
2015 Women in Dance Leadership Conference

October 29 - November 1, 2015

Manship Theatre, Baton Rouge, Louisiana, USA

Conference Director - Sandra Shih Parks



Women in Dance Leadership Conference

Mission Statement

To investigate, explore, and reflect on women's leadership by representing innovative and multicultural dance work to celebrate, develop, and promote women's leadership in dance making, dance related fields, and other male-dominated professions.

Conference Overview

DATE	MORNING	AFTERNOON	EVENING
Thursday 10/29/2015		Registration/Check In Opening Talk - Karole Armitage	Reception Kim Jones/Yin Mei and guests Performance
Friday 10/30/2015	Speech - Susan Foster Speech - Ann Dils	Panel Discussions Master Classes Paper Presentations	Selected Choreographers' Concert
Saturday 10/31/2015	Speech - Dima Ghawi Speech - Meredith Warner Master Classes	Panel Discussions Master Classes Ambassadors of Women in Dance Showcase	ODC Dance Company Performance
Sunday 11/1/2015	Master Class	THODOS Dance Chicago Performance	

October 29th 2015

Location	12 - 4 PM	4:30 PM - 6 PM	6 PM - 7:30 PM	8 PM - 9:30 PM
Main Theatre				Kim Jones, Yin Mei and guests performance
Hartley/Vey Studio Theatre		Opening Talk by Karole Armitage		
Harley/Vey Workshop Theatre				
Josef Sternberg Conference Room				
Jones Walker Foyer	Registration Check In			Conference Reception

Program Information

4:30 PM - 6 PM

❖ Opening Talk by Karole Armitage, Honorary Guest Speaker

Female Leadership in the Global Community

Notes from the talk:

6 PM - 7:30 PM

❖ **Conference Reception:** Appetizers provided by Capital City Grill, Tsunami, and Trader Joes

8 PM

❖ **2015 Women in Dance Leadership Honoring Ceremony**

Honorees:

Molly Buchmann, Co-artistic director / Baton Rouge Ballet Theatre

Kris Cangelosi, Artistic director / Cangelosi Dance Project

Renee Chatelain, CEO and President / Arts Council of Greater Baton Rouge

Sharon Mathews, Co-artistic director / Baton Rouge Ballet Theatre

Kristin Sosnowsky, Executive Associate Dean / College of Music and Dramatic Arts,
Louisiana State University

Garland Wilson, Artistic Director / Of Moving Colors

Kim Jones, Yin Mei and Guests Concert

8 p.m. October 29th, 2015 Main Theatre, Manship Theatre

Licht

Created by: Charly Wenzel

Synopsis:

'Licht' is an experimental short dance film that speaks of a peaceful co-existence of all people, no matter their race, religious belief or sexual orientation. It symbolizes the importance of remaining hopeful and of continuing to strive towards a future that leaves no room for any kind of discrimination.

Tipping the Scale

Choreographed and Directed by: Anji Crain

Music: "Dies Irae" Composed by Karl Jenkins, performed by the West Kazakhstan Philharmonic Orchestra and "Grace" by Moby

Filmed by: Marshall Rose

Edited by: Patrick Kennedy

Costume by: Anji Crain and Dynasty Ogun

Performed by: Michael Kachanovsky, Jason Herbert, Miguel Quinones, Emma Krauss, Yumi Suzuki, Taeko Koji, Kyle Dupree, Lindsay Dwyer, Kashim Turpin, Krystina Burton, Chris Stewe, Sulijah Learmont, Lauren Henry, Loren Picciarelli, Frank Lombardi, Chris VanDenhende, Amanda Molnar, Michela Deidda, Hayet Lyte, Miles O'Gahara, Anthony Sugarman, Napoleon Gladney, Dina Smirnova, Carlos Neto, Oceane Hooks-Camilleri

Narcissus

Choreography by: Isadora Duncan (c. 1904), as passed down from the schools of Anna Duncan, Irma Duncan, and Maria-Theresa Duncan through a direct lineage of Isadora Duncan dancers, including Lori Belilove, to Meg Brooker, who staged the piece on this program.

Music: Waltz in C sharp minor, Op. 64, No. 2, by Frédéric Chopin

Costume designed by: Meg Brooker

Performed by: Meg Brooker

Imperial Gesture

Choreography by: Martha Graham

Re-imagined and Performed by: Kim Jones

Original music by: Lehman Engel

Music for reconstruction by: Pat Daugherty

Costume designed by: Karen Young after the original design by Martha Graham

Lighting designed by: Judith M. Daitsman

Dramaturg: Jeanmarie Higgins*

Premiere: November 10, 1935, The Guild Theater, New York City

The reconstruction of this work was supported, in part, by funds provided by the University of North Carolina at Charlotte.

Program Notes: In November 1935, New York City's Guild Theatre presented an evening of Martha Graham dances including the premiere of the solo, *Imperial Gesture*. With no filmed performance, this solo has been lost. In 2011, Martha Graham Dance Company Artistic Director Janet Eilber invited former company dancer/regisseur Kim Jones to reconstruct *Imperial Gesture*. Starting with thirty-two photographs obtained from the Barbara Morgan Foundation, Jones assembled a team of artists to research and realize the dance, featuring Principal dancer Blakeley White-McGuire originating the role that Graham herself danced in 1935 for the 2013 premiere at the Knight Theater, Charlotte, N.C, and Joyce Theater, NYC of that same year. Jones conducted personal interviews with dancers who worked directly with Graham in the 1940s and 50s; the team studied documentation of other 1930s Graham solos; and although mainstream critics of the time provided limited information, reviews from alternative newspapers, theatergoers' journals, and contemporary poems proved invaluable in the reanimation. The Graham Company is delighted to add this work into the repertory.

Nordic

Choreography by: Ming-Hwa Yeh

Music by: Cheng-Wen Yan and Mark van Tongeren

Costume designed by: Kieth Lin

Performed by: Ming-Hwa Yeh

Cover Re-cover

Choreography by: Yin Mei

Music by: Arvo Part

Costume design: Yin Mei

Performed by: Yin Mei

Notes from the concert:

October 30th 2015

Location	9 - 10:20 AM	10:30 - 11:50 AM	1 - 2:20 PM	2:30 - 3:50 PM	4 - 5:20 PM	8 PM
Main Theatre	Speech - Susan Foster	Speech - Ann Dils	Rehearsal	Rehearsal	Rehearsal	Selected Choreographers' Concert
Hartley/Vey Studio Theatre	Rehearsal	Rehearsal	Panel Discussion- Female Leadership in Dance and Funding	Panel Discussion - Female Leadership from multiple cultural perspectives	Panel Discussion - Female Leadership in Dance and Higher Education	
Harley/Vey Workshop Theatre	Master Class Galimberti	Master Class Sudeikis	Master Class Yin	Master Class Jones	Master Class ODC	
Josef Sternberg Conference Room			Paper Presentation	Paper Presentation		

Program Information

9 AM - 10:20 AM

❖ **Speech by Susan Leigh Foster**

"What is our One Demand?": The Ballerina, the Bull, and Feminist Leadership in our Moment

Notes from the speech:

9 AM - 10:20 AM

❖ **Class by Federica Galimberti**

Class Description - a choreographic workshop of hip hop contaminated contemporary dance

10:30 AM - 11:50 AM

❖ **Speech by Ann Dils**

Women's Leadership in Dance: Places of Stasis; Places to Grow - What is leadership in dance in contemporary life and what are its rewards? In this presentation, I profile the current place of women in dance in public life in the United States using markers such as national awards, grants, and salaries. I then present three women and their socially conscious dance organizations whose leadership provides different rewards, and whose work offers new leadership models for artists and arts workers.

placed (2015)

Choreographed and performed by: AGA Collaborative (Alison Bory, Amanda Hamp, Gretchen Alterowitz)

Dramaturgy: Jeanmarie Higgins

Music: Queen; Survivor (vocals: Gloria Gaynor)

Description: *placed* was developed from a set of interrelated themes: the pressures of accomplishment and achievement, the perpetual nature of preparation, and the experience of performing presence / presencing performance. Playing with cultural markers of competition (including the track suit and trophies), the piece presses against the power of expectation and the structures of participation. The composition asks us to physically and psychically navigate a system of defined roles, perplexing rules, and opportunities to negotiate what it means to win.

Notes from the speech:

❖ **Class by Kristin Sudeikis**

Class Description - Intermediate / Advanced Contemporary, Kristin's class is centered on the principle of moving from one's center, dropping into the body and communicating from a place of honesty.

