

The Smith College Department of Dance presents

Fall Faculty Dance Concert



November 14, 15, 16, 2024

Theatre 14

Mendenhall Center for the Performing Arts



Indigenous Land Statement and Information

Smith College acknowledges and appreciates that the space we gather today is built within Nonotuck ancestral homelands. We recognize our present-day neighboring Indigenous nations: the Nipmuc and the Wampanoag to the East, the Mohegan, Pequot, and Narragansett to the South, the Mohican and Mohawk to the West, and the Abenaki to the North. We acknowledge and celebrate the presence of Indigenous people here among us today.

These words are not just the confessions of an institution which recognizes its complicity; this is an utterance that was initiated and fashioned by indigenous students in collaboration with faculty and administration. It invites us to move from being overwhelmed by the harms of the past to confronting the opportunities of the present.

– Matilda Cantwell
Smith College Director of Religious & Spiritual Life and
College Chaplain

To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the long-standing history that has brought you to reside on the land and to seek to understand your place within that history. Land acknowledgments do not exist in a past tense or historical context: colonialism is a current ongoing process, and we need to build mindfulness of our present participation. It is also worth noting that acknowledging the land is Indigenous protocol.



– From *Know the Land Territories Campaign*

Land acknowledgments become more meaningful when they are accompanied by education. Additional resources on the Native peoples of our region (today and in the past) and the history and continuing legacy of colonization may be found on the Five College Consortium's Native American and Indigenous Studies (NAIS) program's website.



poster photo by Derek Fowles

ARTISTIC DIRECTOR'S NOTE

In her book *Composing a Life*, Mary Catherine Bateson encourages us to think of living as an improvisatory art. She says that each of us are artists "...working with what comes to hand through accident or talent to compose and recompose a pattern in time that expresses who (we) are and what (we) believe in, making meaning even as we are studying and working and raising children, creating and recreating (ourselves)."

Improvisation is a theme that runs through the concert you are about to see, albeit in different forms. In some of the pieces, the movements are determined and structured ahead of time. People associate this way of working when they think of "set" choreography. But, nothing ever goes completely to plan, and the dancers must make sense of the unknown despite having a highly detailed plan. In other pieces, you will see movements that have been rehearsed in advance, but how and when they are executed is determined by moment-to-moment choices made by the dancers. In the tango piece the dancers are working within a known vernacular form, but improvising their partnered movements. In the first piece, the music and movements are created in the moment by the performers within a compositional framework.

Each of you is improvising every day in a life filled with uncertainty. The recent events of the world have made this more clear than ever. Thank you for this opportunity to be together and to share the work of these amazing performers.

We would also like to acknowledge that the Bill T. Jones work "Spent Days Out Yonder" is a Five College Dance Repertory project made possible through collaboration between the dance programs of the Five Colleges and Five College Inc. Jones, an internationally acclaimed dancer and choreographer, is the artistic director of the Bill T. Jones/Arnie Zane Company that began in 1982 and grew through an 11-year collaboration between Bill T. Jones and Arnie Zane. This work was been beautifully re-staged by Amherst professor and former company member, Jenna Riegel. By the end of this fall residency, this master work will have been performed at Smith, Mt. Holyoke and UMass with dancers from across the five campuses.

Chris Aiken

CENTERING

Choreography

Chris Aiken

Music

Jake Meginsky

Dancers

Chavi Bansal	Lindsay Kowal
Natasha Crutchfield	Julia Steinberg
Abbey Fluet	Grace Su
Nina Gibb	Sarah Young
Delia Haston	Taylor Zweil
Dimitri Kalaitzidis	

Lighting Design

Matthew E. Adelson

Costumes

Emily Justice Dunn

This dance is a scored improvisation which means that the movements and interactions between the dancers are unique to each performance, emerging from individual and collective choice making, while the overall structure of the piece is known and the compositional aspects have been refined and rehearsed. This piece reflects an ongoing collaboration with Jake Meginsky whose artistry, warmth and intelligence have had an immeasurable impact on what you see on stage. I would like to thank and acknowledge the dancers for their commitment to the process of ensemble improvisation and for each of their singular and essential contributions to what you are about to see.

