STUDIODANCE I
DANCE AT ILLINOIS
Thursday, March 1, 2017, at (Program A) and 9pm (Program B)
Friday, March 2, 2017, at (Program B) and 9pm (Program A)
Saturday, March 3, 2017, at (Program A) and 9pm (Program B)
Colwell Playhouse
Welcome to Studiodance I. It is with great pleasure that I invite you to experience the work of these three outstanding choreographers.

Each of these artists has developed a mastery of their choreographic vision in the works you will see tonight. For the past year, we have been deep in conversation about the poetics of choreography and both the limits and limitlessness of the body’s capacity to organize our perception and theoretical frameworks. Charli Brissey researches the material entanglements of bodies to illuminate strategies for difference and survival in precarious times. Kendra Portier investigates color theory to generate a tightly charged choreography. The dancers move at specifically calibrated frequencies, weaving together an ever-shifting elliptical landscape. Chloe Nagle investigates the relationship of the self to the non-human: that space which calls us outside of our own subjectivity to attend to nuances of power as they intensify in the body. The choreography hums through us—the body of the audience—propelling us to new possibilities of attention and listening. In three distinctly different ways, these works generously and provocatively radicalize our physical potential.

—Jennifer Monson, concert director and professor

PROGRAM

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PROGRAM A
mushroom witness smell fig
Chloe Nagle

Burnish
Kendra Portier

PROGRAM B
Miraging
Charli Brissey

This production will be presented with no intermission.
Burnish

CHOREOGRAPHY
Kendra Portier in collaboration with dancers

MUSIC
Arranged by Luke Parker and Kendra Portier. Featuring music, used with permission, by Jaime Fennelly (aka Mind Over Mirrors) Bark & Barge and Brickfielder, Stephen Vitiello Rain 1, A Chime for the Fable, Nora 4 layers, Molly Berg and Stephen Vitiello Geese, found sound, and original music by Cody Jensen and Putu Hiranmayena.

REHEARSAL DIRECTOR:
Phoebe Ballard

COSTUME DESIGN
Kendra Portier and cast

COSTUME COORDINATOR
Nicole Zausmer

LIGHTING DESIGNER
Alena Samoray

SOUND DESIGNER
Luke Parker

DANCERS
Phoebe Ballard
Mary Kate Ford
Kaitlin Fox
Lindsey Jennings
Alexis Miller
Natalie Stehly
Leah Wilks

Acknowledgments
Deep gratitude for the brilliance and endless openness this cast continues to offer. Without them, my maniacal tinkerings would have been tedious and unbearable, instead of moments filled with humor and delight. Big thanks to JMon and Laurie Hogin for pointing me towards directions I might not have otherwise pursued, and to Alena and Cody for teaching me.

mushroom witness smell fig

CHOREOGRAPHY
Chloe Nagle

MUSIC
Chloe Nagle
Luke Parker

COSTUME COORDINATOR
Nicole Zausmer

LIGHTING DESIGNER
Kiana Schalk

SOUND DESIGNERS
Luke Parker

DANCERS
Phoebe Ballard
Lang Lei
Chloe Nagle
Symone Sanz

Acknowledgments
Thank you Phoebe Ballard, Symone Sanz, and Lei Lang for your contributions to the creative process. Your insight, curiosity, and brave experimentation was a privilege to work with.
miraging

CHOREOGRAPHY
Charli Brissey

MUSIC
Jake Metz

COSTUME COORDINATOR
Nicole Zausmer

LIGHTING DESIGNER
Alena Samoray

SOUND DESIGNERS
Charli Brissey
Jake Metz

DANCERS
Charli Brissey
Catalina Hernandez
Chloe Nagle
Em Pike
Daisy Rueda
Natalie Stehly

Notes
miraging has emerged through on-going choreographic and theoretical research regarding entanglements of matter and materiality between human and nonhuman subjects and objects. The scope of this project is informed by several brilliant thinkers and makers also engaging with these questions, primarily Donna Haraway and Karen Barad, and their influence in my research is undeniable. Alongside these scholars, I believe that reconsidering our relationship to matter and environment is imperative in this current historical moment, and there is much political strategizing that can be revealed by deeply examining the constitution and expansion of the materials we engage with. I invite you to drift slowly and gently through this performance, to sink into an opportunity to see and experience something differently with us as we negotiate this work. Thank you for coming!

Acknowledgements
Thank you to these incredible dancers for your fierce generosity and willingness to engage so deeply in this process. I have been changed by this experience, and by you. Also, biggest on-going thank you to Jennifer Monson for your continued support and mentorship.