1 PM - 2:20 PM

❖ **Panel Discussion - Female Leadership in Dance and Funding**

Panelists:

Lori Bertman, CEO and President of Irene W. and C.B. Pennington Foundation
Kelly Pepper, CEO and President of Louisiana Association of Nonprofit Organizations
Brenda Way, Co-artistic Director of ODC Dance

Moderator: Renee Chatelain, CEO and President of Arts Council of Greater Baton Rouge

Notes from the discussion:

❖ **Class by Yin Mei**

Class Description - Contemporary Dance that forges a dance style employing Chinese energy direction and spatial principles as a means of creating contemporary dance theater

1 PM - 2:20 PM

❖ **Paper Presentation**

- Invisible Identities and Intersectionality in Dance: Finding Voice in Higher Education by A'Keitha Carey

Abstract: In this article, I discuss the term intersectionality and how I am engaging with it from the perspective of curricular reform in dance. I share my experiences with academic racism and sexism through autoethnography that is prescriptive, descriptive, and reflexive in its approach. I will discuss my experiences in various institutions and the behaviors of faculty, administration and students. I will engage with personal narrative to illustrate the culture in which I am immersed—academe. It is my hope that sharing my personal experiences in a reflexive manner will encourage the reader to survey, investigate, and analyze the culture from an interpretive and investigative lens, surveying the multiple layers of consciousness and realities that exist. I argue that “Studying others invariably invites readers to compare and contrast themselves with others in the cultural texts they read and study, in turn discovering new dimensions in their own lives” (Chang 34). I am interested in exploring strategies that will encourage and support junior faculty of color find voice who may be experiencing racism and sexism. I am also investigating how to implement these strategies, exploring what are some helpful resources, and what are the methods for self-care and healing.

Notes from the presentation:

- Dancing on the 50-Yard Line: A feminist Perspective of Drill Team by Chell Perkins

Abstract: This paper explores drill team, the group of girls who dance in football half time shows, from a feminist perspective. Drill teams thrive across Texas due to the popularity of football and have created a pocket in the male sports arena for females to dance, but for the male gaze. The dancing girls present themselves in traditional Southern Belle fashion, seeming to perpetuate what Naomi Wolf labels the beauty myth in her nonfictional work *The Beauty Myth: How Images of Beauty Are Used against Women*. However, my experience as the director of a drill team in a Title 1 high school in rural Texas led me to believe that drill team also provides the opportunity for adolescent girls to become empowered, reclaim their bodies, and strive for success. As a self proclaimed feminist I wondered how this paradox was possible, an art form that is seemingly chauvinistic in presentation but that guides young girls in a feminist direction. This paper presents historical and experiential research scrutinized in relation to feminist theory on societies limited perspective of female bodies.

Notes from the presentation:

- DEVADASI: THE ENIGMATIC DANCING WOMAN OF INDIA: A repository of dancing life and identity by Priya Ramana

Abstract: This paper is an attempt to study the dancing life of devadasis of South India to whom is credited a well-defined living tradition of the performing arts. As the primordial dancing women, they served the divine, King and public at large through a repertoire which annexed religious content and identity. However, this dance became the first casualty of British colonialism and nationalistic furor, when it was re-populated to the new found Indian middle-

class. This paper, inquires in detail, content of devadasi performance through changing socio-cultural contexts, to interpret and analyze traditional dance numbers and understand their import and ways of approach by the devadasis. By pointing major interventions (from this repertoire) that have traveled to the modern proscenium performance of classical dance, the paper questions the need for and relevance of such change. Further, I contend that the study of dance history in India needs greater focus on cultural exposition of lives of these women for documentation of a rich repository. Though there exists theoretical work on the subject, this essay calls for renewed interest in a practical inquiry into devadasi dance at both the private and institutionalized levels by Indian performing art community to save a fading legacy.

Notes from the presentation:

2:30 PM - 3:50 PM

❖ Panel Discussion - Female Leadership from Multicultural Perspectives

Panelists:

Dima Ghawi, Fortune 20 Global Leader | Motivational and Keynote Speaker

Kristin Sudeikis, Artistic Director of Kristin Sudeikis Dance

Yin Mei, Director of Dance Program at Queens College

Moderator: Le'Brian Patrick, Assistant Professor of Sociology, Xavier University

Notes from the discussion:

2:30 PM - 3:50 PM

❖ **Class by Kim Jones**

Class Description - Fundamentals of Graham Technique: Kim Jones welcomes anyone who wants to explore the basic principles of Martha Graham technique. The class will focus on the fundamental principles of contraction and release, opposition, shift of weight and spirals within the body. The work is rooted in dramatic expression with a focus on the breath, which we will experience in class for movement transitions. End class with a 5-minutes Q &A

❖ **Paper Presentation**

- Moving Past Patriarchy: How Embracing Female Choreographers Can Transform the World of Ballet by Lauren Wingenroth

Abstract: This paper focuses on the systematic way that women are discouraged to choreograph for ballet, considering both historical influences and current practices in the ballet world. I posit that the authoritarian pedagogical methods used in ballet, the larger competition for women in ballet companies, the larger demand for women in canonical works, the favoritism towards boys and men in ballet, and the way we approach craft are factors that exclude women from creative positions in the ballet field. I argue that it is essential to rethink ballet in a way that is inclusive of women creators, and that the inclusion of these new choreographic perspectives will push the ballet world forward immensely.

Notes from the presentation:

- Touching Water by Lisa Craig

Abstract: *Touching Water* was inspired by Saint John Paul II's Theology of the Body, Contact Improvisation and Continuum Movement. It is a study of theology, movement, touch and water and how they are integral to our relationships with others. The research on touch is in its infancy. A deeper interest in this sense began developing in the 1970's/1980's, the same timeframe that Contact Improvisation (1972) and Theology of the Body (1979-1984) were introduced into the world. What did a post-modern dance technique and a series of lectures by the Pope have in common? *The importance of the connection between bodies.* Emilie Conrad's Continuum Movement can be used to further unite theology and dance. Through her immersion into the undulating movements of Haitian prayer, she discovered "God is not elsewhere, but is moving through our cells and in every part of us with its undulating message." She compares the "movement of God within us" to the "fluid nature of ourselves", an analogy also reflected in Theology of the Body. *Touching Water* applies the principles of Continuum Movement to Contact Improvisation; through movement and touch we create a physical dialogue between couples, enriching their bond. Weaving arts and sciences with

theology and relationships, we aim to connect the physical body to our deepest desire, our oneness with God - from a universal human level, to our intimate partners, to ourselves.

Notes from the presentation:

4 PM - 5:20 PM

❖ Panel Discussion - Female Leadership in Dance and Higher Education

Panelists:

Ann Dils, Chair, Department of Dance, University of North Carolina, Charlotte

Lisa Naugle, Chair, Department of Dance, University of California, Irvine

Susan Foster, Professor of Dance, University of Los Angeles

Moderator: Kim Jones, Assistant Professor of Dance, University of North Carolina, Charlotte

Notes from the discussion:

❖ Class by ODC, San Francisco

Women in Dance Selected Choreographers' Concert
8 p.m. October 30th, 2015 Main Theatre, Manship Theatre

Nature of Daylight (Young Artist Program Selection)

Choreography by: Jasmine Forest

Music: *On the Nature of Daylight* by Max Richter and *String Quartet No. 3 "Mishima": "Mishima/Closing"* by Philip Glass

Costume designed by: Jasmine Forest & Joan Long

Performed by: Tia Alexander, Isabella Beninate, Emily Cox, Kennedy Dorsey, Caleb Dowden, Leilani Ealey, Haleigh Giorlando-Wall, Alexis Hornsby, Celeste Jupiter, Taylor Landry, Cori Lewis, Emma Loetzerich, Sarah Meunier, Jaelyn Robinson, Adison Sampson, and Manon Scialfa

Dances of Revolution

Choreography by: "Revolutionary Etude" (c. 1921) and "Varshavianka" (c. 1924), choreographed by Isadora Duncan, as passed down from the schools of Anna Duncan, Irma Duncan, and Maria-Theresa Duncan through a direct lineage of Isadora Duncan dancers, including Lori Belilove, to Meg Brooker, who staged the pieces on this program.

