



2016-2017



School of Dance

Florida State University Dance Magazine 2016-2017

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Welcome

My first year as Chair was a wild ride, never a dull moment with lots of creative problem solving to enjoy. Florida State University School of Dance boasts a roster of nationally and internationally renowned 'rock star' faculty. Not only are they top tier artists, educators and scholars, they are hands down stellar human beings busy doing the business of making, writing, speaking, designing, presenting, performing, teaching, mentoring and dancing about art. Jawole Willa Jo Zollar, Professor, Lawton Scholar and Founder/Artistic Director of Urban Bush Women, was awarded the 2015 Dance Magazine Award and 2016 Dance USA/Honors. Carla Peterson, Director of the Maggie Allesee National Center of Choreography, was awarded the most prestigious Chevalier De L'Ordre Des Arts Et Des Lettres. Suzanne Farrell, Frances Eppes Professor, was honored by being inducted into the American Philosophical Society.

Our students also continue to earn top awards, as well as national and international recognition. Thanks to Friends of Dance, over 20 students attended the regional American College Dance Association festival (ACDA) and were selected to attend the National ACDA Gala at the Kennedy Center in Washington D.C. Additionally, students presented at the annual conference of the International Association of Dance Medicine and Science (IADMS) in Pittsburgh, PA and the annual conference of Popular Culture Association/American Culture (PCA/ACA).

This year we have implemented a combined BFA/MA degree program, a 5-year course of study, and relaunched the Master in Arts in American Dance Studies. This Spring the students will enjoy the unique opportunity to work with guest artists, Darrell Jones and pearl ubungen who will be teaching contemporary technique, setting work on students and facilitating the special topics course, Liberatory Practices, with Jawole Zollar.

It's going to be another great, fabulous, crazy year. Quoting the famous words of Dr. Nancy Smith Fichter, our Grande Dame of the School of Dance, always "Do It With Love." We need this mantra more than ever, everyone.

Do It With Love. Do It With Love. Do It With Love.

Joséphine A. Garibaldi
Chair, School of Dance
Florida State University

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Clarion, Choreographed by Rick McCullough. Photo by Meagan Helman.





Elizabeth Homick (BFA 2015) has worked for the Doris Duke Performing Artist Awards as a Program Intern and for Gibney Dance as the Dance Company Fellow. Both these positions were arranged through FSU in NYC program in 2014, which she attended in the Fall semester. She was later invited to perform with the Gibney Dance Company for their 25th Anniversary Benefit Concert in NYC. Elizabeth is now working at Gibney Dance with their new Digital Technology Workroom; and for Naurazitro Music and Aruan Ortiz, a critically acclaimed jazz musician and composer, as his assistant. Elizabeth has also choreographed and performed for the Charlotte New Music Festival in NC.

Photo courtesy of Elizabeth Homick.

Philip Ancheta (BFA 2011) has performed at various venues around the Central Florida area including the Florida Dance Festival, The Red Chair Affair, the Headdress Balls, Downtown Disney's *WonderFall!*, and the Orlando Fringe Festival. Philip made his television debut in 2013 dancing in a national commercial choreographed by *High School Musical* choreographer Charles "Chucky" Klapow. He has also had the pleasure of working in a national campaign for Disney with director Steve Antin and choreographer Joey Pizzi, both famous for their work on *Burlesque*. He has traveled the high seas as a dancer and aerialist for Royal Caribbean International, performing for audiences in Australia, Tasmania, and the South Pacific Islands. Philip is a proud member of the Actor's Equity Association, and is currently contracted as an entertainer for the Walt Disney World Company. He has the pleasure of opening the *Jungle Book: Alive with Music* and *Rivers of Light* at Disney's Animal Kingdom.

Mary Rebekah Bartos (BFA 2016) has accepted a position as the Community Outreach Coordinator at the Tallahassee Ballet. She will be getting married in December.

Diane Cahill Bedford (MFA 2010, BFA 2003) just completed her second year as Clinical Assistant Professor in the Dance Science Program at Texas A&M University. This past year she has performed in *Flower II: Marigold* choreographed by Jane Weiner of Hopestone Dance, in the Houston Barnstorm Dance Festival and Brazos Contemporary Dance Festival. Diane recently took on the positions of Editor of the National Dance Society's newsletter and Chair of the Dance Performance section in the Texas Association for Health, Physical Education Recreation, and Dance organization. Diane taught a master-class and performed at the Texas Dance Improvisation Festival and became an active member of the Board of Directors for the festival. Her choreography was presented at the Informal Concert of the North-Central ACDA conference, the annual TAMU Dance concert, and the Southern Vermont Dance Festival. Diane continues to work on a new textbook for Dance Appreciation.

JoAnna Blake (BFA 2013) has been working for Royal Caribbean Cruise line and serves as the Dance Captain. Dancing for Royal Caribbean has allowed JoAnna to see 4 different continents and 47 different countries. She is beyond grateful for her training at FSU leading her to where she is today. She is currently sailing throughout Asia on the *Mariner of the Seas*.

Shelley Bourgeois (MFA 2010) is going into her 6th year teaching at Harrison School for the Arts. She was named Teacher of the Year for the 2015-2016 school year. Recently,

she performed with Moving Current Dance Collective and presented work at NewGrounds Dance Festival.

Nate Buchsbaum (BFA 2011) has been working with New York-based choreographer Brian Brooks. Most recently he was in residence at Jacob's Pillow and the American Dance Institute completing a new evening-length work, *Wilderness*, that recently premiered in New York City. Nate continues to work with Pilobolus Dance Theater both locally and abroad, touring to Santiago, Chile with *Shadowland*; performing live on prime-time television shows in Germany; and entertaining young audiences in NYC in Pilobolus' kid's program, *Rules @ Play*.

Alexandra Jennings Bush (BFA 2009) graduated with an MFA in dance from the University of Iowa in 2015. She is currently an Adjunct Instructor of Dance at Penn State University where she teaches theory, history, and ballet and modern technique to majors and non-majors. She also works in the communications office of the Penn State College of Arts and Architecture as a marketing strategist, and her responsibilities include photography, design, and video work in addition to social media management. Alex Bush Dance, a company of freelance artists, has performed her work at various dance and dance film festivals since 2012.

Megan Callaghan (BFA 2013) moved to New York upon graduation and has been working administratively for dance companies and non-profits since. She worked part-time as Director of Operations at Jody Oberfelder Projects for a year while simultaneously completing internships with Kate Weare and Company, Jennifer Muller/The Works, and New Jersey Dance Theatre Ensemble. In the fall of 2014, Megan started two new positions: Executive Assistant at the STREB Lab for Action Mechanics and Program Assistant at the Doris Duke Performing Artist Awards. She joined **Mary Schindler (MFA 2013)** at STREB to work as Elizabeth Streb's assistant and help manage the company's individual giving. At DDPAA, Megan teamed up with **Jaime Kight (MA 2012)** to help with grant-making and special events. Megan has also been working on a few small creative projects among friends over the last few years.

Emily Cargill (MFA 2007) Emily Cargill and Dancers (ECD) is presenting work all over the east coast, from Atlanta to NYC to Detroit and Tampa. Emily has also been commissioned to set works on numerous professional and pre-professional dance companies. Emily has danced with Staibdance, as well as in works by Gregory Catellier (Catellier Dance Project), Corian Ellisor, Kathleen Wessel, David Dorfman, Jacksonville Dance Theatre and Braided Light Dance

Alumni Updates



Photo courtesy of Ancheta Philip.



Dianne Bedford in *Flower II: Marigold*, Choreographed by Jane Weiner. Photo by Lynn Lane.

Project. Emily has taught as an adjunct professor of dance at Spelman College, Kennesaw State University, and Georgia College and State University. Emily has also been on faculty at the Atlanta Ballet, Atlanta Academy of Ballet and Dance, Callanwolde Fine Arts Center, and the Performing Arts Center of Tallahassee. Emily currently teaches as a guest artist at Brenau University and the Galloway School in Atlanta. Emily also has her 200 hour Yoga certification and is certified by the National Yoga Alliance. Emily and her husband, Hudson, just welcomed a new addition to the Cargill family.

Maria Caruso (BFA 2000) performed for the last time with her company Bodiography Contemporary Ballet (BCB) in 2015 and since then Maria has received numerous invitations that have taken her across the globe to such places as Israel, Hawaii, and Denver; earned numerous commissions to create original works at Northwest School for the Arts, Winthrop University, Open Door Pre-professional Ensemble, and Milwaukee's internationally touring Warped Dance Company where Caruso was also invited to perform two premiere solo works; and has opened new doors for Bodiography. BCB was invited by the Charlotte Dance Festival to open for its 10th Anniversary Season, and Butler Community College's Succop Theater named BCB as the resident ballet company. In addition to the successes of the season, Caruso continues to build her performing arts and dance program at La Roche College, and BCB continues to strive to maintain a home season in Pittsburgh as the company prepares to celebrate its 15th Anniversary Season.

Kaitlyn Christensen (MFA 2014) is currently working full-time for South Georgia Ballet and South Georgia Ballet Conservatory as the Marketing Assistant, Rehearsal Coach, and dance teacher. She continues to work for Gaynor Minden Pointe Shoes on a video project basis. Kaitlyn is in

the process of getting Zena Rommett Floor Barre Certified and plans to continue pursuing her dance, choreography, and photography career.

Barney Espinal (BFA 2015) began dancing again with Michelle Grant-Murray and her company Olujimi Dance Theatre. She is a dancer and Rehearsal Director for the company, and also works at the South Miami-Dade Cultural Arts Center in the Box Office.

Doug Gillespie (BFA 2005) is Assistant Director and dancer with Kate Wear's company. **Thryn Saxon (BFA 2014)** has also joined the company.

Forrest Hershey (BFA 2015) is in his second season with the West Virginia Dance Company, a professional dance company that tours the state and surrounding states to provide educational performances for K-12 schools and providing public concerts for local communities. He also has a close relationship with the American Dance Festival where he served as a School Operations Intern for the 2015 summer intensive, Staff Assistant for the 2015 NYC winter intensive, and most recently as the Audience Services Assistant for summer 2016. Forrest has also been doing some freelance work for companies such as Beckley Dance Theatre, Huntington Dance Theatre, and Valencia College to name a few.

Jessica Ray Herzogenrath (MA 2009) now lectures in both the dance and history departments at Sam Houston State University in Huntsville, Texas. In Fall 2015, her manuscript project--*Dancing American-ness: Folk Dance as Americanization in Chicago, 1890-1940*--was selected for participation in the Folklore Studies in a Multicultural World author workshop with the University of Illinois Press at the annual meeting of the American Folklore Society.



Photo courtesy of Kaitlyn Christensen.



Photo courtesy of Forrest Hershey.

She continues to research and present on topics historical and pedagogical, especially at the annual meetings of the Congress on Research in Dance/Society of Dance History Scholars and the Popular Culture Association/American Culture Association.

Andy Howard (MA/ADS 2009) Lives in Gainesville, Florida and is Assistant Director of RecSports for Marketing & Communications at University of Florida as well as a Director/Dancer/Choreographer at American Racket.

Kim Jones (MFA 2008), now a tenured Associate Professor at the University of North Carolina at Charlotte, will be the first person to reconstruct the Paul Taylor work *Tracer* on the Taylor 2 company while in residency at her home institution. Kim was also the only university professor to receive a 2016 NEA Art Works Grant.