TANGO INTERLUDE

Choreography

Laura Grandi

Music

Nada by Julio Sosa

sung by legendary Argentinian singers Mercedes Sosa, María Graña

Dancers

Laura Grandi, Marcelo Gutiérrez (Thurs/Fri), Marcelo Mesa (Sat)

CHROMASCOPE

Choreography

Ellie Goudie-Averill
in collaboration with the dancers

Music

The Grandbrothers (Ezra Sarp & Lukas Vogel):
North/South
Ezra Was Right

Dancers

Beatrix Airhart	Eden Menipaz
Vivian Anderson	Kate Michel
Elizabeth Ferrell	Olivia Morningstar
Ada Fiala	Daisy Ober
Chelsea Fowler	Avital Reshit
Ellery Gleason-Kaiser	Julia Steinberg
Lindsay Kowal	Quinn Suomala
Papatya Krody	Ayano Tamura
Jocelyn McCarrier	Lizzy Tucker

Lighting Design

Matthew E. Adelson

Costume Design

Emily Justice Dunn

Video/Media

Tori Lawrence

In this dance, we explore the momentum and drive embedded within classical ballet steps, moving through and beyond shape into a wash of color and current. The accompanying film was created with hand painted 16mm analog film stock. Thanks to Tori Lawrence for working with me on these projections and for your brilliant advice, and to Marie Haas for being part of the painting process. Boundless thanks to the dancers for their artistry, team work, willingness to take risks and to find freedom within the structure of this form we love so much.

intermission

SPENT DAYS OUT YONDER (2000)

Choreography

Bill T. Jones

Restaged by: Jenna Riegel
Rehearsal Director: sha harrell

Music

Wolfgang Amadeus Mozart, *String Quartet No. 23 in F Major, K. 590, Andante (1790)* recorded by the Brandis-Quartett, Berlin, 1988

Dancers

Addie Bowen	Hannah Littman
Caitlin Canty	Elsa Lyons
Nyla Clark	Meghan MacBeath
Niki Farahani	Colin Niska
Nina Gibb	Cailey Scholts
Kyla Johnson	

Costumes

Original Costume Design: Liz Prince
Costume recreation: Jenna Riegel, Nicola Gardiner, and Emily Hoem

Lighting

Original Lighting Design by Robert Wierzel
Lighting recreation: Matthew E. Adelson

Spent Days Out Yonder is a ten-minute excerpt from a larger work titled *You Walk?* (2000). The material for the excerpt was extracted from an earlier work titled *Green and Blue* (1997), which was a commission by the Lyon Opera Ballet and set to the music of Mozart. The movement material for *Green and Blue*, and later *Spent Days Out Yonder*, came from an improvisation that Bill T. Jones danced to the music of Mozart. This material was learned verbatim by Associate Artistic Director Janet Wong, who taught the material to the dancers. In 2000, Mr. Jones was commissioned by the city of Bologna to celebrate the city as the cultural capital of Europe; the theme for the celebration was the influence of Latin Culture on the New World.

For this celebration, Mr. Jones created *You Walk*. For this work, he used the material from the *Andante* section of *Green and Blue* for an excerpt that was re-titled *Spent Days Out Yonder*. In the re-imagined excerpt, Mr. Jones added an improvisational element to the work, in which dancers enter, exit, and insert short phrases of their own improvised material. *Spent Days Out Yonder* was remounted in 2011 and premiered at American Dance Festival.

WAVES

Choreography

Shakia "The Key" Barron

Rehearsal Assistant: Niki Farahani

Music

All The Brakes (Kia the Key Remix) by Jake Meginsky
with samples from James Brown - *Funky Drummer*,
Jimi Hendrix - *Little Miss Sunshine*,
Bob James - *Take me to the Mardi Gras*, and
Fat Joe - *Lean Back*
FIRE (instrumental) Produced by Just Blaze
Drumspeak (Kia the Key House Mix) by Jake Meginsky

Dancers

Neila Casseus	Colin Niska
Nyla Clark	Olivia Olson
Kylie Gregory	Josefina Ortiz
Elsa Hjalmarsson Lyons	Naia Owens
Kyla Johnson	Cailey Scholts
Philippa Kargbo	Tristan Thompson