Music: Etude, Op. 8, No. 12, Alexander Scriabin; "Varshavianka", Russian Workers' Song, Composer Unknown

Costume designed by: Meg Brooker

Performed by: Meg Brooker with Marsha Barsky, Michelle Parkins, Tarrisha Hicks, Rachel Miller, and Ginny Whaley

Physical Manifestations of Assent

Choreography by: Chris Johnson

Music: *...og lengra and Lokaðu Augunum* by Ólafur Arnalds

Performed by: Sarah Ellen Miller and Sarah Wolf

Gambaru

Choreography by: Shaun Boyle in collaboration with the dancers

Music: Taiko Drums: Music of Japan, Sakura, Yoshikazu Iwamoto

Costume designed by: Concept by Shaun Boyle, realized by the University of Utah Marriott Center for Dance Costume Shop

Performed by: Nick Blaylock, Daniel Do, Breeanne Saxton, Sarah Stott, and Chorong Yang

Body Calligraphy (Excerpt)

Choreography by: Jee Eun Ahn in collaboration with dancers

Music: *On a Windy Day* by Okkyung Lee, and *Legions (Aftermath)* by Zoe Keating. Edited by Jee Ahn

Lighting designed by: Projection designed by Jee Ahn

Costume designed by: Annie Howard Rupprecht

Performed by: Emily Iva Floyd, Elizabeth Homick, Traci Klein, and Emily Wolfe
understudy - AJ Guevara

10 Minute Intermission

MANIA

Choreography by: Alyssa Martin

Music: *Sunporch Cha Cha* by Simon and Garfunkel, *No Safe-House* by Alexandre Desplat, *Realistic Rhythm* by Lucky Dragons, *Danke Schoen* by Wayne Newton with Text by Ira Glass

Costume designed by: Alyssa Martin

Performed by: Mary-Dora Bloch-Hansen, Josh Doig and Samantha Grist

** This work is made possible by the support of The Canada Council for the Arts*

Consumed

Choreography by: Kate Skarpetowska

Music by: Meredith Monk; Richie Hawtin

Performed by: METdance Company - Mia Angelini, Kayla Collymore, Risa D' Souza,

Julie DeGregorio, Marlana Doyle, Kerry Jackson, Genene McGrath, Brittany Smith, Danielle Synder

CONVERGENZE

Choreography by: Federica Galimberti

Music by: Goldfrapp, Portishead, Chopin

Costume designed by: Mira Rubinstein

Performed by: E.sperimenti Dance Company - Filippo Braco, Andrea Ferrarini, Stefano Otoyó, and Daniele Toti

Notes from the concert:

October 31st 2015

Location	9 - 10:20 AM	10:30 - 11:50 AM	1 - 2:20 PM	2:30 - 3:50 PM	4 - 5:20 PM	8 PM
Main Theatre	ODC	Tech Rehearsal		ODC	Dress Rehearsal	ODC Performance
Hartley/Vey Studio Theatre	Speech - Dima Ghawi	Speech - Meredith Warner	Ambassadors of Women in Dance Rehearsal	Ambassadors of Women in Dance Rehearsal	Ambassadors of Women in Dance Showcase	
Harley/Vey Workshop Theatre	Master Class Thodos	Master Class Hall	Master Class Jones	Master Class Sudeikis	Master Class Hall	
Josef Sternberg Conference Room		Panel Discussion- Dance and Social Changes	Panel Discussion- Female Leadership in Dance and Business	Panel Discussion - Female Leadership in Dance and Medicine		

Program Information

9 AM - 10:20 AM

❖ **Speech by Dima Ghawi**

Through her personal narrative, Dima Ghawi, will share empowering messages related to self-leadership. She will discuss the importance of owning our stories, taking risks, and helping others in their journey as well. By doing so, we transform into influential leaders and drive changes in business and in our personal lives.

Notes from the speech:

9 AM - 10:20 AM

❖ **Class by Thodos Dance Chicago**

Class Description - A ballet class focused on exploring technique and alignment through movement. This class is geared toward contemporary and classical dancers as well as dance educators. All are welcome.

10:30 AM - 11:50 AM

❖ **Speech by Dr. Meredith Warner**

Female leadership and gender issues in medicine

Notes from the speech:

❖ **Panel Discussion - Dance and Social Changes**

Panelists:

Le'Brian Patrick, Assistant Professor of Sociology, Xavier University

Kristin Sudeikis, Artistic Dir. of Kristin Sudeikis Dance

Yin Mei, Director of Dance Program at Queens College

Moderator: Gwen Hamilton, Director of Programs, Baton Rouge Area Foundation

Notes from the discussion:

10:30 AM - 11:50 AM

❖ **Class by Amy Hall**

Class Description - Theatre jazz class focusing on characterization when approaching movement. Looking at dance from a storytelling perspective.

1 PM - 2:20 PM

❖ **Panel Discussion - Female Leadership in Dance and Business**

Panelists:

Renee Chatelain, CEO and President of Arts Council of Greater Baton Rouge

Amy Hall, Independent Choreographer

Melissa Thodos, Artistic Director of THODOS Dance Chicago

Moderator: Anna Schwab, MBA

Notes from the discussion:

❖ **Class by Kim Jones**

Class Description - Contemporary Dance -Kim Jones welcomes intermediate/ advanced level dancers who want to experience the foundation, style and dramatic expressiveness inspired by the Martha Graham technique. The class is in three section; starting on the floor; standing and traveling across the floor with a focus on connecting the Graham principals of contraction/ release, shift of weight, and spirals. End class with a 5-minutes Q &A

2:30 PM - 3:50 PM

❖ **Panel Discussion - Female Leadership in Dance and Medicine**

Panelists: Dr. Kehinde Ishangi, Assistant Professor, Tulane University

Dr. Kelli Sharp, Assistant Professor, University of California Irvine

Dr. Meredith Warner, Orthopedic surgeon

Moderator: Aliza Rudavsky, Doctorate of Physical Therapy

Notes from the discussion:

❖ **Class by Kristin Sudeikis**

Class Description - Intermediate/ Advanced Contemporary, Kristin's class is centered on the principle of moving from one's center, dropping into the body and communicating from a place of honesty.

4 PM - 5:20 PM

❖ **Class by Amy Hall**

Class Description - Contemporary modern style using music as inspiration. It will be movement based exploring the floor and gestures moving the body through space.

❖ **Ambassadors of Women in Dance Showcase** - Featuring work by local university students and faculty from Baton Rouge (Non adjudicated work and separate charge applies)

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Manship Theatre at Shaw Center for the Arts
Presents

ODC Dance Company

8 p.m. October 31st, 2015 Main Theatre, Manship Theatre

Two if by Sea

2013

Choreography: Kimi Okada

Music: Teiji Ito, Steve Reich

Lighting Design: Mark Hueske

Costumes: Liz Brent

Inspired by clandestine physical languages and codes, this rhythmic, physical duet spiced with tap, delightful partnering, and a wink of humor unveils the power of hidden signals. From the glimmer of an SOS signal to the click of Morse code, from a coach's tug of an ear to the lift of lover's eyebrow, we all have our codes.

“a delicious morsel of intricate give-and-take pair dancing”

- *San Francisco Bay Guardian*

Unintended Consequences

Choreography: Brenda Way

Music: Laurie Anderson

Scenic + Lighting Design: Alexander V. Nichols

Commissioned by Equal Justice Society

Unintended Consequences shines a critical light on the current state of political affairs and our inadvertent complicity in them. Never one to harangue, Way has taken this opportunity to compose a quiet, ironic and insightfully humorous piece set to music by renowned performance artist and musician Laurie Anderson.

“Offers a cutting critique of human relationships, and of how easily we become isolated.”

- *The New York Times*

Triangulating Euclid

2013

Choreography: Brenda Way, KT Nelson, Kate Weare

Music: Various + Shubert Lighting + Scenic Design: Matt Antaky

Costumes: Way + Lisa Claybaugh

Way and Nelson team up with acclaimed New York-based choreographer Kate Weare in this unprecedented collaboration designed to shake up their creative process and explore new artistic

territory. The inspiration for this work came from a rare original edition of Euclid's *Elements*, perhaps the most influential work in the history of mathematics. This highly physical, insightful, and emotive work moves from the formal elegance of geometry to its human implication: from triangles to threesome, from lines to connections, from the page to the heart.

"There's a point-to-point logic to the piece that seems as irresistible and inevitable as those ancient mathematical theorems. The new work... flows, twirls and regroups with utter confidence." - *San Francisco Chronicle*

Notes from the concert:

* The concert of ODC Dance Company is made possible by the support of Irene W. and C. B. Pennington Foundation and Manship Theatre

Manship Theatre at Shaw Center for the Arts
Presents



November 1, 2015

3:00 p.m.