Lela Aisha Jones (MFA 2004) is currently working on her doctorate in dance from Texas Women's University and is the founder of Flyground, where she cultivates her diasporic movement practice and artistry. She is also the lead centralizer/organizer for the *Dancing for Justice Philadelphia* initiative and co-founder (with Deneane Richburg) of The Requisite Movers. Lela is an awardee of the Pew Center for Arts & Heritage Fellowships & Grants and a Leeway Foundation Transformation Award, an artist in residence at the Community Education Center, an incubated artist at Headlong, and is the recipient of a Dance/USA Philadelphia Rocky Award. Lela has worked with nationally and internationally renowned artists Moustapha Bangoura (Guinea), Sulley Imoro (Ghana), **Nia Love (MFA 1992)**, Anssumane Silla (Guinea Bissau), and **Jawole Willa Jo Zollar (FSU)**—as some of her most influential experiences in the field of dance. Her most recent work is *Native Portals: Release Mourning Clearing* (2016).

Emma Lalor (BFA 2015) is currently a new professional in the Atlanta dance scene. She is thrilled to be a company member at Staibdance. She was recently hired for T Lang Dance's final installment of "POST," and has performed at the Hambidge Art Auction and the High Museum for the company. Emma danced in Portland and New York as a participant in Northwest Dance Project's LAUNCH program and Shannon Gillen's VIM VIGOR intensive.

Erica Lessner (MFA 2014) relocated to Brooklyn, NY shortly after graduating. Over the past two years, her choreography has been presented by the DUMBO Dance Festival, Dance Entropy/GreenSpace, Triskelion Arts, and the 92 Street Y. She is currently dancing for Catherine Gallant/DANCE. In addition to performing and choreographing, Erica serves as the dance teacher at a public school in Queens, NY.

Luis Lopez-Maldonado (MA 2015) is now a second-year candidate for the Master of Fine Arts in Creative Writing at the University of Notre Dame, where he is Editorial Poetry Assistant for *The Notre Dame Review*, Founder of the St. Joseph County Juvenile Justice Center Boys' Creative Writing Workshop, and a dance company member in the Ballet Folklórico Azul y Oro. He is currently residing in NYC as the Sparks Summer Fellow, working for Hachette Book Group and Grand Central Publishing.

Piper Arpan McTaggart (BFA 2001) played the leading role in *REUNION 85*, a World premiere, interactive 1980s rock/pop musical created with a few of the cast and creative team from *The Book of Mormon*. She has traveled nationally and internationally singing and dancing at corporate events for companies such as Hormel and US Bank.



Nicole Spencer (BFA 2009)

finished an incredibly rewarding year as dance captain and swing on the Broadway National Tour of *Dirty Dancing*. Nicole returned to NYC and has performed with Miley Cyrus on *Saturday Night Live* and was a lead dancer in this year's *Broadway Bares*. She also had the opportunity to perform with Andrea Bocelli at the Dolby Theater in LA for the PBS TV series *Greatest Performances*. Nicole headlined as a singer and dancer in the gorgeous cabaret show, *Faena Follies*, with fellow alum **Jason Macdonald (BFA 2009)** at the brand new Faena Hotel on South Beach. Nicole still resides in NYC where she continues to love her life as a performer!

Photo courtesy of Nicole Spencer.

Piper choreographed the hit musical *Junie B Jones* at the Arvada Center for Arts and Humanities and she recently directed and choreographed the regional premiere of *Catch Me If You Can* at the Aurora Fox in Colorado. She has spent some time choreographing, directing, and teaching dance for educational camps and looks forward to being back on stage performing this upcoming season.

Paige Melvin (MFA 2013) lives in Altadena, CA where she is an adjunct dance professor at Chaffey College, Rio Hondo College and Crafton Hills College teaching ballet, modern, jazz and dance history. She also works as an independent contractor choreographing musicals for high schools in Southern California. Her work was recently honored at the state capitol in Sacramento for California Youth in Theatre day.

Alix Miller (MFA 2001, PhD Humanities 2011) has left the world of academia after serving as Visiting Ballet Faculty at FSU Dance for the Spring 2015 semester to accept a position as Press Secretary for the Florida Department of Education. In her current position she is a spokeswoman and speechwriter for the department, while entertaining her colleagues with interpretive dance.

Bhumi Patel (MA 2014) after completing her MA in American Dance Studies, Bhumi began an MFA program at Mills College. She has just completed her first year in the 2-year program and is living in the Bay Area. Bhumi has continued the research she started while here at FSU; specifically, restaging Anna Sokolow's work from Labanotation score. She is also the Company Manager for Hope Mohr Dance, a San Francisco-based company; working as Administrative Support for Nancy Karp + Dancers; and studying Gaga at the San Francisco Conservatory of Dance.

Kaley Pruitt's (BFA 2010) company, Kaley Pruitt Dance, sold out a two night season in March at Triskelion Arts in New York City. They premiered their first evening length work, *Place and Time*, with an original score by Kurt Wubbenhorst. Fellow FSU alum, **Megan Wubbenhorst (BFA 2011)** was featured in the work alongside Kaley and five other talented NYC dancers. Kaley and her husband will soon be moving to Normal, Illinois near Chicago, where she will teach as an adjunct faculty member at Illinois State University and set a new work for their Fall Dance Concert. Kaley Pruitt Dance will shift to being a bi-city venture between NYC and Chicago with this move. Kaley and FSU alum, **Joshua Reaver (BFA 2011)** will be re-staging her work, *Super*, for a split bill in NYC in January of 2017.

Joshua Reaver (BFA 2011) continues to perform full-time with the immersive theater company, Third Rail Projects, well into his 3rd year. After nearly six hundred performances in the BESSIE award winning show *Then She Fell*, Joshua left to originate a new role

in the company's newest long running immersive work, *The Grand Paradise*. Josh recently performed in a multi-location, site specific performance entitled *Genuine Plastic Reliquaries*; which received a glowing review from chief theater critic of the *New York Times*. Mr. Reaver also participated as a performer in *Midnight Madness*, a city-wide, mega puzzle, charity event, and scavenger hunt. In 2016, Joshua, along with Third Rail Projects' Co-Artistic Director, **Tom Pearson (BFA 1998)** traveled to Russia for a month to teach and set a new immersive work on local performers in a work entitled, *As Time Goes By*. Joshua also continues to work as the company's Marketing Associate and uses his technological skills to freelance in the arts, videotaping, making graphics, and building websites. Joshua has recently gotten engaged to a fellow dancer, Caitlin Dutton.

Liz Saluke (MFA 2012) has been working as the Executive Assistant for the American College Dance Association, but has recently left this position. Liz has decided to go back to school for Physical Therapy and cites working with Professor **Tom Welsh (FSU)** in Pilates and Science of Dance Training, while here in the School of Dance, as extremely influential in sparking her interest in injury rehabilitation. Most recently, Liz performed with UpRooted Dance at the Kennedy Center and held an Adjunct Faculty position at American University.

Mary Schindler (MFA 2013) is the Registrar and Director of Marketing and Administrative Relations for STREB, Inc in Brooklyn, NY. She is a teaching assistant and substitute teacher for the education program at the STREB Lab for Action Mechanics (SLAM). Mary teaches a variety of PopAction (the technique created and founded by Elizabeth Streb) based classes both on site at SLAM and out in the community. She has been performing and rehearsing for various projects and working for both FSU alum and other local New York artists.

Jennia (Plinke) Shanley (BFA 2007) has been working as a dance teacher and choreographer in Chattanooga, TN. She recently accepted the role as 7th Grade Dance Educator at Baylor School in addition to her current role as Modern Dance Instructor for Baylor's dance company, Vervé. In the past year, she has taught classes and set work on The Chattanooga Ballet and Chattanooga Dance Theatre. She has also served as a guest artist at Center for Creative Arts. This year she celebrated the fifth anniversary of her own company, Ascension Dance, LLC, which provides quality dance education for preschools throughout Chattanooga. Jennia and her husband, Brendan, are excited to announce they are expecting their first child this year.

Lauren Soutullo Smith (MFA 2012) is joining the University of Southern Mississippi's Dance program as a visiting Instructor.



"I feel a special pride in being a FSU in NYC alumnus! FSU in NYC is a semester completely immersed in New York, New York but structured for maximum experience. This program was definitely on my 'Pro' list for attending FSU.

The course roster for the FSU in NYC program is interwoven in the city through experiential learning. From start to finish, each week is jam packed with lectures, trips and tours, performances and face-to-face conversations with emerging and established artists. I will always remember the tour around the Bronx by Pop Master Fable -- someone who was in the middle of the Hip Hop movement in New York; or, sitting a couple of feet away during our class discussion with Bill T. Jones. These moments completely transformed my traditional expectations of the classroom and my learning experience.

The program also allowed time to explore and have your own adventures. I was able to network and make real connections that allowed me to perform and collaborate with other professionals. New York is a big city and can be intimidating if you let it. However, it's imperative to get out, be spontaneous and open to whatever comes your way."

- **Andre D. Lumpkin, (MFA 2017)**

"Without a doubt, FSU in NYC is an invaluable crash-course in becoming a jack-of-all-trades and a marketable asset to any company or artist. It will open your eyes to a bigger picture: a realization that the world outside of school breeds a diverse, crazy, hustling, sweaty, thrilling, humbling life. I saw dance I hated, dance I loved, and dance I'm not sure I would even refer to as such...Though I inevitably stumbled along the way, the security-net of underpinning university structure helped me regain stability, and the mentors at my disposal served as a rich network of support to help me move forward with sure footing. I am forever thankful that I was a part of FSU in NYC, and I am forever kicking myself for the time I wasted wondering: "Should I stay or should I go?" The answer should have immediately been a resounding: JUST DO IT! And, while you're at it...do it with love."

- **Taylor Ennen, (BFA 2016)**

Photo courtesy of Jamie Unkrich.

American College Dance Association

The Florida State University School of Dance presented two works for adjudication during the American College Dance Association's southeastern conference this past March: *Love's Sea* by graduate student Erika Hand and *Poem (part 1)* by guest artist Alex Ketley. *Poem* was one of ten works selected for the conference's gala concert and then one of two works selected from the gala for presentation at the national festival at the Kennedy Center in June. Overall, the ACDA national conference presented thirty-one works from twelve regions at the Terrace Theatre at the Kennedy Center to over 400 attendees.

Choreographer Alex Ketley, a former dancer with the San Francisco Ballet, has been commissioned to create original works for companies and universities throughout the United States and Europe. His choreographic work has received acknowledgement from numerous national and international organizations including Hubbard Street National Choreographic Competition, the International Choreographic Competition of the Festival des Arts de Saint-Saveur, the Princess Grace Award for Choreography, and four residencies with our own Maggie Allesee National Center for Choreography just to name a few. His pieces and collaborations have also been awarded Isadora Duncan Awards in the categories of Outstanding Achievement by an Ensemble, Outstanding Achievement in Choreography, and Outstanding Achievement by a Company. Through his long history with AXIS Dance Company, his work *Tò Color Me Different* was presented on the show *So You Think You Can Dance* and his film *The Gift of Impermanence* has screened internationally and won the 2015 Artistry Award at the Superfest International Disability Film Festival. Alex is married to alumna **Aline Wachsmuth (BFA 2008)**.

