Dear Friends of the Duke Dance Program,

This year, the seniors in Dance brought a very diverse sort of interdisciplinarity to their Distinction Projects in Dance. Anna Lipkin, a double major in Dance and Neuroscience, presented a very thorough and articulated study on the principles of physics as being integral to the aesthetics of ballet. Anna’s Thesis with Distinction titled, Paradoxical Control: How Romantic and Enlightenment Aesthetics are Created in Ballet Today, focused on the historical basis of the aesthetics seen in ballet today, and looked at ways in which a performer can use an understanding of physics to create those aesthetics, such as the illusions of weightlessness and reaching, and how exactly, through the lens of neuroscience, those aesthetic values and illusions are conveyed to an audience.

She explained, “The project is really the combination of all the different things I’ve been exposed to at Duke, and an example of how being a dance and neuroscience double major has allowed me to look at both areas of study in completely new ways.

“Tyler and Julie talk a good deal about
physics and the history of ballet in their technique classes, and, combined with my dance history and science courses, they’ve completely changed the way I think about and perform ballet.” Congratulations, Anna for contributing a brilliant research project!

For Rebecca Pham, a double major in Biology and Dance, her Distinction Project, *Movement Heals: Exploring the Intersection of Dance, Science, and Medicine in Childhood Obesity*, has been a way to connect her passion for dance with her plans to pursue a doctoral degree in physical therapy.

She worked for a year with Bull City Fit, a community-based wellness program that seeks to address weight-related health problems for children. Rebecca believes that her dance experiences at Duke have helped her to see how dance can powerfully transform lives, so she decided to explore how the arts can shape public education and public health with her Distinction project, which included an interactive component with the audience, student choreography and a music video about her work with kids at Bull City Fit.

“Working with the kids has been challenging, but rewarding,” Rebecca said.

Traditional exercise may make the kids work harder, but dancing has helped them emotionally and socially, in her opinion.

In a personal statement, Rebecca said, “The Duke Dance Program shaped me beyond my technical skills. My dance education at Duke has largely contributed to my sense of confidence, self-esteem, and self-efficacy. At Duke, I’ve been blessed to find a dance education that is therapeutic and empowering. Professors at Duke cultivate movers rather than cut-throat competitors. We learn how dance embodies a way of life and facilitates the understanding of movement. We learn that using our bodies and being comfortable with movement benefits us physically, mentally, emotionally, and spiritually. So thank you, Duke Dance for helping me feel comfortable in my own body and confident in my dance ability. Thank you for helping me go beyond technique—to think critically about movement, to understand dance through the lens of academia, to merge dance with other disciplines.

“Thank you for helping me challenge and question my values, beliefs, and personal goals. Thank you for instilling in me a passion to use dance as a tool to better communities and inspire social change. Because of this program, I have grown as an artist, choreographer, performer, and person.” In June, Rebecca headed over to Boston to attend a doctoral program in physical therapy at MGH Institute of Health Professions. Excellent, Rebecca. You make us all very proud of your work!
History major **Lexy Lattimore** looked at the history of a community, not only through photos and text, but through movement and storytelling as well.

Her Distinction project, *A People to Believe in: the History of the West End Performed*, was presented at the Lyon Park Community and Recreation Center, where she began volunteering with youth through the DukeEngage Durham program two years ago.

“I’m a history nerd,” Lexy said. When she saw the murals that depicted the history of the West End neighborhood at the community center, she became intrigued.

“The West End is a very proud community and many of the people there today attended the Lyon Park Elementary School.” The Lyon Park Community Center is the site of Lyon Park Elementary, a Rosenwald school that educated generations of African-Americans in Durham before it was closed.

“Most people remember [the neighborhood] fondly,” Lexy said. “The residents took care of one another.” Like many parts of Durham, the West End neighborhood has faced a lot of challenges, such as drugs and drug-related violence, but Lexy said the residents responded to those challenges, revitalizing Lyon Park in recent years, and *A People to Believe In* is all about their journey.

The performance interpreted history through dance, storytelling, and oral histories and featured children, teens and adults, as well as Duke students.

**Morgan Lea**, also double major in Dance and Neuroscience, chose to take her project outdoors to explore the theme of water in “Polluted Ideals.”