Melissa Thodos, Founder and Artistic Director

Act I

A Light in the Dark

The Story of Helen Keller and Anne Sullivan

Premiered February 16, 2013

North Shore Center for the Performing Arts in Skokie, IL

Choreography: Ann Reinking and Melissa Thodos

Rehearsal Assistant: Gary Chryst

Music: An original score by Bruce Wolosoff

Lighting Design: Nathan Tomlinson

Costume Design: Nathan Rohrer

Helen Keller: Jessica Miller Tomlinson

Anne Sullivan: Abby Ellison

Jimmie Sullivan, Anne's Brother: Thomas Jacobson

James Keller, Helen's Brother: John Cartwright

Kate Adams Keller, Helen's Mother: Hattie Haggard

Arthur Henley Keller, Helen's Father: Alex Gordon

The Maid: Caitrin Bellavance

Students at the Perkins School for the Blind: Caitrin Bellavance, Tenley Dorrill,
Brennen Renteria, Briana Robinson, Luis Vazquez

INTERMISSION

Act II

Near Light (Premiered January 31, 2015, Stockbridge Theatre, Derry, New Hampshire)

Choreography: Melissa Thodos

Music: *Near Light* and *Only the Winds* by Ólafur Arnalds

Lighting Design: Nathan Tomlinson

Costume Design: Nathan Rohrer

Sound Design: Johnny Nevin

Dancers: John Cartwright, Tenley Dorrill, Abby Ellison, Alex Gordon, Thomas Jacobson,
Jessica Miller Tomlinson, Shelby Moran, Brennen Renteria, Briana Robinson, Luis Vazquez

PAUSE

MEMOIRS (Company premiere February 21, 2015, North Shore Center for the Performing Arts, Skokie, IL)

Choreography: Garfield Lemonius

Music: Max Richter, The String Tribute Players

Costume Design: On consignment from the Conservatory of Performing Arts, Point Park University, Pittsburgh, PA

Lighting Design: Nathan Tomlinson

Dancers: Caitrin Bellavance, John Cartwright, Tenley Dorrill, Abby Ellison, Alex Gordon, Hattie Haggard, Thomas Jacobson, Jessica Miller Tomlinson, Shelby Moran, Brennen Renteria, Briana Robinson,
Luis Vazquez

All You Need Is (Premiered July 18 at Thodos Dance Chicago's "New Dances 2015", Athenaeum Theatre, Chicago, IL)

Choreography: Taylor Mitchell

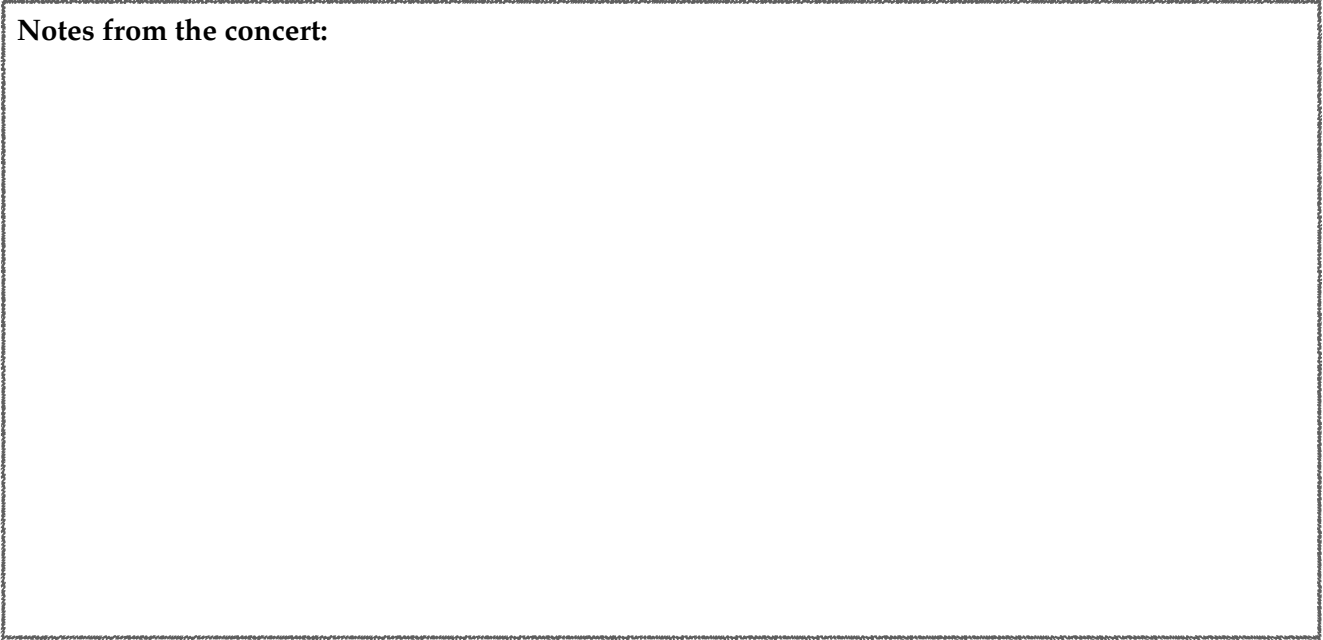
Music: "Charleston" by Enoch Light Orchestra, "Can Can" from Orpheus in the Underworld, "Le Parc de Plaisir" by Francois Parisi, "Si Tu Vois Ma Mere" by Sidney Bechet

Lighting Design: Nathan Tomlinson

Costume Design: Moriah Turner

Dancers: Caitrin Bellavance, John Cartwright, Tenley Dorrill, Abby Ellison, Hattie Haggard, Jessica Miller Tomlinson, Shelby Moran, Brennen Renteria

Notes from the concert:



* The concert of THODOS Dane Chicago is made possible by the support of Irene W. and C. B. Pennington Foundation and Manship Theatre

WHO IS WHO:

AGA Collaborative (Gretchen Alterowitz, Alison Bory, and Amanda Hamp) is a trio of performer-choreographers who collaborate across geographic distance. Committed to the values embedded in the practice of collaboration, we aim to present dances that offer multiple perspectives and layers of meaning that are beyond the reach of a single choreographer. To date, we have co-choreographed five dances, including one for students at Colby College. We have performed our work at a variety of venues including several colleges and universities in the U.S., The Dance Complex (Cambridge, MA), Spoke the Hub (Brooklyn), and Queens University Belfast.

Gretchen Alterowitz is Associate Professor of Dance at UNC Charlotte.

Alison Bory is Assistant Professor of Dance at Davidson College (NC).

Amanda Hamp is Assistant Professor of Dance at the University of New Mexico.

Jeanmarie Higgins is Assistant Professor of Dramaturgy in the Theatre Department at UNC Charlotte.



Jee Eun Ahn (MFA, Florida State University) is a Texas-NYC based choreographer, performer, and dance educator from Seoul, Korea. She began her formal dance training at Seoul Arts High School and Korea National Ballet School, and majored in Dance Education at Seoul National University. While in her native Korean, Jee as the co-artistic director of the Ainos Dance Company choreographed and danced at prestigious festivals both at home and abroad. Moving to the States, she was privileged to work and perform with many of recognized international choreographers and the Bay Area artists. As a co-director of the Ahn & Lessner Dance Collective, her choreography was presented at Wave Rising Series 2014, NewGrounds 2014, Sans Limited Dance 2014, Dumbo Dance Festival 2014, KoDaFe 2015, and East Harlem Presents 2015. She is currently teaching at Texas A&M International University.



Karole Armitage is the Artistic Director of the New York-based Armitage Gone! Dance Company founded in 2004. She was rigorously trained in classical ballet and began her professional career as a member of the Ballet du Grand Théâtre de Genève, Switzerland (1973-1975), a company devoted exclusively to the repertory of George Balanchine. In 1976, she was invited to join Merce Cunningham's company, where she remained for five years, (1975-1981) performing leading roles in Cunningham's landmark works. Through her unique and acute knowledge of the aesthetic values of Balanchine and Cunningham, Armitage has created her own "voice" in the dichotomy of classical and modern dance, and is seen by some critics as the true choreographic heir to the two masters of 20th century American dance. Armitage's work is at once both esoteric and the popular. Having choreographed two Broadway productions (*Passing Strange* and *Hair*, which garnered her a tony® nomination), videos for Madonna and Michael Jackson, several Merchant-Ivory films and Cirque du Soleil's 2012 tent show, *Amaluna*. In 2009, she was awarded

France's most prestigious award, *Commandeur dans l'ordre des Arts et des Lettres*. She is the 2012 recipient of the prestigious artist-in-residence grant at the Chinati Foundation, founded by artist Donald Judd in Marfa, Texas. Armitage is the recipient of a Guggenheim Fellowship and was awarded an Honorary Doctorate of the Arts from the University of Kansas in 2013.