Dancers Megan Carvajal, Sarah Diamond, Ashley Pierre-Louis, Sara Ramsay and Mikaila Ware, along with rehearsal director Gianna Mercandetti found time between rehearsals, classes, and performances to see many of our nation's monuments while in Washington, D.C. for the festival. Professors Rick McCullough and Russell Sandifer accompanied the group and served as the representatives for the southeast region on the ACDA Board of Directors.

Ashley Pierre-Louis in *Poem (part 1)*, Choreographed by Alex Ketley. Photo by Rick McCullough.

Darrell Jones has performed in the United States and abroad with a variety of choreographers and companies such as Bebe Miller, Urban Bush Women, Ronald K. Brown, Min Tanaka and Ralph Lemon. Along with performing, Darrell continues to research, choreograph and teach. He has collaborated with other choreographers, writers, musicians and designers in dance films, documentations and interactive multimedia installations.

Darrell has received choreographic fellowships from MANCC, CDF (Chicago Dancemakers Forum) and is a two time Bessie award recipient for his collaborative work with Bebe Miller Company and his most recent research in (e)feminized ritual performance.

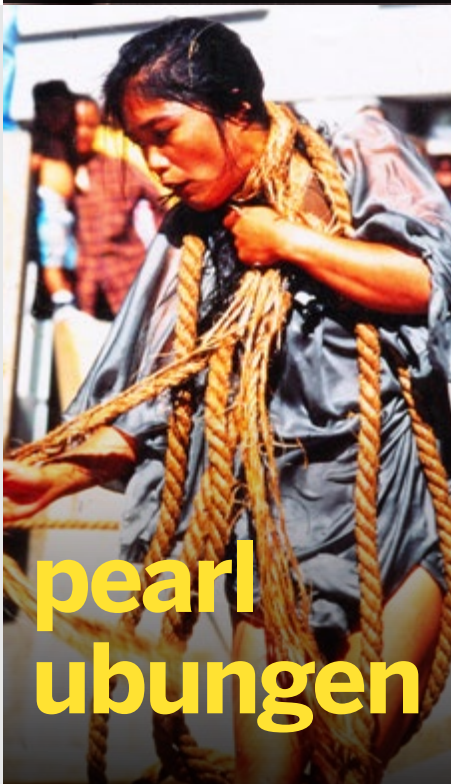
Darrell has also taught workshops and master classes in dance technique and improvisational processes throughout the United States and in other countries such as South Africa, UK, and South Korea. Darrell is presently a tenured faculty member at The Dance Center of Columbia College in Chicago where he teaches classes in dance technique, performance and improvisational practices.



Darrell Jones

pearl ubungen is an interdisciplinary artist, cultural activist and community historian, born and raised in San Francisco. Ms. ubungen began her performance training with the late, great master artist Ed Mock. Her influences include the work of Alonzo King and Augusta Moore, the teachings of Shambhala Buddhism, the somatic method of Moshe Feldenkrais, embodied contemplative practices and local advocacy/activist work. Ms. ubungen continues to evolve a multi-layered process called “Diamante” which gives equal weight to community research and engagement, music and movement improvisations, and dharma teachings. She began her work as a choreographer/cultural activist in 1990 with saxophonist and minister in the Saint John Coltrane African Orthodox Church, Roberto de Haven.

Known for her commitment to in-depth community engagement, Ms. ubungen creates large-scale site works that relate directly with the notion of place/displacement, decolonization, ancestral presence/lineages, diasporic movements and voices/embodiment/resistance of people of color, working class and unhoused communities.



pearl ubungen

Dr. Priya Srinivasan (Artist-in-Residence) is a performance studies scholar and performer who has lived and performed in Chennai, Melbourne, Los Angeles, Chicago, Shanghai, and more recently in The Hague and Amsterdam.

Srinivasan’s first book “Sweating Saris: Indian Dance as Transnational Labor” seeks to understand dance as labor, and dancers not just as aesthetic bodies, but as transnational migrant workers and wage earners who negotiate citizenship and gender.

Her current project investigates Dutch colonialism and South Asian migratory performances remapping their linkages through historiography, ethnography, and contemporary artistic practices. She brings together South Asian bodily practices as research to inform her theoretical framings of the production of art under late capital, postcoloniality, and globalization. She continues to work as an experimental dance/theatre artist who uses Indian performance practices to understand the effects of migration, history, and power on gendered bodies.



Dr. Priya Srinivasan



FSU Students Embrace Dance Technology

The School of Dance encourages students to explore the full gamut of opportunities available to them in the world of dance. Dance technology is one such area where the possibilities are endless and the School of Dance is committed to growing. Recently, School of Dance launched a search for an Assistant Professor in Dance Technologies & Studio Practice. This new professor, in conjunction with current faculty, will continue to help students integrate current and relevant technologies within the dancers creative process and deliver dance-centered technology courses that include applied training utilizing industry-standard software, such as Photoshop, Logic Pro, and Final Cut Pro X, and other applicable programs.

Here are examples of the some of the ways our students are merging dance and technology:

The better a photograph aligns with the artistic aesthetic of the choreography the more chance it has of capturing the essence of the dance experience for the prospective audience.

Meagan Helman, MA candidate, is interested in the field of dance photography. Recently, through her course work in dance technology, she has been able to take part in photo shoots and work with lighting techniques that she credits with advancing her technical skills and developing her personal aesthetic as a photographer, and enhancing her understanding of the image as an eternal artifact of an ephemeral art form. Meagan says, “the photograph is a crucial element in the representation of dance to potential viewers and supporters, the better a photograph aligns with the artistic aesthetic of the choreography the more chance it has of capturing the essence of the dance experience for the prospective audience.” Her current research is investigating the relationships between choreographers and photographers. Meagan is the contributor of many of the photos the School of Dance uses for various promotional materials.

Jennie Petuch, third year MFA candidate, is another student who has taken great strides in dance technology. She credits her fascination with the beauty of movement and the love of video games as the inspiration for her thesis research project—striving to create a perfect symbiotic relationship between movement and projection on stage; where each influences the other and both hold equal importance to the overall live-production. Jennie says, “my mission is to create works relatable with dance and interactive technology bridging a gap for multiple generations in the theater audience. I feel work like this could resonate with those viewing it and could even inspire future choreographers, students, and artists to

explore these technological techniques that could result in new movement invention and innovative works that stimulate and reach multigenerational audiences.”

My mission is to create works relatable with dance and interactive technology bridging a gap for multiple generations in the theater audience.

Jennie collaborated with three students and two professors from the FSU Computer Science department to create some original software, ViFlow1, that has key components of infrared motion tracking capabilities, so the projections are being tracked in real-time to the bodies on stage. Jennie, along with her research team, published and presented their findings in the International Computational Creativity Conference in June 2016 in Paris, France; Jennie also attended the TroikaTronix Isadora: Werkstatt Berlin 2016 conference to help support the future growth of the project.

The music became more than just an additive, but rather another avenue for me to tell my story and support my physical movement.

Cheri Stokes, third year MFA, had the opportunity to further delve into audio editing and sound design using the Logic Pro X Software under the tutelage of Daniel Smith, the FSU School of Dance Audio Lab Coordinator and Music Faculty member. Cheri notes that this experience has given her a deeper understanding of the Logic Pro X Software and afforded her the opportunity to craft, analyze, and edit her own musical sound score for her upcoming thesis concert this Spring. She aims to explore ways in which facets of Hip-Hop culture have influenced the essence of her movement style and choreographic practice. Cheri says, “the music became more than just an additive, but rather another avenue for me to tell my story and support my physical movement. I also found the process of crafting my sound score to be very similar to my choreographic practice as I only chose musical ideas that were authentic to my history while eliminating ideas that were counterproductive to the score, much like in my choreographic process.”

Upper Left: Ircamar Garcia, Photo by Jennifer Petuch.

Right: Mikaila Ware, Photo by Jamie Unkrich.





FSU Dance Sciences Leaps Forward

Florida State University's School of Dance takes a cutting-edge approach to dancer wellness under the direction of Professor Tom Welsh who had the foresight to develop a Dance Science program at FSU. Before coming to FSU in 1991, Dr. Welsh earned a PhD in Learning Psychology and an MA in Dance Kinesiology. Dr. Welsh has proven to be an innovator in the developing dance sciences field by creating an injury risk management program and curricular infrastructure that has become exemplary among university dance programs.

Twelve years ago, Welsh enlisted physical therapist Tyressa Judge to consult with dancers about injury management. Judge performs injury-risk screenings and weekly consultations with dancers to help dance conditioning staff identify and assist dancers who might be at risk for injury. Early detection and correction of muscular imbalances, misalignments and faulty movement patterns are her top priorities for injury prevention.

Welsh also developed supplemental training practices tailored to meet the needs of FSU dancers. The dance-conditioning studio contains 16 major training apparatuses and a collection of smaller devices used to supplement FSU dancers' daily technique training. A variety of dancer wellness classes held in the conditioning studio are integral components of the School of Dance curriculum whose goal is to help dancers make the transition from student dancer to professional dancer. In several cases, the conditioning studio classes have facilitated dancers' rehabilitation from injuries that have ended other dancers' careers.

The final component in FSU's uniquely integrated dance sciences program is research. When Welsh arrived at FSU,

most research in the dance sciences was at the descriptive level, or it involved simple translations of sports science research. Over the past 25 years, it has evolved to include intervention research focused on the challenges faced by dancers. The growth of the field has resulted in the creation of the International Association of Dance Medicine & Science (IADMS) and its flagship Journal of Dance Medicine & Science (JDMS). FSU has played an important role in the development of the dance sciences with Dr. Welsh serving as chair of the IADMS Research Committee, participating frequently as a presenter at annual conferences, serving as a member of the editorial board for the JDMS, and serving as president of the IADMS. Dr. Welsh has collaborated with a number of students over the years to conduct empirical research with dancers—many of whom have presented their research at the IADMS conference and continued on to publish their work in the Journal of Dance Medicine & Science, the preeminent journal in the field. One dancer's study was awarded the IADMS student research award in Stockholm, Sweden.

Dancers, faculty and staff are in agreement that Welsh's influence on FSU's distinguished dancer training program has been beneficial and important. Welsh's classes are some of the most challenging and life changing in the curriculum. He is highly regarded for his contributions to the dance sciences on an international and national scale, to the FSU School of Dance, and to the individual dance artists with whom he works.

Above: Professor Tom Welsh and staff training students in the Conditioning Studio.
Photo by Meagan Helman.



Community Arts Initiative



Study with FSU in PARIS

The Community Arts Initiative (CAI) is a student led organization created by faculty and students in the School of Dance. CAI's mission is to provide enriching artistic opportunities for interested students, faculty, and staff of Florida State University to engage with the Tallahassee community. CAI has made an impression on the Tallahassee community in a very short time calculating that over 800 community members were present, participated, or observed CAI projects and large-scale events in its first year. Selected from almost 100 other student organizations, CAI was awarded the 2015-2016 Undergraduate Organization of the Year Award and has engaged in some amazing collaborations with local organizations such as Dance Movement Exchange, Leadership Tallahassee, Girl Scouts, and Big Bend Hospice. Plans for events with local artists include participation in the *Florida Wildflower Foundation Annual Benefit*, *Children's Appreciation Week* at the State Capitol, and *First Friday* dance installations at 621 Gallery in Railroad Square. CAI endeavors, through the arts, to provide students with opportunities to explore the concept of "artist-as-citizen;" encourage student involvement with communities outside of their usual artist collectives; and to contribute to bridging the gap between the artistic community, students, and the Tallahassee community as a whole.

