ghana this summer.

Terra Parker (MHC ’01) is an experimental dance artist who creates inter-generational performances for indoor and outdoor environments. After working in Area Halpin in CA from 2003 to 2010, she now lives in South Deerfield and teaches and performs in the area.

Emily Pechet (MHC ’06) finished her MFA in combined media from Hunter College.

Ryan Platt (AC ’11) is a PhD student at Cornell University. He has been named a German Academic Exchange Service (DAAD) fellowship for dissertation research in Berlin, where he will work for the next 1–3 years. His dissertation is a study of the legacy of the avant-garde on contemporary experimental theatre and dance.

Patricia Kenny Reilly (UM ’89) After taking a hiatus to raise her three children, Patricia has re-launched Patricia Kenny Dance Collection (PKDC), a NYC-based modern dance company that enthralls and educates its audience through meaningful and evocative dances. patriciakennydancollection.com

Michelle Rosé (SC ’01) graduated from the Pace University School of Law in 2010, and opened a law firm with another attorney with offices in her hometown, Norwalk, CT, and Manhattan. Michelle’s practice focuses on immigration law. She lives with her husband Marcel and two wacky dogs.

Laura Ann Samuelson (HC ’11) released a short video of her latest piece, Let Them Eat Coke, which premiered at the 2012 Boulder International Fringe Festival.

Clare Schweitzer (MHC ’12) teaches math and navigates the dance scene in the San Francisco area. She’s also been learning about arts administration as an intern at Bard College in New York. She choreographed for her first residency this summer in Barre, VT. She performed the Matte lime Dance Project in San Francisco.

JoAnna Mandel Shaw (MHC ’19) is the Artistic Director of The Equus Projects, a dance company that partners dancers with horses to create site-specific performances which emerge from the artistry of dance and horsemanship. The company also produces site-specific performances without horses for urban landscapes in NYC. The Equus Projects has toured throughout the U.S. and brought its work to Sweden in July. Julia is on her latest piece, Let Them Eat Cake, which premiered at the 2012 Boulder International Fringe Festival.

Stephanie Simpson, Rebecca Hite, and Stephen Urquhart (SC MFA ’06; UM MFA ’09) founded Reject Dance Theatre, a contemporary dance company with a mission to produce site-specific performances throughout Western Mass, and on weekend nights during the school year, we hope to still find her at FCD dances. We will miss you, Betty!