Lori J. Bertman is President and CEO of the Baton Rouge based Irene W. and C.B. Pennington Foundation, Louisiana's largest private family foundation. In addition to leading the Pennington Foundation, Ms. Bertman is a noted national expert in the emerging field of disaster philanthropy where she has worked with nonprofit organizations, foundations, corporations, and individual donors in the areas of fund development and strategic philanthropy, including managing capital, annual and planned giving campaigns. Ms. Bertman has been honored with a National Leadership Award for Advocate of the Year by Share Our Strength for her work during Hurricane Katrina, as well as recognized in the Baton Rouge Business Report's Top 40 Under 40 in 2000. In 2011, Ms. Bertman was honored by City Year Louisiana as a "Visionary Leader".

Ms. Bertman holds a bachelor's degree from the University of Massachusetts at Amherst and a master's degree from Louisiana State University.



Shaun Boyle is a dance practitioner and educator with research interests in ballet, modern/contemporary dance, and choreographic practice. Her choreography has been showcased in the United States and Europe at venues such as the Joyce Soho Theater in New York, The Bonnie Bird Theatre and The Robin Howard Theatre in London, Officina Giovani in Italy, and Markgrafentheater in Germany. Shaun was also a recipient of The Field's Artist Residency grant in New York, the Djerassi Resident Artists Program in California, and the prestigious choreographic initiative DanceLines at the Royal Opera House in London. She has performed with companies including Cedar Lake Contemporary Ballet and BalletMet, as well as in projects such as the London 2012 Olympic Torch Relay performances in England. Currently Shaun is a faculty member in the Dance Department at the University of California, Irvine.



Meg Brooker is an Isadora Duncan dance artist and Assistant Professor at Middle Tennessee State University. Meg has danced Duncan works in venues including the Smithsonian Museum, the Museum of Fine Arts Houston, the Art Monastery (Italy), Erarta Museum of Contemporary Art (St. Petersburg), PROJEKT Fabrika (Moscow), the Tchaikovsky Museum (Votkinsk), and the ancient Greek ruins at Chersonesos (Crimea), among others. Meg is a steering committee member of the Isadora Duncan International Symposium and a former member of Lori Belilove & Company, Isadora Duncan Dance Foundation. As an educator, Meg teaches master classes and stages Duncan work at a range of institutions from studios to universities. Meg has presented scholarship on Isadora Duncan and Florence Fleming Noyes for Society of Dance History Scholars, Congress on Research in Dance, and National Dance Educators Organization, blogged about early twentieth century dance at "Tunics in Texas," and contributed to *Dance Studio Life* magazine.

Photo by Martin OConnor



A'Keitha Carey is originally from the Bahamas. She received her B.A. in Dance from Florida International University and an M.F.A. in Dance from Florida State University. She completed her Certificate in Women's Studies from Texas Woman's University where she is currently working to complete her PhD. A'Keitha created CaribFunk™ technique, a genre fusing Afro-Caribbean, ballet, modern, and fitness principles. Within this multifaceted exploration, she is investigating theories in the areas of: Dance Studies, Feminist Thought/Womanist Thought, Critical Pedagogy, Critical Race Theory, Ethnic Studies, and Cultural Studies. Her research attempts to establish the relationship between the technique and Caribbean popular culture; establishing how it can provide a sense of citizenship and identity acting as an embodied protest against the politics of domination; addressing why it is important to

students of color in academia; and reinforcing the marriage between Caribbean cultural performance and “the erotic as power.”



Renee Chatelain is a native of Baton Rouge and a graduate of Louisiana State University, holding both a B.A. Degree in History and a Juris Doctor. She is the President and CEO of the Arts Council of Greater Baton Rouge. Her career as a dancer includes performing with the Eglevsky Ballet in New York, Delta Festival Ballet of New Orleans, Tampa Ballet, and American Dance Machine in New York. Renee has been a guest teacher for Iceland Dance Theater in Reykjavik, Iceland, and at Cornell University in Ithaca, New York, at Hunter College in New York City, Southeastern Louisiana University, as well as several local dance companies in Baton Rouge. She serves on the Advisory Board of the American Mural Project, supporting internationally known visual artist Ellen Griesedieck, and was selected to participate in South Arts Dance Touring Initiative. She is a co-founder of Mid City Dance Project, Inc. Most recently, she served as

Executive Director at the Manship Theatre at Shaw Center for the Arts in Baton Rouge, LA. Prior to her position at Manship Theatre, she founded the dance programs for two independent schools in Baton Rouge while serving on staff at both schools as a history teacher and community service director.



Lisa Craig is a dancer, writer and self-proclaimed human biology nerd, Lisa currently resides in less than 500 square feet in Queens, NY. A graduate of Hofstra University, she studied under and performed works by Cathy McCann, Karla Wolfangle and Robin Becker. She has had the pleasure of performing with Dr. Glory Van Scott, Joan Miller's Dance Players, Alison Cook Beatty Dance and Artist Siona Benjamin. She has traveled to Germany and Australia with Saint Michael's Warriors Dance Company, and is currently a dancer/collaborator with Dance Into Light. Theology, movement, touch and water shape her view of the world and are the inspirations for her current research, *Touching Water*.



Anji Crain is a NY based choreographer/filmmaker, and the director of A+ Productions. She is also a Louisiana native and is happy to be sharing her work with the inaugural Women in Dance Conference. Since 2011, she has created over 25 dance films with professional dancers and students and has had the honor of working with artists from New York City Ballet, Alvin Ailey Dance Company, Broadway, Parsons Dance, Philadanco and more. Building upon her studies in Dance and Sociology at NYU, Anji uses movement to explore concepts at the intersection of art, technology and popular culture. Through her work as an artist, curator and producer she is continuing to bring conceptual works into mainstream culture and expand audience expectations of fine and commercial arts. As a dancer she performed and taught with the internationally acclaimed Decadancetheatre in such esteemed venues as Jacob's Pillow dance festival and the Southbank Center in London. She has also choreographed for such names as Macy's, Nike, Kit Kat, State Farm, Reebok, the BBC, Sony music artists and more.



Ann Dils, Professor and Chair of the Department of Dance at the University of North Carolina at Charlotte, is a dance historian with strong interests in movement analysis, feminist theory and research methods, and cultural studies. Dils has taught in the Department of Dance and the Women's and Gender Studies Program at the University of North Carolina Greensboro and at Teacher's College, Columbia University. She served as Director of WGS at UNCG from 2010-2013. Dils received the Dixie Durr Award for Outstanding Service to Dance Research from the Congress on Research in Dance (CORD) in 2010 and has been editor of Dance Research Journal and president of the Congress on Research in Dance. A former dancer and choreographer, Dils received a PhD from the Department of Performance Studies, New York University, and an MA in Dance from The Ohio State University.



Jasmine Forest began her training at the NORDC/NOBA Center for Dance at the age of nine and later studied at the New Orleans Center for the Creative Arts (NOCCA). She received her BFA with honors in jazz dance performance at the University of the Arts in Philadelphia, where she was also a member of Philadanco's training program and offered an apprenticeship with Urban Bush Women (NYC) in her senior year. She has performed with Dallas Black Dance Theater II, Axam Dance Theatre Experience, and Camille A. Brown & Dancers, where she also served as company manager and assisted Ms. Brown in setting works on the Alvin Ailey American Dance Theater, The Ailey School, The Juilliard School, among others. She serves as one of the local rehearsal directors for NORDC/NOBA Center for Dance Ensemble student projects with Complexions Contemporary Ballet, New Zealand's Black Grace, and more. She joined the NOBA faculty in 2013.



Susan Leigh Foster, choreographer and scholar, is Distinguished Professor in the Department of World Arts and Cultures/Dance at UCLA. Her research areas include dance history and theory, choreographic analysis, and corporeality. She is the author of *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (University of California Press, 1986), *Choreography and Narrative: Ballet's Staging of Story and Desire* (Indiana University Press, 1996), *Dances That Describe Themselves: The Improvised Choreography of Richard Bull* (Wesleyan University Press, 2002) and *Choreographing Empathy: Kinesthesia in Performance* (Routledge, 2011). She is also editor of three anthologies: *Choreographing History* (University of Indiana Press, 1995) and *Corporealities* (Routledge, 1996) and *Worlding Dance* (Palgrave, 2009).



Federica Galimberti - Experimentation, research and contamination are the keys to understand the choreographic work of Federica Galimberti, the backbone of the Botega project and now soul and coordinator of E.Sperimenti Dance Company, which she founded along with other very good dancers, together in a lot of performances in the last ten Years.

From 2005 to 2013 she has been working with Botega D.C. directed by Enzo Celli and produced by GDO as a dancer, assistant to the choreography, choreographer addition, and executive director. Director and professor for the CAP specialization course of the Botega.