"The most important thing that I learned in Paris is that, "ART IS NEVER GOING OUT OF STYLE." No matter the funding, we the artists will make art happen on every medium we can. It's our primal instinct; it's our purpose."

- Ross Daniel, MFA 2017

"Looking back on this month studying abroad [FSU in Paris], I am extremely lucky to have lived this journey. Years down the road I will still be remembering all I learned and saw. It will shape my ideas on dance and art for the rest of my life. I learned so much about my art form but mostly about myself. So...study abroad, always take pictures, and soak up every bit of knowledge around you. Trust me, it is worth every second."

- Stephanie Rivas, BFA 2016

"Paris... Where do I even start! This was one of the most amazing and enriching experiences I have had in my dance career. I would describe it as both a dance and a culture intensive because the history and environment of Paris are just as important as the dancing itself. Between walking tours, museum visits, and impromptu discussions, you really get a sense of the city and everything it has to offer. Your classroom is the city and your notes [are] the memories you make everyday."

- Alexandra Lance, BFA 2017

Faculty & Staff Updates

Jawole Zollar's (MFA 1979) company Urban Bush Women (UBW) presented a new musical work in progress, *Scat*, at the world famous Apollo Café—choreographed, written and directed by Jawole Zollar in collaboration with the UBW performers. The work features music composed by Craig Harris is anchored by Dramaturg Talvin Wilkes with performance coach and staging by William Nadylam. While on tour with UBW in Leicester, England to perform for the *Leicester Let's Dance Festival*, Jawole gave the keynote address for a corresponding conference, "Black Women in Dance: Stepping out of the Barriers." Jawole also served as the director at Jacob's Pillow for this summers Improvisational Traditions & Innovations from Ring Shout to Blues to Jazz theme, and designed and prototyped 4 new workshops and curriculum for UBW's new choreographic center including Cultural Traditions. She received the DanceUSA award and attended the annual conference in Austin, TX; conducted research on Jamaican Dancehall in London and Paris; and choreographed Taylor Mac's, *A 24 Decade History of American Popular Music*. The entire work of eight 3-hour performances will culminate in a 24-hour performance at St Ann's Warehouse Sept 15 – Oct 8. **Loren Davidson (MFA 2012)** was choreographic assistant for this work. UBW presented its 16th Summer Leadership Institute *You, Me, We – Understanding Internalized Racial Oppression and How It Manifests In Our Arts Community* in Brooklyn, NY.

Urban Bush Women in *Dark Swan*, Choreographed by Jawole Zollar. Photo by Micheal-Zirkle.



Anjali Austin continues to lecture on the history and legacy of African-American classical ballet dancers, remain active in teaching and practicing **GYROTONIC** and **GYROKINESIS** methodologies, and was recently elected to serve as President-elect of CORPS de Ballet International. Anjali presented her lecture, *Perspectives of an American Artist: The Auto-Ethnographic Chronicles of an African-American Classical Ballet Dancer*, at the 2016 Society of Dance History Scholars Special Topics Conference “Contemporary Ballet: Exchanges, Connections and Directions” hosted by the Center for Ballet and the Arts at New York University and the Department of Dance at Barnard College and Columbia University (New York City); served as a panelist for *The Arthur Mitchell Project* at Columbia University (New York City); adjudicated at the New England Regional American College Dance Association (ACDA) hosted by Springfield College (Springfield, Massachusetts); and performed her solo performative work, *THREADS*, at the Aspen Fringe Festival (Aspen, Colorado). Anjali was awarded a two-semester sabbatical for 2016-17, during which she will engage in a choreographic mentorship project with Alonzo King (internationally recognized choreographer and artistic director of Lines Contemporary Ballet), and received a promotion to full professor at Florida State University.

Rodger Belman continues his interest and research in dance reconstruction and creating works in collaboration with visual arts. Recipient of a 2016 COFRS grant for the reconstruction of world-renowned choreographer Dan Wagoner’s *White Heat*, Belman travelled to London to research the work that Wagoner set on London Contemporary Dance Theatre in 1991. While in the UK, Belman met with abstract painter and FSU Professor Emeritus Trevor Bell with whom Belman collaborated last year on *The Trevor Bell Project* and *Time and Tides* to begin discussion of a future collaborative project in the UK. Belman returns to the American Dance Festival for the 10th consecutive season to teach dance composition master classes in collaboration with the Nasher Museum of Art. In October he joined the panel discussion and screening of his film *Dan Wagoner: Life, Dance, and the Ephemeral* at Duke University’s Center for Documentary Studies. The film will be shown this fall at The First National Symposium for Dance and Well-Being: Collaboratively Advancing Research and Practice in Toronto. Additionally Belman reconstructed his works *Extended Ritual* (1989) and *Fate* (2006) for performances in Tallahassee, Long Beach, CA, and San Juan, PR. He is a board member of 621 Gallery in Tallahassee.

Ansje Burdick attended the Alliance of Artist Communities Conference, moderated “Women in the Performing Arts,” an Opening Nights Creative Conversations Panel, and submitted a successful National Endowment for the Arts grant proposal as Co-PI. She also helped secure a planning grant and invitation to the final round for a Building Bridges: Arts, Culture and Identity grant.

Chris Cameron was awarded the 2016 FSU Exemplary Service Award in the category of Cultural Arts Services for his work as a videographer/photographer with MANCC’s artists-in-residence. Chris also taught a ‘Video Art’ class as an adjunct for the Art Department.

Joséphine A. Garibaldi was joined by co-artistic director of Callous Physical Theatre, Paul Zmolek, as artists-in-residence at Cowwarr Art Space in southeastern Australia. There they created *The Place Where I Start*, a performance installation which featured their sculptures of woven fibers and objects found locally, five video/audio works – two featuring devised performance with local artists, and three that responded directly to the local rural environment. The residence ended with a live performance of a devised work created in collaboration with local community members that explored their sense of home. In February, Joséphine presented *Global Corporeality: Collaborative Choreography in Digital Space* at the 2016 Festival of Original Theatre hosted by the University of Toronto in Ontario, Canada. Representing the School of Dance, Joséphine attended the annual conferences of the National Association Schools of Dance, the Council of Dance Administrators and the Association for Performing Arts Presenters’ symposium titled “Our Global Community: Culture and Conflict.” For 2016/2017, Garibaldi is deepening her research and practice into developing creative strategies to galvanize arts and local community toward crisis transformation.

Tim Glenn celebrates the 20th anniversary of Performance Tech–Tim Glenn & Company’s first evening of dance in Madison, WI. Two decades later, Professor Tim Glenn nostalgically restaged his 1996 work, *Ride*, for Days of Dance. Glenn attended the Dance on Camera Festival in NYC and curated Dance on Camera–Tallahassee, an evening of seven dance films from seven countries. He also conducted a mini-residency on projection design utilizing Final Cut Pro and QLab software at Harrison School for the Arts in Lakeland, FL. This year, Glenn began a large-scale research project in conjunction with UNC–Charlotte and the Taylor Dance Foundation. Glenn is serving as Documentation Director

for the reimagining of American modern dance master Paul Taylor's lost work *Tracer* (1962). Working with FSU alumnae and UNC–Charlotte faculty Kim Jones, he will videotape the creative process and archive interviews with collaborators and primary resources. Both Glenn and Jones traveled to Baltimore in July to conduct an interview with renowned Taylor performer Elizabeth Walton. This project involves a 2-week fall residency in Charlotte, during which time *Tracer* will be recreated on Taylor 2. While at UNC, Glenn will also offer a two-week intensive course in documentation techniques.

Rachel Howell was pleased to resume her position as MANCC's Research Associate in spring and summer 2016, supporting five artist residencies and participating in MANCC's Artist/Writer Convening. She returns to graduate school in the fall at the University of Wisconsin-Milwaukee to pursue a degree in Sustainable Peacebuilding, examining how dance, yoga, and mindfulness support the peace building process.

Rachel S. Hunter (MFA 2012) has continued her work as Production Manager and Adjunct Faculty for FSU Dance while venturing into the community theatre scene in Tallahassee. She performed as Rachel/Roscoe Crabbe in Theatre Tallahassee's production of *One Man, Two Guvnors* and assisted in several other productions as choreographer and stage manager. Rachel was invited to work as production assistant at Emory University's Southeast Regional American College Dance Festival in Atlanta, Georgia, and as a guest artist to teach and set work on dance students at Johnson C. Smith University in Charlotte, North Carolina.

Ilana Goldman's short dance film *Convergence* was accepted into the DesArts//DesCinés International Videodance Competition in Saint-Étienne, France, Dance Film Day at Performance Works NW in Portland, Oregon, and Tampa Bay Arts and Entertainment Film Showcase in Tampa, Florida. Her short dance film *Fledgling*, which she made in collaboration with MFA candidate Gabriel Williams, was also screened at Tampa Bay Arts and Entertainment Film Showcase, as well as at the 19th Annual California Independent Film Festival and Amarcord Arthouse Television and Video Festival. *Out of Sight*, a dance piece created for FSU's *Days of Dance*, was accepted out of over 100 entries for the Boston Contemporary Dance Festival. Ilana served as répétiteur for famed contemporary ballet choreographer Trey McIntyre's *Wild Sweet Love* for Cincinnati Ballet with performances in Cincinnati and Columbus, Ohio. In the summer, Ilana participated in Hannah Schwadron's *Field Studies* in New York City, where she performed a solo she created, *Take a Seat*, at Chez Bushwick and Gibney Dance Studio Theatre. She was also a guest artist at Perry-Mansfield Performing Arts School and Camp, where she choreographed *Petit Four* for their *Evening of Dance*. Ilana was honored with a University Teaching Award for the 2015-2016 school year.

Currie Leggoe took off for a three month wander through Europe to hike and bike and have some lovely visits with a few former FSU folks: **Amy Knauff Schirlbauer (BFA 2003)** and Annie Fox in London, and **Holly Matyas (MFA 2006)** in Genova, Italy. She also got to hang out with **Dr. Tricia Henry Young** at the FSU Valencia program in Spain and witness Flamenco in action!

Rick McCullough spent the school year getting back into the swing of things at Montgomery Hall after his sabbatical and achieving promotion to full professor. Besides teaching ballet technique and Photography for Dance, he also choreographed new works for FSU students-- *Clarion* for *Evening of Dance* and *Scenes* for his repertory class for *Days of Dance*. He created a new work, *Celebration in Requiem* for Columbia Classical Ballet, which was performed for the *LifeChance* Gala at the Koger Center for the Arts on the University of South Carolina campus in Columbia, South Carolina. His work *Sarajevo* was performed at Attakalari Centre for Movement Arts in Bangalore, India by Appalachian State University Associate Professor Emily Daughtridge and Alex Smith. Rick was active as a representative for the southeast region on the American College Dance Association Board of Directors, attending the regional board meetings at Emory University in Atlanta, and the national meeting in Washington, DC. Temporarily, he returned to advising for the senior class and during the summer he taught at the FSU Summer Intensive. He continues to photograph on request for MFA concert posters and to make dance photos and headshots for exiting seniors.