Initially constructed during her coursework for Dance for the Camera course, Morgan’s senior project took on the perception of water in American culture.

She found people relate to water differently inside from outside. Indoors, people drink bottled water and use excessive water for washing and sanitizing.

“The by-product of this is people tend to think it’s more okay to pollute water outside,” Morgan said. “Sacred spaces aren’t taken care of as well as they could be.” Morgan worked summers on Star Island, off the New Hampshire coast, where water was scarce and so preserved in cisterns, and residents of the island conserved, recycled and composted. She took inspiration from her observations in Star Island and choreographed a dance for camera project.

**Kelsey Allen**, a major in Dance and Public Policy and a minor in Psychology, decided to combine her interests in dance and photography in her senior project, *Photographing Dance*. Kelsey said: “I chose to photograph dancers because I think being able to freeze time and capture just one moment brings a new perspective to dance, which involves continuous movement. I also feel that much of dance photography today focuses on the technical skill of the dancer, so I have been working to show that dance and photography can work together so that one does not become inferior to the other.”

**Jayne Ratliff**, a senior in Religious Studies and minor in Dance, decided to use her distinction project to choreograph a dance show called *Herstories*, about the ways in which women are able to write different narratives about their time spent in sacred and religious spaces.

“This project started with a paper about various historical images of Fatima, the daughter of Prophet Muhammad in Islam, and has since grown into a more general exploration of what it means to fuse “herstories” with ongoing religious histories,” Jayne said.

At Duke, she trained in modern dance and choreographed this show featuring 17-18 dancers, using recorded video, live painting, and spoken word. She intended that this show demonstrate not only the complexity of writing narratives about our religious experiences, but also the importance of trying to do so honestly.
Progress with the proposed Master of Fine Arts in Live Arts and Embodied Practice

The Dance Program MFA proposal, Live Art & Embodied Practice, has been submitted to the Deans, and is being submitted to the Graduate School for consideration this Fall. Stay tuned!

FACULTY AWARDS & GRANTS

Keval Kaur Khalsa receives Bass Connections grant

Keval Kaur Khalsa, along with UNC-CH colleague Dr. Michele Berger, received a Bass Connections grant for their proposal Mindfulness & Human Development.

They will conduct research and analyze the effects of a regular yoga and meditation practice on middle school students in Orange County, NC during the academic year 2014-2015, with the possibility of extending into a multi-year project.

Keval has also received funding for Collaborative Teaching Through Research Across Institutions, an initiative offered by the Office of the Dean of Arts & Sciences. Working with colleague Bobby Gordon, Director of Special Programs at the Art & Global Health Center, Department of World Arts & Cultures/Dance at the University of California at Los Angeles, and Duke Wellness Center Program Coordinator Maralis Mercado, a joint Duke-UCLA course entitled Performing Sexual Health will be offered fall semester 2015.

Open to all undergraduates and graduate students, this course will compare the effectiveness of performance-based HIV/AIDS and STI interventions on high school students in the Triangle region of North Carolina and in the Los Angeles Unified School District in Los Angeles, CA.

STUDENT AWARDS

Clay Taliaferro Award: Stephanie Joe
Julia Wray Award: Rebecca Pham and Jayne Ratliff
Dance Writing Award: Anna Lipkin
Dance Project award: Huangbing Xu and Ellen Brown
**Dancing the African Diaspora**

The Dancing the African Diaspora Conference convened February 7-9 at Duke University, seeking to provide space for an interdisciplinary and international discussion that captured the variety of topics, approaches, and methods that constitute Black Dance Studies.

It was organized by the Collegium for African Diaspora Dance (CADD) which is a collaboration of dance scholars, dancers and teaching artists brought together by Thomas F. DeFrantz, Professor of African and African American Studies and Dance. CADD found a welcoming home at Duke, where two other members, Ava LaVonne Vinesett and Andrea E. Woods Valdés, explore African diaspora dance as a resource and method of aesthetic identity. Featuring 70 presenters from the U.S. and abroad, DeFrantz said, “the conference was a way to gather scholars, educators, practitioners and artists together to share ideas, research and movement in a way to understand both the historic connectivities and contemporary practice of black dance. It’s an opportunity to reflect upon and mobilize what we know about these dances and consider black performance in all of its idioms.”