Lighting Design

Matthew E. Adelson

Costume Design

Emily Justice Dunn

ABOUT THE ARTISTS

Chris Aiken is an internationally recognized performer and teacher of dance improvisation and contact improvisation. His approach has been guided by the effort to link one's poetic sensibilities with the capacity to engage ecologically through perceptual tuning, resonant action, and the development of one's poetic imagination and capacities for design. Chris has performed and collaborated with many renowned dance artists most notably Angie Hauser with whom he has collaborated with for over two decades choreographing, directing and performing internationally. Aiken has also had significant collaborations with renowned dance artists such as Kirstie Simson, Nancy Stark Smith, Peter

Bingham, Andrew Harwood, Ray Chung, Patrick Scully, Olivier Besson, and Steve Paxton, as well as musician Mike Vargas, Peter Jones, Andre Gribou and Jake Meginsky. He is a Professor and Chair of the Department of Dance at Smith College.

Shakia “The Key” Barron is an accomplished choreographer, performer, and educator specializing in African Diasporic dance forms with a focus on Hip-Hop, House, and Funk styles. She currently holds the position of Class of 1929 Virginia Apgar Assistant Professor of Dance at Mount Holyoke College and serves as the Artistic Director of Kia the Key & Company. Barron is known for her passionate teaching and dedication to celebrating the roots and history of these dance forms, helping to make them more accessible within academic spaces. In 2024, Barron was awarded the prestigious Cowles Land Grant at the University of Minnesota, a program that brings renowned dance professionals to engage with the community through teaching, choreography, and lectures. She is also the recipient of the 2023 Excellence in Teaching Award from Bates Dance Festival and was honored as the 2019 Arthur Levitt Jr. '52 Artist-in-Residence at Williams College. She is currently preparing to showcase her evening-length work, “The Gathering,” in the summer of 2025, made possible by a Public Art for Spatial Justice Grant from the New England Foundation for the Arts.

Originally from the Midwest, **Ellie Goudie-Averill** is a dance artist and educator who works with dancers of all ages on technique and performance. Since graduating with her MFA in Dance Performance from the University of Iowa, she has served as a professor at Temple University, Bucknell University, the University of Kansas, Franklin & Marshall College, Keene State College, and Connecticut College. In the past, she has danced professionally for Susan Rethorst, Lucinda Childs, Bronwen MacArthur, Group Motion, and Sara Shelton Mann. Ellie is currently working on new projects with Beau Hancock and Barbie Diewald and is a regular collaborator and dancer with Tori Lawrence + Co. in dance films and site-specific works. She currently teaches ballet and contemporary at Smith and Mount Holyoke Colleges and at School for Contemporary Dance and Thought in Northampton, MA. Ellie’s dance reviews have appeared online at thINKingDANCE and Baryshnikov Arts Center.

Laura Grandi is an Argentine tango dancer, scholar, and teacher. Over the years, Laura has trained with the most recognized tango masters in Buenos Aires. She has been invited to teach workshops at the Buenos Aires International Tango Festival 10 times, was selected to study at “Espacio Nacional Tango Argentino” run by the Ministry of Culture of Argentina, has a diploma in Tango issued by the University of Buenos Aires, and studied choreography, composition and dance theater at the IUNA (Universitary Institute of Art).

Bill T. Jones is recipient of the 2014 Doris Duke Performing Artist Award; 2013 National Medal of Arts; 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed Fela!; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers

Foundation Callaway Award for his choreography for Spring Awakening; the 2010 Jacob's Pillow Dance Award; 2007 USA Eileen Harris Norton Fellowship; 2006 Lucille Lortel Award for Outstanding Choreography for The Seven; 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; 2005 Harlem Renaissance Award; 2003 Dorothy and Lillian Gish Prize; and a 1994 MacArthur "Genius" Award. In 2010, Jones was recognized as Officier de l'Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure." Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. Jones is Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting, and education.

Over the past 40 years the **Bill T. Jones/Arnie Zane Company** has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognized as one of the most innovative and powerful forces in the modern dance world. The company has performed its ever-enlarging repertoire worldwide in over 200 cities in 30 countries on every major continent. In 2011, the Bill T. Jones/Arnie Zane Company merged with Dance Theater Workshop to form New York Live Arts of which Bill T. Jones is the Artistic Director.