Amy Hall Garner is emerging as one of America's unique and diverse creative talents. Mrs. Garner began her dance journey in Huntsville, Alabama. She is a graduate of The Juilliard School where she worked with choreographers Paul Taylor, David Parsons, and Lar Lubovitch. Mrs. Garner has had the privilege of working with several iconic figures of theater including Ann Reinking, Susan Stroman, Chita Rivera, Savion Glover and the late Gwen Verdon. Her theater and film credits include *Fosse*, *Contact*, *Thou Shalt Not*, *House of Flowers*, *Radio City Music Hall Christmas Spectacular (Rockette)*, *Chita Rivera: The Dancer's Life*, *The Little Mermaid*, and *The Producers: The Movie*. As an instructor, Mrs. Garner has taught and at Perry- Mansfield, American Ballet Theaters' summer intensive, Broadway Dance Center, LaGuardia High School of the Performing Arts (NYC), and Rosie O'Donnell's Marvel Arts Center (NYC). She is an adjunct instructor at New York University's New Studio on Broadway at Tisch School of the Arts.



Dima Ghawi is an inspiring leader and international speaker. Her story captivates audiences globally, causing them to walk away feeling empowered, inspired, and motivated to break the internal and external limitations that inhibit them from reaching their fullest potential. With over 17 years of corporate experience, Dima has gained invaluable multicultural leadership expertise with several global Fortune 100 companies, while working throughout the United States, Europe, the Middle-East, Africa and Asia. Dima's background positions her as an expert in fulfilling the talent development needs of the global workforce. She has taught and consulted on a wide range of areas, including Global Leadership, Strategy and Operations, and Supply Chain Management. Dima was recently recognized for her professional and philanthropic work, as she was awarded the Business Report's "2014 Forty Under 40 Award," and being featured in the *Baton Rouge Business Report*. Immigrating from her home country of Jordan in 1996, Dima received her MBA from the University of San Diego and an undergraduate degree in Economics from San Diego State University.



Gwendolyn P. Hamilton has led an extraordinary 41 year career spanning service in both the public and private sectors. Under the direction of Governor Murphy J. "Mike" Foster, Gwen served as the Executive Director of the Children's Cabinet in the Office of the Governor. Gwen was at the forefront of transforming policy changes across several departments providing services for children, youth and family. Her leadership at the Children's Cabinet elevated Gwen to the post of secretary of the Department of Social Services, where she managed a diversified portfolio of programs and initiatives and managed a 1.2 billion dollar budget. Upon the conclusion of her governmental post, Gwen transitioned to the private sector, assuming the role of Senior Director for the Baton Rouge Area Foundation (BRAAF). Gwen was instrumental in the revitalization of Old South Baton Rouge and other key initiatives of BRAAF. Gwen cherishes her current role as the Manager of Community Affairs for New Schools for Baton Rouge (NSBR). In addition, she was most recently selected and appointed as Interim CEO of the East Baton

Rouge Parish Redevelopment Authority.



Kehinde Ishangi holds a MFA in Dance from Florida State University and a BA in Dance Pedagogy from Brenau University. She is a Franklin Method® Educator, certified GYROTONIC®, GYROKINESIS® and STOTT PILATES™ Instructor. Ms. Ishangi has danced as a featured soloist with Ballethnic Dance Company, Cleo Parker Robinson Dance Ensemble, Compagnie James Carlès, and Compagnie Georges Momboye. 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 and athletes. She has served as Associate Professor of Dance Science at Florida State University, Movement Coach and Conditioning Specialist for Urban Bush Women and Germaine Acogny's Jant-Bi of Senegal, West Africa. She served for three years on the faculty of L'Académie Américaine de Danse de Paris in Paris, France and is presently on the faculty of Tulane University, New Orleans, LA where she teaches Ballet, Modern and Dance Science. Currently, Ms. Ishangi is a member of KM Dance Project and Narcisse/Movement Project in New Orleans.



Chris Johnson, artistic director of Chelonia Dance, has presented work around the world. Johnson was awarded First Place Choreography at the New Prague Dance Festival 2013. She won the Laureate and Grand Prix at the Seventh International Choreographic Competition in Moscow 2004. Her dance *Wreath of Memories* was performed at the United States Holocaust Memorial Museum in Washington, D.C. in 2002. She has presented work in Tanzania, France, and Belgium and at the Krannert Center for the Performing Arts - Urbana, The Ruth Page Center for the Arts - Chicago, and The Union Theater - Madison, throughout the Midwest and on the West Coast. She has presented work nationally and internationally for Harvest Chicago Contemporary Dance Festival, World Dance Alliance and National Dance Educators Association. Her work has been regularly selected for the gala concerts by the American College Dance Association. Johnson is a Professor of Dance at Beloit College.



Kim Jones is Assistant Professor of Dance at UNC Charlotte and a régisseur for the Martha Graham Resource Center. She danced with the Martha Graham Dance Company (2001-2006) and the Metropolitan Opera Ballet (1998-2003) and served as a principal dancer in the US National Tour of *The King and I* (2005). Internationally, Jones has presented her choreography at the Pietrasanta International Dance Festival (Pietrasanta, Italy), Teatro Astra and Teatro Alfa (Turin, Italy) and Drachengasse Theater (Vienna, Austria). Nationally, she has presented her work at Center Stage (Santa Barbara, CA), Baryshnikov Arts Center (NYC), Swing Space (NYC) and regionally for the North Carolina Dance Festival Tour and the North Carolina Dance Alliance. In 2011-2012, Jones created a new work, *Autumn Sunrise*, for North Carolina Dance Theater II (now Charlotte Ballet II). In 2012-2013, Jones reconstructed Martha Graham's *Imperial Gesture* (1935), supported by a UNC Charlotte Faculty Research Grant. Jones received a 2010-2011 National Endowment for the Arts (NEA) American Masterpieces grant to restage Martha Graham's *Primitive Mysteries* (1931) for UNC Charlotte.

Most recently, choreographer Paul Taylor has offered *Tracer* (1962), a collaboration with the artist Robert Rauschenberg (set and costumes), to be the subject of a scholarly reconstruction by Jones.



Alyssa Martin is a Toronto-based choreographer working under the umbrella name of her company, Rock Bottom Movement. Since founding RBM in 2012, Alyssa has created over twenty new pieces, including six full length works. She has presented work at Dance Matters, 60x60, SpringWorks, The Winchester Street Theatre, Dancemakers Centre for Creation, Shenkman Arts Centre, Hamilton Fringe among others. She independently produces many of RBM's evenings, short films & busking initiatives. She has been a guest choreographer and teacher at Ryerson University, and has been a guest artist with Quinte Ballet School of Canada, Young People's Theatre and Toronto District School Board. Alyssa has been featured as an emerging talent in *The Dance Current*, and is the recipient of the Kenny Pearl Award for her choreographic achievement. She is a graduate of Ryerson University's Theatre School with a BFA Honours in Dance. Visit www.rockbottommovement.com!



METDance - The Houston Metropolitan Dance Company, MET dance, is a contemporary jazz repertoire concert based company with 10 dancers that are contracted from September- September and are in-house trained. MET Dance's complete season includes five performances per year at the Wortham Center/Cullen Theater, Hobby Center, Spring Street Studios, Miller Outdoor Theatre and numerous Educational Outreach performances and Master Classes. The company tours nationally and performs in the local festivals and community events.



Lisa Naugle, Ph.D. is a Professor of Dance in the Dance Department of the School of the Arts at the University of California, Irvine. She is the recipient of the Cecil and Ida Green Honors Professor's Award, 2000. She holds a Ph.D and MFA in dance from New York University. Lisa was a member of the Nancy Hauser Dance Company and has performed with several dance companies in the United States and Canada. Her background as a dancer includes work with Hanya Holm, Alwin Nikolais, Merce Cunningham, and Eric Hawkins.



KT Nelson (Co-Artistic Director/ODC) joined ODC/Dance in 1976 and partners with Brenda Way directing the ODC/Dance Company. Nelson choreographed and directed the Company's first full-length family ballet in 1986, *The Velveteen Rabbit*, which has since been performed annually in the Bay Area as a holiday production. Nelson has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Bobby McFerrin, Geoff Hoyle, Shinichi Iova-Koga, Max Chen, Zap Mama, and Joan Jeanrenaud. In 2008 her work *RingRounRozi*, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse International Dance Festival. In 2009 Nelson was one of three artists selected for Austin Ballet's New American Talent

Competition. In 2012 she created new work for Western Michigan University as part of their Great Works Dance Project. In addition to her work as a choreographer, Nelson served on the Zellerbach Community Arts Panel from 2005 to 2011, ran the summer dance department for Center For Creative Youth at Wesleyan University 2003-2006, and founded the ODC Dance Jam (teen dance company) in 1997. Over the last 25 years KT has played a major role in defining and implementing ODC's on-going as well as project-based outreach programs. She has mentored with the Margaret Jenkins' Chime Project and continues to mentor emerging artists in the Bay Area and abroad.