Jawole Villa Jo Zollar, Artistic Director of Urban Bush Women, spent a two-week residency at Duke, culminating in their company performance of Hep Hep Sweet Sweet and Walking with ’Trane on the Saturday night of the conference.

**American College Dance Association Conference**

Keval Kaur Khalsa accompanied 10 Duke Dance Program students to the Southeast Regional American College Dance Festival Association’s (ACDFA) conference March 19-22, held at Georgia College in Milledgeville, GA (Little-known fact – Milledgeville was the first capital of Georgia!). The dancers participated in a plethora of classes and attended the adjudication sessions filled with student, faculty and guest artist choreography from the participating institutions.

Duke junior and Dance major Ellen Brown presented her work Unseen – For the Light failed to acknowledge the Shadow to which it was attached, and Keval taught two workshops, Kundalini Yoga for Dancers and Theater of the Oppressed.
November Dances 2013
The Dance Program hosted its fall concert, November Dances 2013, on November 22 and 23 at the Reynolds Industries Theater featuring choreographies by faculty and students. Andrea Woods Valdés choreographed a new work, Adinkra Wisdom, inspired by Akan symbols that represent Ghanaian values and thought. Tyler Walters choreographed a ballet, What Follows to Piano Quintet in G Minor (2nd movement) by Dimitri Shostakovich. Ava Lavonne Vinesett presented A Bridge Between Two Worlds reasoning how we connect to those who have come before us or to those who will follow us. Three dance students, Stephanie Joe, Jayne Ratliff and Ellen Brown presented their choreographies.

ChoreoLab 2014
The spring dance concert, ChoreoLab 2014 was presented on Friday and Saturday, March 28 and 29, at the Reynolds Industries Theater. Dance faculty Julie Janus Walters choreographed Circadian Rhythms - “reset your clock,” offering a contemporary balletic movement language that suggests ways in which we recalibrate our exquisitely designed internal biological clock through rhythm, pulse and motion. Barbara Dickinson paid homage to a former Duke Ethnomusicology graduate student, Jennifer Fitzgerald (1975-2007) with Liquid Prisoner / Remembrance, exquisitely choreographed to Fitzgerald’s music composition and Bach’s Air on G String. Thomas Defrantz directed a performance and technology based piece, i wish id never met you, devised by 3 undergraduate students. Ava Lavonne Vinesett presented Culebra II, a complete revision of her 2001 ensemble work, emphasizing both the power of the drums and the dancers’ ability to communicate with the divine. Student choreographies were presented by Maurice Dowell and Jennifer Margono, and Bonnie Delaune and Zsofia Solta.

The two annual Outreach shows at Reynolds have become popular attractions for the Durham Public Schools and local private schools. Consistently “sold-out” over the last two years, these performances are attended by elementary-high school students. For many students, this is their first experience of live dance performance, and they are incredibly enthusiastic. Emceed by Keval Kaur Khalsa, the school shows present excerpts of the above main stage programs in a lecture-demonstration format, educating students about the different styles of dance presented, backstage and the technical elements of performance, and dance as a communicative art form. This years’ ChoreoLab outreach school show was particularly poignant, as Oesa Vinesett (daughter of faculty member Ava LaVonne Vinesett) performed her swan song with the Duke African Repertory Ensemble. Oesa, who has been playing percussion for DARE for a number of years, graduated high school and will be attending Barnard College in Fall.
This summer, Rebecca Holmes, senior in Dance and Education, organized a National Dance Day celebration in her hometown Lancaster, Pennsylvania. The day involved open dance classes, speakers, food trucks, vendors and a whole lot of dancing. The entire event benefited a local arts non-profit organization which brings arts classes (including dance) to children at disadvantaged schools. The best part about organizing this event was seeing community come together around dance.

“It was great to see the community come together and have so many dancers and dance schools come up to me and say that they want to be involved in planning this next year” says Rebecca. A link to the published newspaper article is provided below:


Inspired by the theater techniques of Brazilian director and activist Augusto Boal and Keval Kaur Khalsa’s fall 2013 Performance & Social Change service learning course, a group of students created a new student group, Duke Theater of the Oppressed (DTO). DTO aims to create a space for dialogue and action around current social issues on campus and in the community through participatory theater techniques developed by Boal, who believed that through theater, we can “build our future, rather than just waiting for it.”