Composer/filmmaker **Jake Meginsky** is a New Music USA award winner and a former Massachusetts Cultural Council Fellow in both music and film. He has collaborated and performed with an extraordinary range of musicians including Milford Graves, Alvin Lucier, Joan La Barbara, Kim Gordon, Vic Rawlings, Greg Kelley, Bhub Rainey, Joe McPhee, Thurston Moore, William Parker, Daniel Carter, Paul Flaherty, John Truscinski, Arthur Brooks, and Bill Nace. He produced and directed the award winning music documentary "Milford Graves Full Mantis" which screened internationally and was featured in the Smithsonian Museum of African American Culture and History's inaugural film festival. His films are distributed by the Criterion Collection, and his solo recordings can be found in Open Mouth Records, NNA, and Poole Records. He frequently composes music for dancers and has longstanding collaborations with Gwen Welliver and Susan Sgorbati. This fall he made a new work with choreographer Kendra Porteir. Meginsky is the Musician in Dance at Smith College and Musician in Residence for Bates Dance Festival.

Jenna Riegel, originally from Fairfield, IA, is a dance artist and educator. Jenna holds an M.F.A. in Dance Performance from the University of Iowa and a B.A. in Theatre Arts from Maharishi International University. During her eleven-year performing career in NYC, Jenna toured and performed nationally and internationally as a company member of David Dorfman Dance, Alexandra Beller/ Dances, Bill Young/ Colleen Thomas & Company, and the Bill T. Jones/Arnie Zane Company. She also danced with Daara Dance (choreographer

Michel Kouakou), Carolyn Dorfman Dance Company, Shaneeka Harrell, Tania Isaac Dance, and johannes weiland. Jenna taught classes in contemporary technique in New York City at Gina Gibney Dance Center, New York Live Arts, Mark Morris Dance Center, and 100 Grand Dance. She has been on faculty in the dance departments of Barnard College, The Juilliard School, and Virginia Commonwealth University and at the American Dance Festival and Bates Dance Festival. In addition, she has taught master classes at The Joffrey Ballet School, Columbia College, NYU, The New School, The Ohio State University, SUNY Purchase, Bard College, Connecticut College, Hollins University, Dartmouth College, Williams College, Skidmore College, University of Maryland, University of California-Berkeley, the New Look Festival in St. Petersburg, Russia, and the Dance Isadora Festival in Krasnoyarsk, Siberia. Jenna is currently an Assistant Professor of Theater and Dance at Amherst College.

shaneeka (sha) harrell (SDOY Rehearsal Assistant): Born and raised in the heart of Miami, sha harrell is an accomplished dancer, choreographer, vocalist, and actor. Her work as a collaborator with Tony-award winning choreographer Bill T. Jones includes: a company member with the Bill T. Jones/Arnie Zane Dance Company (2001-2007); Assistant Choreographer on The Seven for New York Theater Workshop; original cast member of Fela! On Broadway (2009-2011); original cast member and dance captain of Mr. Jones' workshop for Super Fly the Musical and most recently, teaching incarcerated young adults of Rikers Island Correctional Facility. Other theater and dance performance credits include: cast member of Miami Theater Center's productions of The Love of Three Oranges and Inanna and the Huluppu Tree(2012-2013), dance company member of Jawole Willa Jo Zollar's Urban Bush Women (2001-2002) and guest artist appearances with Hattie Mae Williams' Tattooed Ballerinas, Letty Bassart's Thought Loom and Tania Isaac Dance Project. Additionally, harrell choreographs, directs, produces and performs in her own interdisciplinary work.