Kimi Okada (ODC Associate Choreographer) is a founding member of ODC/Dance. Her work includes more than 26 choreographed works for ODC/Dance, as well as commissions and collaborations with Geoff Hoyle, Bill Irwin, Julie Taymor, and Robin Williams. She has choreographed productions for the American Conservatory Theater/San Francisco, Yale Repertory Theater, The New Victory Theater in New York, The Children's Theater Company in Minneapolis, Theatre for a New Audience in New York, Berkeley Repertory Theatre, The American Music Theater Festival, The Santa Fe Opera, Los Angeles Music Center Opera, Los Angeles Theatre Center, The Pickle Family Circus, and the San Francisco Mime Troupe. She was nominated for a Tony Award® for the Broadway production of *Largely New York*, which she co-choreographed with Bill Irwin. In 2010 she choreographed the ACT production of *Scapin*, and *The Composer is Dead* at Berkeley Repertory Theater. And in 2013,

choreographed the First Voice production of *Mu*, an evening length theater/dance/music piece which premiered at the SF Jewish Community Center. She received a 2014 Isadora Duncan Dance Award for Outstanding Choreography for *If Two by Sea*. Since 1996, Ms. Okada has served as Director of the ODC School, which she has brought to the forefront of international and national dance education for youth and adults. She has been honored with a California State Legislature Assembly Resolution for choreographic and community contributions. She directs the teen company, the ODC Dance Jam.



Chell Parkins has had a career as a dance educator, choreographer, performer and dance scholar spanning over 20 years. Her choreography has been featured in festivals throughout the United States, Spain and Northern Ireland. She has danced with various companies throughout the United States and alongside Jack Black in the film *Bernie*. Chell recently spent three years as the director of dance and drill team at Manor High School in Manor, Texas where she taught students to use dance as a vehicle to overcome trauma and build positive communities. Students used technology in the classroom on a daily basis while exploring cultural identity and social issues through dance. Chell holds a masters of fine arts degree from The University of Texas at Austin and a bachelors degree in arts and sciences from Washington University in St Louis. She is a full time lecturer in dance at Middle Tennessee State University.



Le'Brian Patrick, a native of Amite, LA is an Assistant Professor of Sociology (Criminology and Women's and Gender Studies) at Xavier University of Louisiana. Le'Brian began his dance training with the Baton Rouge Ballet after taking a ballet class at the age of 25 and thoroughly enjoying the challenge. He has since danced for Of Moving Colors, the Cangelosi Dance Project, and for the past few years he has danced as a company member for the Atlanta Dance Connection, a contemporary ballet company. While working as a university professor, he has judged dance competitions, taught dance for high schools, performed for the International Association of Blacks in Dance, the Black College Dance Exchange and a number of charities and events sharing the stage with numerous dance companies. His training includes, but is not limited to, ballet (various techniques), modern, contemporary, ballroom, and Latin styles of dance. He is very thankful for all of the amazing and inspirational teachers, dancers, choreographers, family, and everyone who has supported and nurtured his talents over the past years and he looks forward for the works he will be a part of in the future and is

thankful for the opportunity to share the knowledge he has gained over the years.



Kelly Pepper is a veteran of executive, grantmaking, fundraising and communications roles within the arts community and state government, Kelly Pepper serves as LANO's fourth President & CEO. Immediately prior to her current role, Pepper was the Director of Organization Services & Community Development for Louisiana's Division of the Arts, where she administered the state's competitive grant system in support of the work of arts organizations, community groups, individual artists and local government agencies in every parish. Pepper has directed fund development, marketing and public relations for arts organizations in Baton Rouge, New Orleans, New York, and Nashville, and served as Executive Director of the Center for The Arts in Murfreesboro, Tennessee.



Priya Raman is an Indian classical dancer and dance-writer. She is a post graduate (with gold medal) in dance from University of Hyderabad. Her thesis work questioned the status of 'Yakshagana', a dance theatre of South India in its route to classical recognition. Alongside a performing career of two decades, Priya has also been a dance educator across private and Government Indian schools. In 2007, Priya toured Illinois, as a cultural ambassador of Rotary GSE, presenting illustrated lectures on classical dance. She is co-founder and principal contributor of eZine- The Kalaparva and art portal featuring interviews, commentaries and performance reviews. She intends to pursue doctoral studies with research interests spanning historical study of dance practice and pedagogy. Currently based in Austin, Texas, one of Priya's recent conference presentation includes 'Ashtanayika: Woman Psychology in dance anchored through Role-Play' at the CWGS Conference at UT Austin.



Aliza Rudavsky is a modern dancer and physical therapist. She has trained in treating dance injuries at the Harkness Center for Dance Injuries. Ms. Rudavsky treated dancers and performing artists in schools and backstage at numerous musical theatre productions in Melbourne, Australia and is currently developing a dance clinic in New Orleans at the Tulane Institute of Sports Medicine. She is also currently working on her PhD, researching tendon development in adolescent ballet dancers. Ms. Rudavsky has published a resource paper at the International Association of Dance Medicine and Science and has published in the Journal of Physiotherapy. She is deeply committed to promoting health, wellness and education to dancers and health professionals.



Kelly Sharp, DPT is an Assistant Professor in the Department of Dance in the Claire Trevor School of the Arts, University of California at Irvine. Dr. Sharp's research embodies two pillars. The first pillar focuses on injury prevention and wellness for dancers. The second pillar focuses on the development of novel technologies to advance rehabilitation strategies for individuals with neurological disorders by incorporating tools such as motion capture systems and functional magnetic resonance with dance/movement therapy.



Kristin Sudeikis - A choreographer, dancer, teacher, and producer, is a highly involved and influential member of the New York metropolitan, national, and international dance communities. As both Artistic Director of Kristin Sudeikis Dance and as a commercial choreographer, Kristin creates work that is rooted in igniting social activism and connected to the world. Her commercial work ranges from screen to brand promotion. She was named The Dance Whisperer by Dance Teacher Magazine, January 2015, for her work in Contemporary Dance. Kristin has also produced, directed, and choreographed four original, sold out productions in NYC. Sudeikis had the honor of creating for the Peridance Contemporary Company, presenting the world premier work, "I Am You". With social activism as a constant influence, Kristin choreographed and produced "STAND", a benefit to promote awareness of the human trafficking epidemic. "STAND" was produced in conjunction with the GEMS

organization and the Half the Sky Movement, both of which provide services for female victims of oppression and sexual exploitation. Kristin Sudeikis Dance will be STANDING with GEMS again this Fall performing at Bric Media Arts on November 24, 2015.



Melissa Thodos has been described by critics as “a choreographer with a bright and lively imagination.” In 1992, Thodos founded Thodos Dance Chicago and has developed it into an established national and international touring company. The environment Melissa has created also serves as an incubator for its artists as choreographers and as teachers. Melissa has a long history of collaborating with a variety of artists. Teaming up with Tony Award winning choreographer Ann Reinking, she created two critically acclaimed story ballets “The White City: Chicago’s Columbian Exposition of 1893”, voted the best dance of 2011 by the *Chicago Sun-Times*, and “A Light in the Dark: the story of Helen Keller and Anne Sullivan,” named one of the top 10 dances of 2013 by the *Chicago Sun-Times*. Born in Evanston (IL), Melissa received early dance training at the Evanston School of Ballet. She continued her study of both classical

and contemporary technique at Skidmore College in Saratoga Springs, New York. Following graduation, she performed for eight years with the Chicago Repertory Dance Ensemble. Thodos and her company have been the recipient of the National Endowment for the Arts; Illinois Arts Council Fellowships; a Chicago Dance Achievement Award and an award from the State of Illinois for nurturing and training dancers and choreographers in Chicago. Thodos was featured in *Today’s Chicago Woman* as one of Chicago’s “100 Women in Chicago Making a Difference,” and was voted one of Chicago’s “top ten hidden talents” by the *Chicago Tribune*. She was one of nine finalists selected nationally for the “Women of Worth” award in New York City. Melissa has also served as a panelist for numerous grant adjudications including the City of Chicago Cultural Grants Program, the IL Arts Council Grants Panel, and the Rasmuson Foundation Individual Artist Awards in Alaska.