DTO performed for a Duke course and a Service Learning Program event, and created a participatory workshop with Duke and community partners. For Prof. Rebecca Bach’s Sexuality & Society course, the group performed A Happy Home/Una Casa Feliz, a script portraying a scene of domestic violence written by fall 2013 Performance & Social Change class members in collaboration with Durham Crisis Response Center staff and clients. April being Sexual Assault Awareness Month, DTO partnered with the Duke University Dance Program, the Duke Service Learning Program, the Durham Crisis Response Center and the Women’s Center at North Carolina Central University to offer a participatory theater workshop at Duke on April 19th.
Film Screening: LA SALSA CUBANA
September 25, 2013
240 John Hope Franklin Center
Co-sponsored by the NC Latin American Film Festival
Introduced by Andrea E. Woods Valdés

Growth through Dance: Students in Conversation
October 24, 2013
The Ark
Five Duke undergraduate dance students spent the past summer in China, introducing into the country a new concept: a summer dance camp. Ray Liu, Rebecca Pham, Maurice Dowell and Marisa Epstein discussed how the program came about, what they learned and about the IDEAS project former Duke student Luou Zhang began.

Moving Toward Sustainability: A Dance/Photography Collaboration
October 30, 2013
Bryan Center
A very special collaboration between students in Andrea Woods Valdés’ Dance Composition class (Dance 105S), and the students in Anto-nio Bogaert’s photography class. The students used the dancers as live canvases to write messages of sustainability, peace, hope, etc. In conjunction with the Duke Arts Festival.

Afro Cuban Folklore Dance Class with Marisol Blanco
November 7, 2013
The Ark

People Get Ready Master Class
November 13-14, 2013
The Ark
People Get Ready, a dance company that fuses dance and rock music, offered two masterclasses for dance students.

Capoeira Workshop
November 24, 2013
The Ark
Instructor Katya Wesolowski taught an introductory class in the movement, music and history of this dynamic Afro-Brazilian fight/dance/game.

Movement Philosophy, between Subjectivity & the Body talk by Philipa Rothfield
December 3, 2013
The Ark
This talk by Senior Lecturer in Philosophy at LaTrobe University, Melbourne, Australia, outlined and contrasted two ways of looking at dance through philosophy.
A “Happy” Home: Forum Theatre Performance
December 8, 2013
The Ark
Students in Keval Kaur Khalsa’s “Performance & Social Change” performed, with script inspired by work with the Durham Crisis Response Center.

How Theater Can Make the World a Safer and Sexier Place: Participatory Arts-based Activism for Sexual Health with Bobby Gordon
January 19, 2014
Hull Dance Studio
An embodied introduction to the UCLA Sex-Ed Squad approach to arts-activism for sexual health, and AMP NC, an arts-based sexual health education intervention.

Urban Bush Women Master Class
January 28 & 30, 2014
The Ark

Not Yet Begun to Fight, film by Sabrina Lee
February 20, 2014
Sabrina Lee, Duke alum, dancer and director screened her award-winning documentary, an intimate and unconventional look at the impact of war.

Kokanko Sata Doumbia and Assigué Dolo
April 10, 2014
Malian/Wasulu vocalist, percussionist, and kamele ngoni player Kokanko Sata Doumbia, and Dogon scholar, Assigué Dolo held a one-day residency in conjunction with Dance and Religion in Asia and Africa.

Forsythe Improvisation Technologies Workshop with Elizabeth Corbett
April 3, 2014
The Ark
Exploring some of William Forsythe’s choreographed phrase work, ideas and concepts, toward accessing the inner logic and unfolding mechanisms in the work.

Roundtable discussion with Elizabeth Corbett, Julie Janus Walters & Tyler Walters
April 3, 2014
The Ark

Alumna Master Class with Monica Hogan and Courtney Liu
April 9, 2014
The Ark

Sexual Assault Awareness Workshop
April 19, 2014
Brody Theater
Participatory theater workshop with DTO (Duke Theater of the Oppressed).