Carla Peterson finished her 2nd year as the director of MANCC, working with a stellar staff provided research residencies for 12 vanguard US-based artists. Additionally, she secured a \$40,000 National Endowment for the Arts grant; initiated a pilot program to embed writers in artists' residencies, supported by The Andrew W. Mellon Foundation; and, in partnership with Opening Nights as part of a statewide consortium, received a planning grant and invitation to the final round for a Building Bridges: Arts, Culture and Identity grant. She served on numerous national and regional grant panels; attended the 19th annual Working Women's Group, meeting with professional women leaders in the field of dance and performing arts; and continued to serve on the boards of two nationally recognized dance organizations and on the Bessies' Steering Committee. Peterson was named a Chevalier de L'Ordre Des Arts Et Des Lettres by The Cultural Services of the French Embassy in November 2015.

Russell Sandifer had a very full year, even after stepping down from the co-chair position. Besides his design work for School of Dance productions, he designed lighting for Urban



Bush Women's new evening length work, *Walking With Trane*, which included residencies at FSU, the American Dance Institute, and a New York opening at the Brooklyn Academy of Music's Harvey Theater. Now in his fifteenth year with the Suzanne Farrell Ballet, he designed Balanchine's *Emeralds* and remounted designs for Balanchine's *A Midsummer Night's Dream* and, Béjart's *Romeo and Juliet*, for their Kennedy Center Opera House season. For the FSU School of Theatre, he designed *A Chorus Line*, and wrapped up the year designing *Lucrezia* and *Maria De Buenos Aires* for the College of Music's Opera Department. Russell also returned to the board of the American College Dance Association.

Hannah Schwadron enjoyed her second year as assistant professor in the School of Dance where her research and teaching intersect critical dance theory and choreographic practice. In December, Hannah received a contract from Oxford University Press for her book manuscript, *The Case of the Sexy Jewess: Dance, Gender and Jewish Joke-Work in US Pop Culture*. While actively pursuing research and writing phases, she performed new choreography at Highways (LA), Culver Center (Riverside), Gutsy Series (Berkeley), Gibney Dance (NYC) and the William Johnston Gallery (Tallahassee). She mentored excellent student work, and brought four graduate students to the Popular Culture Association conference in Seattle, WA. Winning the prestigious FSU Arts and Humanities Program Enhancement Grant, Hannah facilitated the third consecutive year of *Field Studies*, a creative development lab in NYC for ten dance scholar-artists. Her dance film *Klasse* won Audience Choice at ScreenDance Miami and has shown nationally and internationally since its May 2015 production, including School of Dance's Evening of Dance (Tallahassee), Tiny Dance Film Festival (San Francisco), Dance Films Association (NYC), the Israelitische Tochtterschule (Hamburg, GE) and the American Dance Festival (NC). She also served as a Florida Grants panelist and recently joined the board of directors at 621 Gallery.

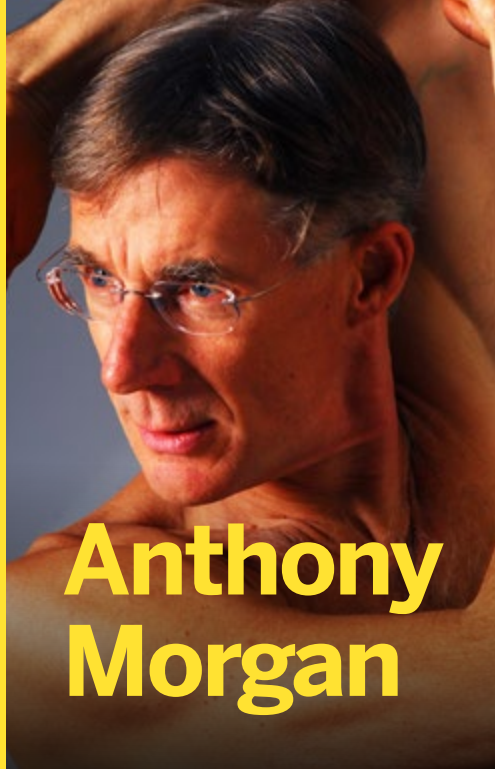
Daniel Smith marked the completion of his seventh year at the School of Dance with several notable performances and presentations. His concert schedule was highlighted by Sinfonia Gulf Coast's 10th Anniversary Gala Concert, during which he performed alongside Emmy award winning and Tony Award winning artist, Kristin Chenoweth. The event raised \$250,000 for the Destin-based orchestra. Daniel also completed a Masters degree from the University of Florida, and his culminating thesis, a quantitative study titled *The Correlation of Dancer Movement Space Conditions and Expressiveness Ratings of Music*, was presented at FSU's 2nd Annual Interdisciplinary Performance Symposium. He was the subject of a documentary film, *The Music That Makes Them Dance*, by recent FSU musicology Ph.D. graduate

Dana Terres. Last spring, he presented a review of research literature on performance anxiety, *Nerves of Steel*, which focused on cognitive coping strategies and physiological treatments. Most recently, Daniel's composition for solo marimba, *Etude No. 1 "Intervallic Pairings,"* has been completed and is being considered by the 2017 Festival of New Music Selection Committee. If accepted, the work's world premier will be held in February at the 18th Biennial Festival of New Music.

Gwen Welliver completed her first year on the faculty in the School of Dance. In addition to her FSU responsibilities, Welliver's *What a Horse!* (2015) premiered at La MaMa (NYC) and was later featured in the Movement Research Fall Festival, Vanishing Points, at Danspace Project (NYC). Welliver also premiered other works including: *Picture Script* (2016) at Barnard College's Minor Latham Playhouse (NYC); *Glen Girl Gallery* (variation, 2016) during FSU Days of Dance; and *Open Portrait* (2016) at Brooklyn Studios for Dance (BKSD). Welliver manages to continue her work with opera as the choreographer of *Paradise Interrupted*, a new installation opera by composer Huang Ruo and visual artist and director Jennifer Wen Ma. The production opened the 2016 Lincoln Center Festival. Welliver's current research is supported by a two year New York State Council on the Arts (NYSCA) funded Movement Research Artist in Residence and by a Florida State University FYAP award. She was recently appointed to the statewide Artist Advisory Committee for New York Foundation for the Arts, the governing body for the NYFA Artist Fellowship Program.

Tom Welsh taught his normal complement of classes: *Dance Conditioning*, *Science of Dance Training*, and *Research in the Dance Sciences* in the Fall, *Dance Kinesiology*, *Reformer Training*, and *Dancer Coaching* in the Spring. He mentored or co-mentored research projects on improving developpe height, protein supplementation in dancers, and nurturing creative play in visually impaired toddlers, serving as the University representative on two doctoral committees and the chair on a major thesis committee. Tom made two presentations at the meeting of the International Association for Dance Medicine & Science (*Optimizing Dancer Learning Environments & Facilitating Student Research*) and co-authored five more. During the semester break, he wrote an article on *Back Strengthening for Dancers* that was published in the *IADMS Bulletin for Dancers and Teachers* and he wrote a history of the dance sciences at FSU for internal use. Tom served on the faculty for three young dancer workshops hosted by Ballet West and the FSU School of Dance. He shared responsibility with Loren Davidson this year for coordinating the School of Dance injury management and dancer wellness programs.

FSU School of Dance Faculty Retirements



Anthony Morgan

Anthony Morgan has been imparting his knowledge of the Martha Graham technique to students since he joined the School of Dance in 1983. Throughout his tenure at FSU he has presented over fifty works including many premieres and pieces he later set on The Anthony Morgan Dance Company in New York. While at FSU, Morgan performed choreography by Doris Humphrey, Lester Horton, and School of Dance founder Nancy Smith Fichter, as well as many graduate and undergraduate works. He began teaching choreography classes in 1992, and has especially relished watching his students discover their own choreographic voices. Morgan is grateful to have been a part of the deep history of dance at FSU. The School of Dance celebrated the career of Professor Anthony Morgan, who retired in December, during an *Evening of Dance*.



Gerri Houlihan

Gerri Houlihan began her professional career at the Juilliard School, where she studied with Antony Tudor and members of the Martha Graham and José Limón dance companies. Professionally, she has performed with the Metropolitan Opera Ballet Company and Paul Sanasardo Dance Company and spent five years as a soloist with Lar Lubovitch Dance Company. From 1991 to 1999, she directed her own company in Miami. Houlihan joined the FSU faculty in 2007 and has taught contemporary and ballet technique, Senior Seminar, Teaching Methods, and Composition. She has been a longtime faculty member at the American Dance Festival, where she has served as Dean since 2013. Houlihan served as the Artistic Director for the 2016 *Days of Dance* concert and restaged four excerpts from her work *Between Angels* set to music by Johann Sebastian Bach. Houlihan says, "I wanted to end my time here at FSU with a piece that is joyful and celebratory. With a cast of eight wonderful dancers, the work is physically demanding and full of the intricacies and humor of Bach's gorgeous score."



Joyce Fausone

Joyce Fausone (MFA 1974) has been a member of the FSU dance family for many years. She served as Artistic Director of the Tallahassee Ballet for over 20 years before joining the School of Dance as faculty in 2003. During her tenure she has also worked extensively with the Maggie Allesee National Center for Choreography. Fausone served as coordinator of the General Studies Dance Program for non-majors, oversaw the graduate teaching assistants, and coordinated the Summer Dance Intensive, community relations and publicity for the department. Fausone has also spent an extensive amount of time and energy committed to researching and initiating the FSU Dance in Paris study abroad program. She would spend each May with students exploring the Parisian dance scene and cultural sites. She also worked as the liaison for Friends of Dance activities including planning the annual Young Dancer's Workshop. Professor Fausone's integral presence in the School of Dance will be greatly missed.



School of Dance



Fall MFA

Oct. 8, 2016

Nov. 18 & 19, 2016

An Evening of Dance

Nov. 4 & 5, 2016

Spring MFA

Jan. 13 & 14, 2017

Feb. 3 & 4, 2017

Feb. 18, 2017

Feb. 24 & 25, 2017

Mar. 24 & 25, 2017

Days of Dance

Apr. 21-22, 28-29, 2017

dance.fsu.edu



Florida State University
School of Dance

dance.fsu.edu

Kehinde Ishangi (Visiting Assistant Professor) has performed with companies such as Ballethnic Dance Company and Cleo Parker Robinson Dance Ensemble. Internationally, she has worked with Compagnie James Carlès and Compagnie Georges Momboye. Currently, Ms. Ishangi is a member of KM Dance Project in New Orleans, LA.

Kehinde holds a MFA in Dance from FSU and a BA in Dance Pedagogy from Brenau University. She is a Franklin Method® Educator, certified GYROTONIC®, GYROKINESIS® and STOTT PILATES® Instructor. As a dance scientist, she founded The Ishangi Institute to further her research and application of practices leading to the integral health and longevity of dancers.

Kehinde has developed her own pedagogical approach, The Ishangi Method™, that explores and integrates anatomical understanding, mind-body awareness with critical analytical skills to create efficient movement, reduced injuries and longevity in the dance profession. She is excited to return to FSU this academic year and give back to the dance program in which she has profited much.