Charli Brissey (Choreographer) is an interdisciplinary artist who works choreographically with various technologies and materials, including bodies, cameras, objects, instincts, and ecosystems. They are invested in movement practices to reveal strategies for bodies to coexist sustainably, with a particular interest in nonhuman agencies and interspecies entanglements. Their work is significantly influenced by the experimental video and performance pioneers of the 1960’s and 1970’s (such as Steina Vasulka, Joan Jonas, and Yvonne Rainer), and has been presented in various galleries, conferences, film festivals, and performance venues nationally and internationally. This includes the National Queer Arts Festival (San Francisco), Movement Research at Judson Church (New York City), The Eye Film Institute (Amsterdam, The Netherlands), Dance on Camera at Lincoln Center (New York City), Center for Performance Research (New York City), Vancouver Queer Film Festival (Vancouver, British Columbia), Zurich Moves! Dance Festival (Zurich, Switzerland), The Arts in Society Conference (Budapest, Hungary), Seattle Lesbian and Gay Film Festival (Seattle), Queer Publics Symposium (Urbana), International Conference on the Image (Berkeley), and others. They received a BFA in dance and choreography and an MFA in kinetic imaging from Virginia Commonwealth University. Charli is an MFA Candidate in dance at the University of Illinois.

Jennifer Monson (Concert Director) uses choreographic practice as a means to discover connections between environmental, philosophical, and aesthetic approaches to knowledge and understandings of our surroundings. As Artistic Director of ILAND (interdisciplinary Laboratory for Art Nature Dance), she creates large-scale dance projects informed and inspired by phenomena of the natural and the built environment. Her projects include BIRD BRAIN (2000-2006), iMAP/ Ridgewood Reservoir (2007), Mahomet Aquifer Project (2009), SIP/sustained immersive process/ watershed (2010), Live Dancing Archive (2012-2014) and in tow (2014-2016). Jennifer has been on the faculty at the University of Illinois since 2008 and was a Marsh Professor at Large at the University of Vermont (2010-2016). She has been awarded numerous grants and fellowships, including the Doris Duke Impact Artist Award 2014, the John Simon Guggenheim Fellowship 2004, the Foundation for Contemporary Art Fellowship 1998, and multiple National Endowment for the Arts fellowships.
Charli Brissey (Choreographer) is an interdisciplinary artist who works choreographically with various technologies and materials, including bodies, cameras, objects, instincts, and ecosystems. They are invested in movement practices to reveal strategies for bodies to coexist sustainably, with a particular interest in nonhuman agencies and inter-species entanglements. Their work is significantly influenced by the experimental video and performance pioneers of the 1960’s and 1970’s (such as Steina Vasulka, Joan Jonas, and Yvonne Rainer), and has been presented in various galleries, conferences, film festivals, and performance venues nationally and internationally. This includes the National Queer Arts Festival (San Francisco), Movement Research at Judson Church (New York City), The Eye Film Institute (Amsterdam, The Netherlands), Dance On Camera at Lincoln Center (New York City), Center for Performance Research (New York City), Vancouver Queer Film Festival (Vancouver, British Columbia), Zurich Moves! Dance Festival (Zurich, Switzerland), The Arts in Society Conference (Budapest, Hungary), Seattle Lesbian and Gay Film Festival (Seattle), Queer Publics Symposium (Urbana), International Conference on the Image (Berkeley), and others. They received a BFA with Honors in performance and choreography from the University of Wisconsin Milwaukee in 2015. Nagle has performed her choreography at Danceworks Milwaukee, in Touch Milwaukee, BATES Dance Festival Young Choreographer’s Showcase, and informal showings at the American Dance Festival. As a performer, she has worked with choreographers in academic contexts including Ping Chong, Reggie Wilson, Deb Loewen, Rebecca Stern, Keely Garfield, Stephen Koplowitz, Luc Vanier, Elise Frost, and Li Chiao-Ping. She also performed in Trisha Brown’s Set and Reset: Rest at UWM, under the direction of Kendra Portier.

Kendra Portier (Choreographer, BANDportier) is an New York City-based artist, whose work manifests through choreography, teaching, and visual art. Currently, her creative research delves into color and abstracts empathy and absence. Her work has been supported through the United States by a variety of professional and educational institutions, such as Gowanus Art+Production (New York), Dixon Place (New York), Tisch School of the Arts (New York), Zenon Dance Company (Minnesota), and Dance New Amsterdam (New York). Her work as a guest artist is extensive, teaching and creating work for students at over thirty colleges, universities, and festivals. She has taught and performed internationally, from the Midwest to Tajikistan, serving as faculty at Bates Dance Festival (Maine), Mark Morris Dance Group (New York City), and Gibney Dance Center (New York City), among others; and will join the faculty at University of Maryland as Artist in Residence Fall 2018. Kendra is a senior company member with David Dorfman Dance and has performed nationally and internationally since 2010. In addition, she has performed in project based works, including those of Lisa Race, Nicole Wolcott, Alexandra Beller, and Vanessa Justice. She trained at BalletMet (Ohio), received a BFA with Honors in Dance from The Ohio State University, and is an MFA candidate at the University of Illinois Urbana-Champaign.