People Get Ready conducted a master class for students in the Ark Nov. 13 & 14, 2013.
The John Hope Franklin Humanities Institute at Duke University has received a $1.3 million dollar grant from the Andrew W. Mellon Foundation for a project entitled The Seminars in Historical, Global, and Emerging Humanities, which will run from 2014-2017. The Dance Program invited two scholars, Ronald Grimes and Brenda Dixon Gothschild, both of whom have accepted our invitation to present at the seminar to be held in collaboration with Cultural Anthropology and Literature Departments in Spring 2015. Along with campus-wide speaker series, public conversations and working groups, each of the 18 humanities and social sciences departments will receive funding to bring special guests to campus for conversation on the evolution of the humanities. Under this program, the Dance Program will host Simmons College professor, writer, senior-level yoga teacher and activist Becky Thompson and Johannes Birringer, chair and professor of Performance Technologies at Brunel University in Fall 2014.

October 1-4, 2014, the Dance Program will host dancer/dance professor Kate Trammell and Dr. Sharon Babcock, both of James Madison University in Virginia, for a residency and performance. Kate will perform Namely, Muscles, an evening-length solo by internationally known choreographer and 2013 Guggenheim Fellow, Claire Porter. This critically acclaimed comedic masterpiece portrays Dr. Nickie Nom, Forensic Orthopedic Autopsy Muscular Anatomical Surgical Specialist, for the county, as she gives a reading from her new book of poems, “Namely, Muscles.” Her 30 plus poems enact 68 major muscles of the body. Kate and Sharon have developed an approach which integrates the “hard science” of human anatomy with a dancer’s perspective, weaving multi-sensory, tactile, hands-on work into the more memorization-based approach of a traditional anatomy class. Prof. Trammell and Dr. Babcock will offer experiential anatomy classes as part of the residency, which is being co-hosted by Duke’s Department of Evolutionary Anthropology, Biology, and the Office of the Vice Provost for the Arts.


Barbara Dickinson’s current area of research and writing is age and the dance artist. She is looking at senior artists who are fully immersed in their careers as creators, performers and teachers and who constantly reinvestigate and reinterpret the potential of dance. She choreographed Liquid Prisoner / Remembrance, dedicated to Jennifer Fitzgerald (1975-2007), a former Duke student, for the fall concert ChoreoLab 2014.
John Hanks had another busy year as Staff Associate Musician for the Dance Program. In the summer of 2014, he returned to the Durham-based American Dance Festival for his 30th year and, in August, traveled with ADF to Henan, China, for 17 days, where he was a musician for the 2014 ADF/Henan International Masterclass. As a drummer and percussionist, he always has a busy performing calendar, which in 2014 included performances with tapper Michelle Dorrance, the North Carolina Youth Tap Ensemble, and the North Carolina Rhythm Tap Festival. John was recently featured in a Duke University produced video about his work at ADF: www.youtube.com/watch?v=OSDT1nty6oY

Keval Kaur Khalsa successfully interviewed with the Aquarian Trainer Academy to become a Lead Trainer for Level I Kundalini Yoga Teacher Trainings. Keval will offer a Level I 200-hour Kundalini Yoga Teacher Training in Durham beginning May 2015.

Purnima Shah served as the Chair, Selma Jeanne Cohen Award Committee for the Society for Dance History Scholars, 2013, and reviewer for the American Ethnologist and Theatre Journal 2013. She published an essay, “Performing Migrations: the Journeys of Indian Dance in America” in Attendance: the Dance Annual of India and screened her documentary, Dancing with the Goddess at the Society of Dance History Scholars Conference 2013, University of Science and Technology, Trondheim, Norway. She also led a discussion on the documentary at the Gujarat Vishwakosh, Ahmedabad, India, on June 26 and July 9, 2013. Purnima continues her research on Devotional Theatre in India and has accepted the position of Director of the Duke Dance Program beginning Fall 2014.

Ava Lavonne Vinesett choreographed two works this year, A Bridge Between Two Worlds and Culebra II. She was the Principal Investigator for the clinical trial, Integrating African Healing Practices Into Western Medicine. She continues to direct the African Repertory Ensemble, and co-directs the Baldwin Scholars Program. Recently, she has accepted the position of Director of Undergraduate Studies, Dance Program, beginning Fall 2014.