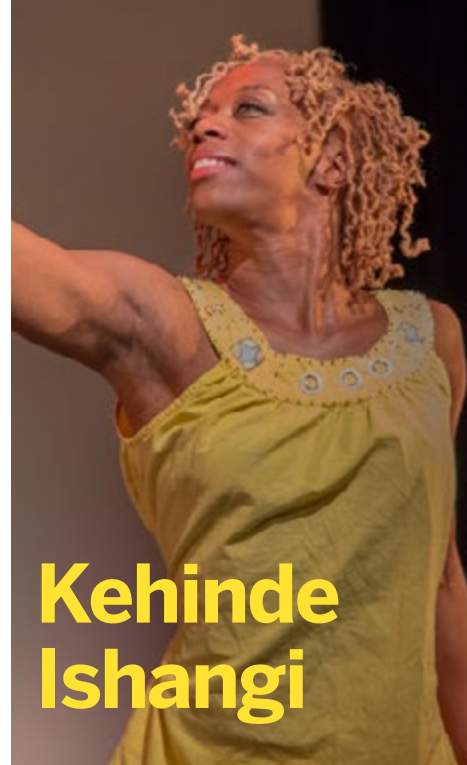
André M. Zachery (Visiting Assistant Professor and Guest Artist), Chicago native and Brooklyn, NY based interdisciplinary artist, earned his BFA from Ailey/Fordham University and MFA in Performance & Interactive Media Arts from Brooklyn College.

As the artistic director of Renegade Performance Group (RPG) and a principle member of the cross discipline collective Wildcat!, Zachery has presented work extensively in New York City and has shown throughout the U.S., Portugal, Mexico City, Belgium and Scotland with wide acclaim. Currently his two projects, The AFROFUTURISM Series and Dapline!, have received support and acclaim. His media and film work has been featured in collaborations with independent artists and as part of the design team of 3LD Art & Technology Center in New York. Zachery has been a panelist, moderator, and contributor on several scholarly, artistic and sociopolitical discussions, forums and academic conferences.

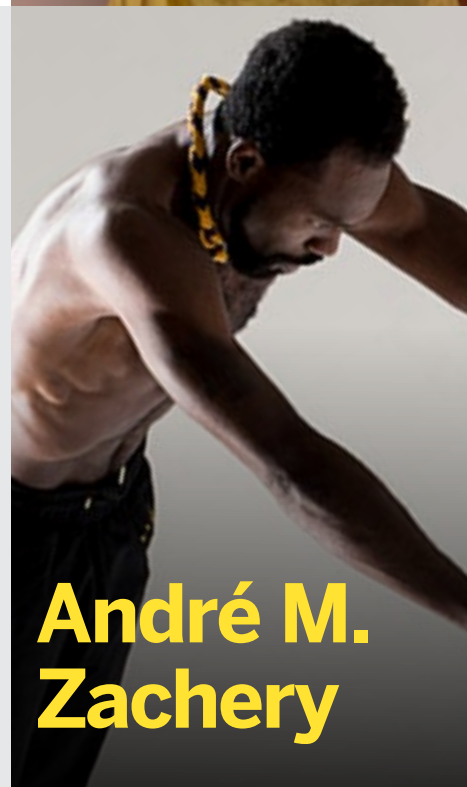
Zachery is a 2016 NYFA Fellow in Choreography and a Jerome Foundation supported 2015-17 Movement Research AIR.

La Toya Davis-Craig (Specialized Faculty in Community Relations and Special Programs) received a B.S. in Business Administration from FAMU and continued her education to earn an M.A. (Arts Administration) and PhD (Art Education/Arts Administration) from FSU. La Toya comes to us with a long and distinguished grant history including proposals in support of study abroad and cultural exchange opportunities in Cuba, France, Brazil and Trinidad and the hosting of such events as the African Caribbean Cultural Arts Festival, the African-Caribbean concert series and the African Religions Conference in Tallahassee. Past teaching positions include Florida Memorial University, FSU and FAMU.

La Toya has developed many arts based community programs throughout Leon County and was the co-owner of Prophecy School of the Arts here in Tallahassee. With nearly twenty years of arts administration experience, Dr. Davis-Craig has developed programming for both private and state institutions of higher education, community organizations and other not-for-profits, as well as for profit entities.



**Kehinde
Ishangi**



**André M.
Zachery**



**La Toya
Davis-Craig**



Maggie Allesee National Center for Choreography

School of Dance Alums at MANCC

Three School of Dance alum returned to FSU in 2015-16 with Maggie Allesee National Center for Choreography (MANCC) visiting artists: Aline Wachsmuth (BFA 2008) with Alex Ketley, Maggie Cloud (BFA 2010) with John Jasperse and Shamar Watt (BFA 2014) with Cynthia Oliver. MANCC

hosts artists for 1-3 weeks, offering time, space and research opportunities to further their work. When FSU alumni return with prominent artists, it provides students with a glimpse of the possibilities after graduation. Cloud and Watt took time from their rehearsal schedule to have a Q&A with students about the realities of a professional dance life, which proved illuminating to students. Freshman Mary Catherine Womack, who attended Watt's talk, says "Listening to Shamar speak gave me confidence. At FSU I have learned so much and gained many new perspectives. Hearing from a graduate who went to New York and booked multiple jobs is inspiring and reassuring. It makes the 'dance-world' seem not so scary."

Above: Shamar Watt (BFA '15) and fellow collaborators rehearse MANCC Artist Cynthia Oliver's *Virago-Man Dem*.

**Okwui Okpokwasili (NY)**

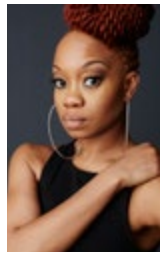
Returning Choreographic Fellow

Poor People's TV Room

July 1 - 21, 2016 & September 18 - October 10, 2016

Funded by The Andrew W. Mellon Foundation

Photo by Peter Born.

**Camille Brown (NY)**

Visiting Artist

ink

November 27 - December 8, 2016

Funded, in part, by the Princess Grace Foundation

Photo by Whitney Browne.

**d. Sabela grimes (CA)**

Visiting Artist

ELECTROGYNOUS

July 22 - August 7, 2016

Funded, in part, by the National Dance Project

Photo by Shizuka Takemura.

**Lin Hixson, Matthew Goulish, & Every house has a door (IL)**

Visiting Artists

The Three Matadores

January 8 - 21, 2017

Photo courtesy of the Artists.

**David Neumann (NY)**

Returning Choreographic Fellow

Untitled

August 14 - 21, 2016

Funded by The Andrew W. Mellon Foundation

Photo by Megan Licher.

**Pam Tanowitz (NY)**

Visiting Artist

New Work for Goldberg Variations (working title)

February 1 - 13, 2017

Funded by the National Endowment for the Arts

Photo by Erin Baiano.

**Tere O'Connor (IL/NY)**

Living Legacy Artist

Transcendental Daughter/Undersweet

August 31 - September 15, 2016

Photo courtesy of the Artist.

**Chris Schlichting (MN)**

Visiting Artist

Untitled

February 15 - March 2, 2017

Funded by the National Endowment for the Arts

Photo by Cameron Wittig courtesy of the Walker Art Center.

**Michelle Ellsworth (CO)**

Visiting Artist

The Rehearsal Artist

October 16 - 26, 2016

Photo by Sydney Chinowsky.

**Cynthia Oliver (IL)**

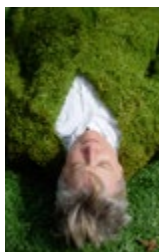
Returning Choreographic Fellow

Virago-Man Dem

March 17 - 25, 2017

Funded by The Andrew W. Mellon Foundation

Photo by Valerie Oliveiro.

**Ann Carlson (CA)**

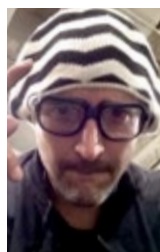
Living Legacy Artist

Dumbo Redacted/Elizabeth, the dance

October 31 - November 16, 2016

Funded by The Andrew W. Mellon Foundation

Photo by Mary Ellen Strom.

**Bill Shannon (PA)**

Visiting Artist

Touch Update

April 3 - 14, 2017

Photo courtesy of the Artist.

**MANCC Forward Dialogues**

March 12 - March 23, 2017

Ten day laboratory for emerging artists

Funded by the National Endowment for the Arts

Left: Panel discussion during John Jasperse's *Remains* residency.**MANCC Artists in Residence 2016-2017**



MANCC Year in Review



Alex Ketley (CA)

Returning Choreographic Fellow

Deep South

August 16-29, 2015

Alex Ketley's residency for *Deep South*, the third in a trilogy, followed his 2014 MANCC off-site research. *Deep South* continues the investigation of what dance means to those outside the confines of the studio, while also highlighting the unique history and culture of the south. While in residence, Ketley met with FSU History professor Dr. Andrew Frank and Dr. Hannah Schwadron's "Global Perspective on Dance" class, and hosted a work-in-progress showing. *Deep South* premiered at FSU's Ringling Museum's Historic Asolo Theater, November 5-6, 2015.

This residency was funded by the inaugural Princess Grace Foundation Choreography Mentorship Co-Commission Award.

Above: Alex Ketley speaks to FSU School of Dance professor, Dr. Hannah Schwadron, while her class engages with *Deep South*.



Yasuko Yokoshi (NY)

Returning Choreographic Fellow

ZERO ONE

September 2-19, 2015

Yasuko Yokoshi, acting as both choreographer and filmmaker, came to MANCC to work on *ZERO ONE* with identical twin sisters Manami and Sawami Fukuoka, one trained in Western contemporary forms and one trained in a traditional Japanese form. The work incorporates Yokoshi's film, "Hangman Takuzo," featuring two iconoclastic Japanese artists, Hangman Takuzo and Namiko Kawamura. Yokoshi worked with Dean Moss, who served as dramaturg, and collaborated with video artist Ichiro Awazu and costume designer Akiko Iwasaki. Yokoshi performed *ZERO ONE* to two School of Dance graduate classes before offering a public work-in-progress showing that was followed by a post-show discussion. Yokoshi also screened and discussed her film "Hangman Takuzo" at All Saints Cinema. *ZERO ONE* premiered September 24 - 26, 2015 at Danspace Project in New York City.

Above: Manami and Sawami Fukuoka rehearse Yasuko Yokoshi's *ZERO ONE*.



Patrick Scully (MN)

McKnight Foundation Partnership Artist

Leaves of Grass - Uncut

October 11-30, 2015

Patrick Scully's *Leaves of Grass - Uncut*, a theater/performance/dance work, brings Walt Whitman to life on stage, inspired by Gary Schmidgall's *Walt Whitman: A Gay Life*. Collaborators Oscar Loeser, Clemens Kowalski and Nancy Mason Hauser helped Scully re-integrate dance video from the original large cast version of the show into a solo performance via video projection mapping. Scully consulted with dance faculty Russell Sandifer on technical components, FSU English professor Dr. David Kirby on Whitman, and dramaturg Ben Gunter on script and performance refinement. He concluded his residency with a public showing.

This residency was supported, in part, by a partnership with McKnight Choreographer Fellowships, funded by The McKnight Foundation and administered by The Cowles Center for Dance & The Performing Arts. *Leaves of Grass - Uncut* premiered May 31 - June 2, 2016 at Dixon Place in New York City.

Above: Patrick Scully speaks with FSU Professor Dr. David Kirby about Walt Whitman.



Morgan Thorson (MN)

Returning Choreographic Fellow

Still Life

October 29-November 15, 2015

For *Still Life*, Morgan Thorson researched the temporal and physical elements she found to be similar in both performance and death and investigated the dance form as both living and dying. Thorson met with FSU professors Dr. Nicole Kelley (Religion), Dr. Geoffrey Thomas (Anthropology) and Dr. Jimmy Yu (Religion). Thorson also met with Funeral Director Rocky Ezell of Abbey Funeral Home and Tallahassee Memory Gardens and Pam Mezzina, Bereavement Services Manager of Big Bend Hospice. Thorson studied the way a still body decays over different intervals of time and experimented with these procedures on School of Dance students. The public was invited to drop into an Open Studio session to watch the work-in-process. *Still Life* will premiere at the TBA Festival in Portland September 9-14, 2016.