Brenda Way (Founder and Artistic Director/ODC) received her early training at The School of American Ballet and Ballet Arts in New York City. She is the Founder and Artistic Director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco’s Mission District. Way launched ODC and an inter-arts department at Oberlin College and Conservatory of Music in the late 60’s before relocating to the Bay Area in 1976. She has choreographed more than 80 pieces over the last 43 years. Among her commissions are *Unintended Consequences: A Meditation* (2008) Equal Justice Society; *Life is a House* (2008) San Francisco Girls Chorus; *On a Train Heading South* (2005) CSU Monterey Bay; *Remnants of Song* (2002) Stanford Lively Arts; *Scissors Paper Stone* (1994) Alvin Ailey American Dance Theater; *Western Women* (1993) Cal Performances, Rutgers University and Jacob’s Pillow; *Ghosts of an Old Ceremony* (1991) Walker Art Center and The Minnesota Orchestra; *Krazy Kat* (1990) San Francisco Ballet; *This Point in Time* (1987) Oakland Ballet; *Tamina* (1986) and San Francisco Performances; *Invisible Cities* (1985) Stanford Lively

Arts and the Robotics Research Laboratory. Her work *Investigating Grace* was named an NEA American Masterpiece in 2011. Way’s work was selected by the Brooklyn Academy of Music in 2010 to represent the US in a tour of Southeast Asia, sponsored by the State Department. She is a national spokesperson for dance, has been published widely, has received numerous awards including Isadora Duncan Dance Awards for both choreography and sustained achievement, and 40 years of support from the National Endowment for the Arts. She is a 2000 recipient of the John Simon Guggenheim Fellowship. In 2009, she was the first choreographer to be a Resident of the Arts at the American Academy in Rome, and in 2012, she received the Helen Crocker Russell Award for Community Leadership from the SF Foundation. Way holds a Ph.D. in aesthetics and is the mother of four children.



Dr. Meredith Warner is a board certified Orthopedic surgeon, fellowship trained in complex foot and ankle reconstruction, practicing in Baton Rouge, Louisiana. Dr. Warner started her private practice Warner Orthopedics and Wellness In April 2013 and is an expert in general orthopedic medicine, care of the injured worker, the treatment of complex foot and ankle injuries and the non-operative treatment of the spine. Prior to arriving in Baton Rouge, she served as a Major in the United States Air Force with two deployments; she served in Iraq and Afghanistan performing combat surgery. Dr. Warner also performed surgery on a disaster relief mission to Haiti in January 2010. Upon her arrival to Louisiana she entered into the executive MBA program at Louisiana State University and completed her degree in the winter of 2010. Dr. Warner is committed to offering her patients an accurate diagnosis and comprehensive treatment plan in order to get them back to the most functional and best life possible. Dr. Meredith Warner

graduated with honors from the Medical Scholars Program at the University of Delaware, and earned her medical degree from Thomas Jefferson University Medical School in Philadelphia, PA. She completed an internship in General Surgery and an Orthopedic surgery residency at Tulane University School of Medicine in New Orleans, LA, and her fellowship in foot and ankle reconstruction at University of Texas Medical Branch in Galveston, TX. She has trained extensively in spine intervention techniques.



Charly Wenzel is an award winning choreographer based in New York City. Her work has been presented in her native Germany and at Judson Church, Dixon Place, The Secret Theater, Bronx Academy of Arts and Dance, Bridge for Dance, Cunningham Studio Theater, Steps on Broadway, The Slipper Room, The Alvin Ailey Citigroup Theater and Connecticut College among other venues. Charly received an award for Best Dance Choreography for her work on the dance film “Global Tides”, which was screened at over twenty film festivals worldwide. Her film “Licht” won an award for “Harmony of Music and Movement”. Charly has choreographed for several recording artists and she is the choreographer of the music video “Over the Love”, which aired on BCNET Television Networks. She has worked as the Rehearsal Director and Associate Artistic Director for Naganuma Dance, she was the

Rehearsal Director of Shadowbox Theater and she is currently working as the Rehearsal Director of Bodystories: Teresa Fellion Dance.



Lauren Wingenroth is a native of the Outer Banks of North Carolina, Lauren is a recent graduate of Barnard College with degrees in Dance and English. She has performed works by Annie B Parson, Mark Dendy, Reggie Wilson and Karla Wolfangle, and currently dances with e r a dance collective and TREES and collaborates on new works of musical theater. Her writing can be found in *Dance Magazine*, *Pointe*, *DanceTabs* and *Broadway World*. She is currently an assistant editor at *Dance Magazine* and is passionate about building a more inclusive performing arts world.



Ming-Hwa Yeh was born and raised in Kaohsiung, Taiwan, and she received her BFA in Dance from Taipei National University of Arts. She studied with Igal Perry the director of Peridance Ensembles, and danced with Thomas Ortiz Dance Company, HORSE, Taiwan Chamber Ballet Taipei, and Kaohsiung City Ballet. She has won the Creative Dance Competition in Taiwan in 2009. In 2010, her work *Seize* was invited by La Biennale di Venezia, the 7th International Festival of Contemporary Dance. In 2013, she is an artist in residence AiR Bergen, Norway. In 2014, she presents a full-length work *Nordic* that is inspired by Norway. In 2015 she will be the guest choreographer in National University of Singapore.



Yin Mei is professor of dance in the Drama, Theatre and Dance Department and director of the dance program at Queens College, City University of New York. Yin Mei is a director, choreographer, performance artists known for category-defying works that fearlessly bridge geographic, technological, artistic, and cultural divides to create a unique brand of theatrical magic. She has collaborated with an astonishing array of important artists, from well-known visual artists such as MacArthur Award-winning Xu Bing and Cai Guo Jiang (China) and composers Robert Een (U.S.) and Tony Prabowo (Indonesia), to interactive computer artist/researcher Christopher Salter and performers as varied as Tibetan modern dancer Sang Jijia (former William Forsythe dancer), traditional Balinese masked dancer I Nyoman Catra, and downtown dance luminary Jeanine Durning. Yin Mei received a

Guggenheim Fellowship for Choreography in 2004 and has been named a Choreography Fellow from the New York Foundation for the Arts.

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About Women in Dance Leadership Conference

Ballet Russes, the first privately owned/directed dance company in the world, was led by Russian Sergei Diaghilev from 1909 – 1929. The first professional ballet company in the U.S. was established and developed by William Christensen in San Francisco, CA. Throughout the history and development of dance making, a disproportionate number of leaders/directors have been male, while women have been mostly responsible for what is happening on stage. From that point forward to 2015, there are 331 registered professional dance companies in the United States. (DanceUSA.org), less than half of these companies are directed by female. Out of those 331 companies, there are 82 major companies (yearly budget above 1 million). The percentage of female artistic leadership for these companies drops to 30%, and for the companies operating with \$500,000 to \$1 million a year, 43% of the artistic leaders are female. Even though women’s roles in dance making have been increasing tremendously, a majority of major dance companies in the U.S. still continue to only hire males as their leaders.

The Baton Rouge dance community holds a very unique place: every professional dance company is led by female directors. This includes the Baton Rouge Ballet Theater, Of Moving Colors Dance Company, and the Cangelosi Dance Project. Many other dance entities and performing arts organizations are also under women’s leadership; some of these include the Arts Council of the Greater Baton Rouge, Manship Theatre, Louisiana Alliance for Dance, and Louisiana State University Dance Program.

Inspired by the unique circumstances of having women in leadership in the dance community at Baton Rouge, Sandra Parks, director of the 2015 Women in Dance Leadership Conference, wishes that this conference will investigate, explore, and reflect on women’s leadership from the field of dance, business, higher education, medicine and more. Sandra also wishes that this conference will identify Baton Rouge as a viable location for national and international conferences in women’s leadership development, serve to promote women’s leadership development, and catalyze cultivation of an ongoing dialogue within all performing arts communities in the U.S.

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About the Director



Sandra Shih Parks holds her B.F.A. from New York University and M.F.A. from Smith College, MA. Originally from Taiwan, Sandra danced with Four Seasons Ballet and Wu-I Dance Company in Taipei; toured nationally and internationally with *the King And I*. She also danced with Bosoma Dance Company, Dance Collective, and Impulse Dance Company in Boston, MA. Sandra has presented work at venues including Carnegie Weill Recital Hall and Manhattan Center in NYC; Strand Theater, Boston University, and Dance Complex in Boston, MA; 14th Street Playhouse in Atlanta, GA; Schermerhorn Symphony Center in Nashville, TN; Manship Theatre, Baton Rouge, LA; Xinzhuang Cultural Performing Arts Center, Taipei. Sandra was a faculty member at Boston University, Bridgewater State College, Colleges of Fenway, Kennesaw State University, Regis College, Smith College, and National Taiwan

University of Arts. She is currently the Head of Dance Program and assistant professor at Louisiana State University.

**Thank you for being part of
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