Adriane Binky Donley (Properties Master) is the properties director at Krannert Center, as well as the head of the properties design and management MFA program for the Department of Theatre. Before moving to Champaign, Binky was an Assistant Professor at Ithaca College, teaching the areas of props and scenic art. She has also worked as a prop master at Actor’s Theatre of Louisville’s Humana Festival, and The University of Virginia. As a prop artisan, she has worked at Actor’s Theatre of Louisville, Alley Theatre, Hanger Theatre, Seaside Musical Theatre, Virginia Shakespeare, among others. She has a BA from the University of South Florida and an MFA from the University of North Carolina School of the Arts.
Bobby Reynolds (Technical Director) is a second-year MFA candidate in the scenic technology program. He hails from the flat lands of Ohio where he received his BA from Wittenberg University. Prior to his arrival at the University of Illinois, he worked at Playhouse on the Square for productions such as Mary Poppins, Memphis, American Idiot, and Kiss Me, Kate. Bobby recently served as a trusty carpenter for the Heritage Festival at the University of Virginia for the summer.

Alena Samoray (Co-Lighting Designer) is a first-year MFA lighting design candidate at the University of Illinois. She received her BA at California State East Bay with an emphasis in production and design before filling a variety of positions around the country. Previous projects supported by EMPAC at Rensselaer Polytechnic Institute include being first AC for Tesseract (Director Charles Atlas), Lighting Director for After (Director Andrew Schneider), and Lighting Designer for You Sad Legend (Director Wu Tsang).

Kiana Schalk (Co-Lighting Designer) is a junior studying lighting design with Level 21 at the University of Illinois. Other design credits include The Aliens and An Iliad at the Armory Free Theatre, The Addams Family Musical at Oak Park and River Forest High School, and Orchesis Spring Showcase 2015 with OPRF Orchesis. She was also recently a part of the lighting team for several productions at Krannert Center, Studiodance I is Kiana’s first time designing a show at Krannert Center.

Nicole Zausmer (Costume Coordinator) is a third-year MFA costume design student at the U of I who received her BA from Indiana University (2012). Recent designs include In The Next Room (Illinois Theatre), Failure: A Love Story (Illinois Theatre), Mr. Burns, a post-electric play (Illinois Theatre), Man of La Mancha (Bigfork Summer Playhouse), Boeing-Boeing (Town Hall Arts Center), and Mary Shelley’s Frankenstein (Oklahoma City Theatre Company).
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JANUARY
16-18 Moscow Festival Ballet: Swan Lake, Don Quixote, Cinderella
17-20 Scott Silven: Wonders at Dusk
25 Minnesota Orchestra
28 Concert Artists Guild Winner: Jiji, guitar

FEBRUARY
1-3 Illinois Theatre: Assassins
February Dance
1 Joshua Bell, violin
3 Champaign-Urbana Symphony Orchestra: Baroque Brilliance
6 Imago Theatre: La Belle, Lost in the World of the Automaton
7-11 Illinois Theatre: Assassins
9-10 Dublin Irish Dance: Stepping Out
17 Free Family Fun Concert: Sonia De Los Santos

MARCH
1-3 Studiodance I
Illinois Theatre: Twelfth Night, or What You Will
1 Vienna Piano Trio
2 Paige Hernandez: Liner Notes
Champaign-Urbana Symphony Orchestra: Music of Destiny
4 M-Prize Winner: Calidore String Quartet
8-9 Mark Morris Dance Group with Silk Road Ensemble: Layla and Majnun
8-11 Illinois Theatre: Twelfth Night, or What You Will
9 Sinfonia da Camera: Beethoven’s Apotheosis of the Dance
10 Staatskapelle Weimar
13 Zakir Hussain, tabla with Rakesh Chaurasia, bansuri
14 Van Cliburn International Piano Competition Gold Medalist
17 Sinfonia da Camera: An Anniversary Celebration
22-25 Lyric Theatre: Don Giovanni

APRIL
4-8 Illinois Theatre: Barbecue
5 Jupiter String Quartet with Timothy Ehlen, piano
7 Songs of Freedom
Global Transfer Afterglow: Asian American Jazz Trio
19 Lawrence Brownlee, tenor
19-21 Studiodance II
22 Krannert Center Debut Artist
26-29 Lyric Theatre: She Loves Me
27 Sinfonia da Camera: A Suite Ending
28 Cahoots NI: Shh! We Have a Plan
Champaign-Urbana Symphony Orchestra: Music of Titans

ZAKIR HUSSAIN, tabla
WITH RAKESH CHAURASIA, BANSURI

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