Top Banner & Above: Open Studio for Morgan Thorson's *Still Life*.



Jennifer Monson (IL/NY)

Visiting Artist

in tow

November 30-December 15, 2015

Jennifer Monson's *in tow* foregrounds the experimental, positing it as constantly in flux and shaped by its political, economic and cultural contexts. Monson and collaborators transformed the Black Box Studio into a horizon set-up, engaging the audience with the setting during a public sharing. Led by Executive Producer Suzanne Smith of WFSU TV, they took a tour of the production studio and - inspired by Robert Rauschenberg's *Linoleum* (WNET, 1967) - they filmed for an experimental TV show. A five episode web-based TV series will be launched in January 2017. *in tow* will premiere at Danspace Project in New York City, September 22-October 1, 2016.

Above: Suzanne Smith takes Jennifer Monson and collaborators on a production studio tour of WFSU TV.



Grisha Coleman (AZ)

Visiting Artist

treadmill dreamtime running in place

January 4-17, 2016

Grisha Coleman's *treadmill dreamtime running in place*, is the second installment of *echo::system*. While at MANCC, the performance, the interactive treadmills, and the light and sound installation were expanded. Coleman met with FSU professors Dr. Lauren Weingarden (Art History) and Dr. Tarez Graban (English), and hosted a work-in-progress showing and discussion. The work premiered April 15 - 17, 2016 at San Francisco's Yerba Buena Center for the Arts.

Above: Coleman's *Treadmill Dreamtime, running in place* showing.



Beth Gill (NY)

Returning Choreographic Fellow

Catacomb

January 18-31, 2016

Beth Gill's *Catacomb* is a site-specific performance installation inspired by archetype, the imagination and the subconscious. Gill focused on architecture and movement creation, and worked with longtime sound designer, Jon Moniaci, to develop an original score. Gill invited a focus group—drawing from across FSU departments including Psychology, Neuroscience, Dance, Theater, Visual Arts and Communications—to view an excerpt of the project. *Catacomb* premiered at The Chocolate Factory in New York City, May 18 - 28, 2016.

Above: Beth Gill directs Stuart Singer and Heather Lang in *Catacomb*.



Ann Carlson (CA)

Living Legacy Artist

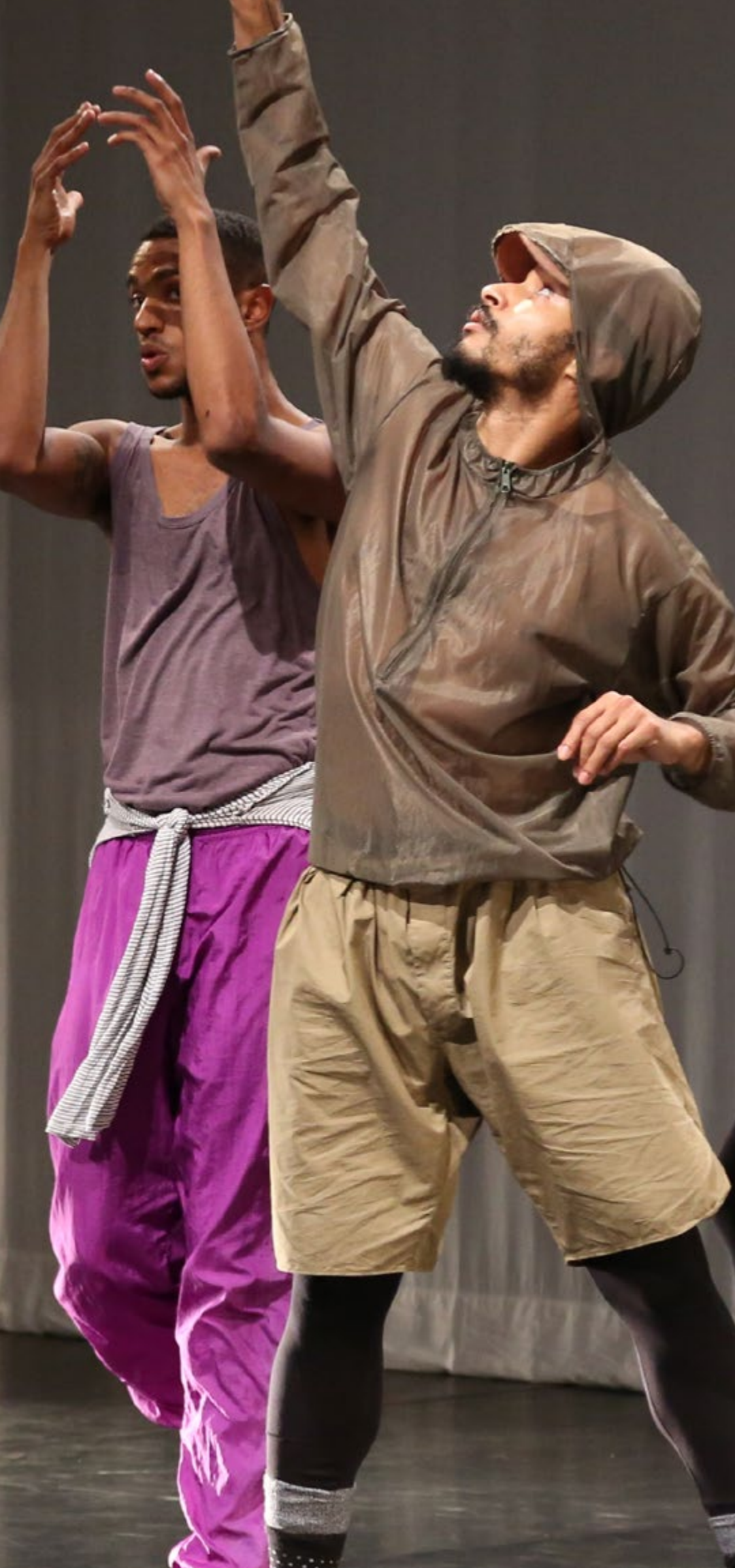
Dumbo Redacted

January 31-February 7, 2016

Living Legacy Artist Ann Carlson developed *Dumbo Redacted*, a solo work continuing her celebrated *Animal* series. Collaborating with dramaturg Melanie Joseph, Carlson experimented with costumes and props, formalized the movement language, and solidified the thematic contours of the work. Carlson hosted a School of Dance forum, worked with a FSU Graduate Dramaturgy class, and engaged with the College of Fine Art's Entrepreneur-in-Residence MK Haley.

This residency, which was funded by The Andrew W. Mellon Foundation, laid the groundwork for several future MANCC residencies.

Above: Melanie Joseph and Ann Carlson discuss *Dumbo Redacted* with FSU Dramaturgy Class.



Cynthia Oliver (IL)

Visiting Artist

Virago-Man Dem (working title)

January 13-15, 2016 (site visit)

May 22-June 4, 2016

In *Virago - Man Dem*, Oliver and her collaborators—comprised of an all male cast of Afro-Caribbean performers, along with John Jennings (visual artist) and Fred Moten (writer)—explore black masculinity in both movement and spoken language. Oliver held follow-up conversations with FSU scholars Dr. Doug Schrock (Sociology) and Dr. Patrick Mason (Economics/ Director of FSU's African-American Studies program), as well as with Public Intellectual/Artist Summer Hill Seven. These discussions were initiated in January, when Oliver conducted a preliminary site visit to introduce and familiarize herself with the Tallahassee community. Additionally, Oliver shared the work-in-progress, followed by a discussion with the audience near the end of the residency. *Virago-Man Dem* premieres at Gibney Dance in New York City in 2017.

This residency was made possible by The Andrew W. Mellon Foundation.

Jonathan Gonzalez, Niall Jones, and Duane Cyrus in Cynthia Oliver's *Virago-Man Dem* work-in-progress showing.



Emily Johnson (MN)

McKnight Foundation Partnership Artist

Then a Cunning Voice and a Night We Spend Gazing at Stars

February 21-March 6, 2016

Emily Johnson/Catalyst worked on the multi-year project, *Then a Cunning Voice and a Night We Spend Gazing at Stars*, exploring three layers of community engagement—visioning sessions, quilting and performance. The visioning sessions drew participants from FSU's American-Indian Student Association, Schools of Theatre and Dance, DREAM and the FAMU Dream Defenders Student Organization. The resulting intention statements were incorporated into quilt squares at a community sewing bee. Johnson invited four School of Dance students to serve as scribes and connected with students during a session with Dr. Hannah Schwadron's "Contemporary Perspectives on Dance" class.

This residency was supported, in part, by a partnership with McKnight Choreographer Fellowships, funded by The McKnight Foundation and administered by The Cowles Center for Dance & The Performing Arts.

Above: Emily Johnson rehearses with performers Aretha Aoki and Krista Langberg.



John Jasperse (NY)

Visiting Artist

Remains

March 27-April 10, 2016

John Jasperse's *Remains* is an evening-length work looking at alternative ways of considering legacy and what artists wish to leave behind through their work. At MANCC, Jasperse worked on movement vocabulary in the studio; a draft of the work was shared with students and the general public during a School of Dance forum; and hosted a panel discussion with FSU professors Jawole Willa Jo Zollar (Dance), Julietta Cheung (Art) and Dr. Denise Von Glahn (Historical Musicology) on the efficacy of art in the ethical and political domains. **The work premiered in July 2016 at American Dance Festival.**

Above: Claire Westby, Heather Lang and Marc Crousillat rehearse John Jasperse's *Remains*.



Keith Hennessy (CA)

with BLANK MAP COLLECTIVE

Visiting Artists

Blank Map

April 12 - 23, 2016

Blank Map manifested out of collaborations between West Coast-based artists keyon gaskin, Adele Roberson, Brontez Purnell, Tasha Ceyan, and Wizard Apprentice. At MANCC, the collective engaged in improvisatory movement experiments, created accompanying soundscapes and drum scores, had a dialogue with Dr. Alisha Gaines (FSU English) and held an informal showing. Members of the collective met with Carolyn Henne, Director of FSU's Facility for Arts Research, to design scenic elements. Keith Hennessy and Sampada Aranke supported the work as needed by the artists. ***Blank Map* premiered June 3, 2016 at Dance Mission Theater in San Francisco.**

Above: keyon gaskin and Tasha Ceyan in work-in-progress showing of *Blank Map*.



Artist & Writer Convening at MANCC to Further Dance and Writing Collaborations

In June 2016, the Maggie Allesee National Center for Choreography (MANCC) hosted its first Artist & Writer's Convening to explore how writers and scholars may engage with the creative process in dance at MANCC's residency site and beyond. The convening explored the possibilities and the complexity of pairing choreographers and writers in residence, a practice which MANCC has piloted beginning in 2015, and how artist/writer relationships could be developed in the field at large. Nine participants attended the convening, including Luciana Achugar (NY), Dr. Jen Atkins (FSU Dance History), Neil de la Flor (FL), Dr. Alisha Gaines (FSU English), Danielle Goldman (NY), Jennifer Krasinski (NY), Okwui Okpokwasili (NY), Cynthia Oliver (IL), Tara Willis (NY) and FSU Law Librarian Barbara Lawson. The convening allowed the group to examine and address the need for more astute analysis and context around choreographers' research and creative process.