PRODUCTION

Artistic Director.....	Chris Aiken
Five College Dance Managing Director.....	Melinda Buckwalter
FCD Production Manager	Matthew E. Adelson
FCD Assistant Production Manager	Carlie Nieman
Stage Manager	Madison VanDeurzen
Concert Administrator	Martha Potyrala
Technical Director	Amy Putnam
Assistant Technical Director	Celadry June Humphries
FCD Technical Director.....	Hayden Gadd
Lighting, Sound Supervisor and Video Engineer.....	David Wiggall
Assistant Lighting and Sound Supervisor.....	Sena Yacteen
Costume Shop Director	Emily Dunn
Assistant Costume Shop Director.....	Tilly Adams

Theatre Production Manager Nikki Beck
Marketing & Communications Manager.....Shelley Latham
Box Office Manager.....Nancy Case
Production PhotographyPaul Bloomfield
FCD Production Office AssistantSophie Biderman
Assistant Stage ManagerChristy Ye
Light Board OperatorIsa Skare
Sound and Projections Operator.....Janet Spingarn
Stage Crew.....Kiera Chan, Sophia Rubin, Ella Wang
Costume Shop Assistants.....Lily Sickman Garner, Tyler Swartz,
Rex Tans, Rasa Walter
Technical Intern.....Zakeiya Yusuf
Electricians.....Jeremiah Hickman-Maynard, Via Sussman,
Zoey Zilber, Zakeiya Yusuf, Ari Walker, Beyla Ridky,
Lucy Cohen, Claire Shaw, Reed Shaw, Tamarin Camp,
Sarah Smith, Christy Ye
Scene Shop Assistants.....Kim Estrada, Amelia Henry,
Jeremiah Hickman-Maynard, Eddy Laughter, Max Lerin,
Stevie Ordway, Camil Piperni, Janet Spingarn,
Via Sussman, Alina Tschumakow, Zoey Zilber, Zakeiya Yusuf
Scene Shop Crew.....Elie Berman, Franny Brady, Sarah Feldman,
Lilliana Frantz, Isabel Kurzweil, Candace Russel,
Raina Shah, Lily Sickman-Garner, Shira Siegal, Ari Walker
Publicity Interns.....Madison de Santos, Aubree Wright
Publicity Video/Photo Assistants.....Catherine Low, Anna Siegel
Box Office Assistants.....Haley Budin, Amrita Chaturvedi,
Tianah Gooden, Elisabeth Haas, Rachel Knell,
Doreen Musahara, Ava Simmons, Olivia Teske,
Emma Vicinanza, Ria Vir, Catherine Xu, Doris Zhao
House Managers.....Elie Berman, Tess Ryujin, Tai Carson-Smith

Upcoming Dance Events

Thursday, December 5 – 12:15 PM – Scott Dance Studio
Dance at Noon: works by 2nd year MFA candidates

December 5 & 6 – 7:30 PM – Scott Dance Studio
Bare Bones Dance

Thursday, December 10 – 7:30 PM – Crew House Dance Studio
Fall Grad Dance Event

Seating is limited and reservations are required.
Tickets at smitharts.ludus.com.

SMITH COLLEGE DANCE FACULTY

Professors

Chris Aiken, M.F.A., *Department Chair*

Rodger Blum, M.F.A.

Angie Hauser, M.F.A. *Director of M.F.A. in Dance*

Associate Professors

Lester Tomé, Ph.D.

Musician in Dance

Jake Meginsky, M.F.A.

Professors Emerita

Yvonne Payne Daniel, Ph.D.

Susan Kay Waltner, M.S.

Lecturers

Ellie Goudie-Averill

Laura Grandi

Danny Guzman

Kate Martel

Angelica Polk

Teaching Fellows in Dance

Chavi Bansal

Caitlin Canty

Gabriella Charmichael

Niki Farahani

Dimitri Kalaitzidis

Yun Lee

Hannah Littman

Sarah Young

The Smith College Fall Faculty Dance Concert is made possible in part by the Sharonjean Moser Leeds Endowment, a generous fund created by Sharonjean (SC '67) and Richard Leeds for the Smith College Department of Dance.

FIVE COLLEGE DANCE

Smith College is part of Five College Dance, a creative and intellectual collaboration organized between the dance departments and programs at Amherst, Hampshire, Smith, Mount Holyoke Colleges and the University of Massachusetts at Amherst. FCD coordinates a shared undergraduate dance curriculum with diversely trained faculty and varied course offerings in technique, performance, composition, and theory, and faculty work together to amplify and create rich academic and artistic opportunities in dance. Founded in 1978, Five College Dance is a nationally recognized model for excellence in dance in higher education. <https://www.fivecolleges.edu/academics/dance>