MANCC Director Carla Peterson asked the group to consider a number of questions, including: What are the generative possibilities for writers and choreographers working together? Who is serving whom and how do we create a mutually reinforced practice of collaboration? As the group deliberated the possibilities between choreographers and writers, the discussion centered on the MANCC program - discussing the limits of artist-centric programs, brainstorming possibilities that could generate collaborations, and considering how MANCC artists might create longer-term relationships with writers.

During the two-day event, along with exploring artist and writer collaborations at MANCC, the group considered the field at large, discussing the difference between critical

reviews versus expository writing and the time and financial limitations that prevent writers from being more invested. Additionally, the convening generated scenarios and issues around copyright, ownership, connections with the current generation of artists, authorship, editing rights and compensation. The conversation turned to the current generation of makers as well, focusing on the impact of social media on artistic thought and the possibilities for writing to exist outside mainstream platforms. All attendees expressed a desire for there to be more resources to support the dialogue between collaborators, in order to generate a more nuanced understanding of contemporary work.

What are the generative possibilities for writers and choreographers working together?

Ultimately, by encouraging an open discussion on the relationship between writers and choreographers, MANCC hopes to identify the best, most efficient practices for embedding writers in artist residences. Through taking the first steps to investigate foundational principles in this collaborative venture, MANCC intends to raise the value of dance writing and general dance literacy.

The Artist & Writer's Convening was funded by The Andrew W. Mellon Foundation.

Above: MANCC Artist Okwui Okpokwasili speaks to Director Carla Peterson and fellow convening participants.

All MANCC Photos courtesy of Chris Cameron.

Spotlight on Giving

Our Newest Fund:

The Patricia Phillips Repertory Fund

The Patricia Phillips Repertory Fund was created in 2015 to honor the career of alum and Emeritus Professor Patty Phillips who retired from FSU after twenty-three years of service.

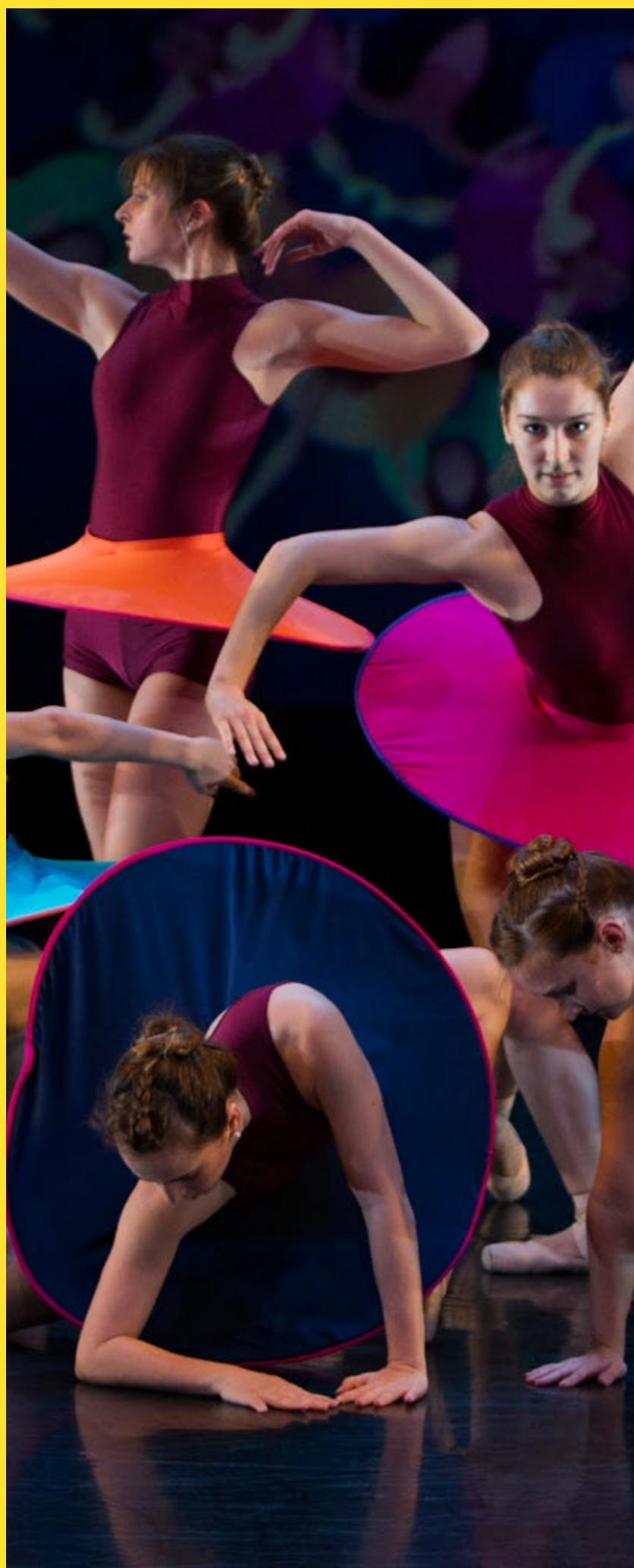
The Fund will be used to help finance the production of masterworks, new choreography, or any other aspect of mounting significant works to be performed by students for audiences on the FSU campus and the surrounding area.

“It is my hope that this will continue the tradition started by Nancy Smith Fichter when she began the “Dance Celebration” project that was consistently funded by the Florida State Division of Cultural Affairs for much the same purpose from the early 1970s until the late 1990s. It was that funding that allowed FSU Dance to maintain its reputation as a regional repertory center.”

– **Patty Phillips, Emeritus Professor**

The Patricia Phillips Repertory Fund was established by a generous gift from Friends of Dance and from the estate of Russell Chaney, a Tallahassee arts critic who passed away in 2015. Further gifts are needed to build the endowment, which will provide a secure and predictable source of funding for the School of Dance to provide incredible experiences for our students and bring masterworks and new repertory to FSU and the state of Florida.

Right: *[Collide]scope*, Choreographed by Annette Barcelona. Photo by Meagan Helman.





Make Your Gift Today!

Every gift to the School of Dance makes an impact on the experiences provided to our students and our FSU community. We encourage you to make FSU School of Dance a part of your annual philanthropy. Consider dedicating your gift in honor of or in memory of a favorite professor, commemorate a chair in the Nancy Smith Fichter Dance Theatre through our Full House Project, or designate your gift to a fund for which you feel particularly passionate.

- School of Dance General Fund (F05767)
- Dance Alumni Scholarship Fund (F05764)
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- Maggie Allesee National Center for Choreography (F05817)
- Sharon Maxwell Ferguson and Howell Ferguson Scholarship Fund (F05836)
- Nancy Smith Fichter Endowed Scholarship Fund (F05792)
- Patricia Phillips Repertory Fund (F08117)
- Aileen Booth Shaw Modern Dance Scholarship (F07630)

To make an online gift to the Patricia Phillips Repertory Fund (F08117), or any other area in the School of Dance, visit give.fsu.edu and search for the fund name under "Other Designations." A complete list of funds in the School of Dance can be found above. Or make your check payable to "FSU Foundation" with your preferred fund name and mail to:

Jessica Comas
Director of Development
College of Fine Arts, Florida State University
540 Call Street
PO Box 3061170
Tallahassee, FL 32306-1170



A Letter From Friends of Dance

As I reflect on my first year as President of Friends of Dance, I am truly grateful and thankful to all who have supported our organization. Through monies we received from our membership base and also from our annual fundraising activities, we have provided several academic scholarships, travel funds, and professional development opportunities to talented and deserving students of the program. Above all, our board has truly enjoyed fostering relationships with dance students, parents of dance students, dance faculty and our membership at large.

This past year we have said many “hellos” and “goodbyes” as a board. In the Fall, we welcomed the new School of Dance Chair, Joséphine Garibaldi. Joséphine is already instituting a passion, vision and dedication to the mission of the dance program and I look forward to you meeting her if you haven’t already.

On a more sentimental note, Friends of Dance said goodbye to our Faculty liaison, Joyce Fausone. Joyce entered retirement in July 2016 after serving on the FSU School of Dance Faculty for 13 years. Joyce deeply loved the School, our board, the University at large, the arts in Tallahassee, but most of all the students she worked with every day. She was an inspiration to all of us and served as a mentor for numerous dance students over the years. Joyce was responsible for establishing programs such as the Young Dancers Workshop, the Summer Dance Intensive and the Study Abroad program in Paris. Through these programs, Joyce is leaving a legacy behind her – one that will not be forgotten and one which will continue to impact

many students’ experience at FSU for years to come. We are grateful for her service, her guidance, her leadership and her love for the FSU School of Dance.

As we enter this new academic year and my last year as President, we are welcoming our new Faculty liaison, La Toya Davis-Craig. La Toya is an FSU alumni and is already bringing an energy to the position. We are very excited to work alongside her this year in our Friends of Dance fundraising programs and initiatives and look forward to you meeting her as well!

In closing, we hope to see you all at one of our performances or events in the 2016-2017 season. A couple of exciting upcoming events include a Friends of Dance Member Soiree on September 22nd, 2016, and our biannual Paint Around on March 4th, 2017. And, if you’re not a member of Friends of Dance, I would encourage you to consider becoming a “Friend” with us. It is truly a wonderful and rewarding organization to be a part of – one I promise you will love!

Sincerely and with gratitude,

Heather Mayo
FSU Friends of Dance President, 2015-2017

The Florida State University School of Dance would like to thank the following businesses for their continuous support by advertising in our annual Playbill:

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If you are interested in advertising in future playbills, please contact us at 850.644.2449

Additionally, we appreciate our trade advertisers:

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Fellows Society Adelaide Wilson Fellowship

Bridget Close

Caroline H. Newhouse Scholarship

Meagan Helman

Legacy Fellowship

Julie Opiel

Sono Osato Scholarship

Mary Roberts

Two incoming grads deserve special mention as they each have been awarded Graduate School Fellowships: Bridget Close was awarded the Fellows Society Adelaide Wilson, Florida State University's most generous and prestigious university-wide graduate fellowship, and Julie Opiel was awarded the Legacy Fellowship. Including Gabe Williams, (Legacy, MFA '17), and LaQuan Anderson (Leslie N. Wilson-Delores Auzenne Assistantship, MFA '17) School of Dance boasts four members of the University and Presidential Fellows Society.

Above: *Walking with Pearl*, Choreography by Jawole Zollar. Photo by Meagan Helman.

Florida State University's
Departments of Art,
Art Education and
School of Dance
present...



Paint Around

Gala & Auction

Saturday, March 4, 2017

**William Johnston Building
Florida State University**

The Paint Around Gala & Auction is a bi-annual event benefitting and highlighting Art, Art Education and Dance at FSU, capitalizing on our amazing arts resources for a night of unique entertainment.

Proceeds from this evening will support scholarships, research and travel for students in Art, Art Education, and Dance.

The purpose of this document is to inform alumni and friends of the activities of the School of Dance and to promote development of the College of Fine Arts at Florida State University. This document is available in alternative formats by contacting the School of Dance or the University ADA Director at 850.645.1458. For people who are hearing and speech impaired, contact the Florida Relay Service at 1.800.222.3448 (voice) or 1.888.447.5620 (TDD). Florida State University encourages applications for admission and employment from qualified persons regardless of gender, culture, race, religion, ethnic background, national origin, age, or disability.

dance.fsu.edu

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