More than 3 years in the making, Grace May was presented at the Durham Art’s Council PSI theater and was made possible by a North Carolina Arts Council Artist’s Fellowship. The multi-genre Grace May is described as a musical spirit dance/folk performance and includes an original script written by Woods Valdés. In the summer of 2014, she directed Duke In Ghana, a summer study through Duke’s Global Education program based in Accra, Ghana in which, ten active students from Duke and North Carolina Central university participated in cultural tours, study and research projects for 6 weeks. In addition to teaching at Carolina Ballet summer program, Woods Valdés traveled to Chicago for the Roots and Routes: Afro-Latinidad in Motion conference hosted by Columbia College. Here
she moderated a panel discussion, performed solo dance and translated a paper presented by Dr. Joan Francisco Valdés Santos titled *Navigando paradigmas ancestrales: el arte y la presencia afro-latino/Navigating Ancestral Paradigms: Art and the Afro-Latino Presence*.

Earlier this year *Julie Janus Walters* performed Lady Capulet with the Carolina Ballet’s production of *Romeo and Juliet*. A Highlight of the season included performing at DPAC for the first time. As Assistant Director of the Ruth S. Shur Carolina Ballet Summer Intensive, Julie completed a national audition tour for the Summer Intensive adjudicating over 500 students. The program enrolled more than 165 talented students over the five-week intensive. Michael Vernon, Internationally-renowned Master Teacher and Chair of the Department of Ballet, Indiana University and Ashley Bouder, New York City Ballet Principal Dancer, joined her as Guest Faculty for the Intensive. Julie created a new choreographic work for the final Intensive performance entitled: *La Stravaganza* which premiered in Raleigh at the A.J. Fletcher Opera Theater, July 26, 2014. Julie choreographed her new work, *Circadian Rhythms* - “reset your clock” for ChoreoLab 2014.

Together with *Tyler Walters*, she launched a new Duke University Dance Program initiative, *Ballet forward: (re)thinking and (re)forming western classicism in dance*. In line with this new initiative, they presented a residency with Elizabeth Corbett, titled “Forsythe Improvisation Technologies Workshop Series.”

**ALUMNI NEWS**

*Alana Jackson* (Program II, T’13) initiated her project “Dance for Parkinson’s” in Durham. She received a personal thanks from President Richard Broadhead on April 24, 2014 as a result of an appreciation letter received by him from a member of the Parkinson’s community. The Dance for Parkinson’s Program offers dance classes designed for individuals living with Parkinson’s disease, a neurodegenerative movement disorder without a presently known cure. The program held at Duke is modeled after Dance for PD®, originally developed by the Mark Morris Dance Group and Brooklyn Parkinson Group which has global reach in 9 countries and touches lives around the world. Through partnerships with Duke Medical’s Center for Movement Disorders, local support groups, and support from Duke Dance Program, Dance for Parkinson’s in Durham currently serves 13-20 individuals each week from Durham, Chapel Hill, Hillsborough and surrounding communities. Improvisation and the inclusion of poetry and elements of mindfulness have also been key features of the program in Durham. Marking the Durham program’s seventh month, we recently held a class that was open to the community at American Dance Festival’s Samuel H. Scripps Studios and had over 40 participants join us, including health professionals and interested community members.

*Andrea E. Woods Valdéz* (right) rehearses for her show *The Amazing Adventures of Grace May B. Brown* with *Julia Price* on flute and one of her dancers. (Photo: Alec Himwich)
Save the Dates!

Flamenco Vivo Carlota Santana presents

The Passion of Flamenco: Up Close and Personal

FRIDAY, SATURDAY, SUNDAY   FEBRUARY 27-MARCH 1
Flamenco Vivo Carlota Santana presents a flamenco performance in a tablao (café) setting at Motorco Music Hall. Patrons have the choice of sitting at tables for $30 or risers for $20. Limited student tickets for $10. Food and beverages not included.

FRIDAY & SATURDAY  |  8 PM
SUNDAY  |  7 PM
MOTORCO MUSIC HALL
723 Rigsbee Ave, Durham, NC

This project is made possible by a Visiting Artist Grant from the Council for the Arts, Office of the Provost, Duke University, as well as the Duke Dance Program, Department of Romance Studies, North Carolina Artists Council, and the Durham Arts Council.

NRITYAGRAM DANCE ENSEMBLE
“Songs of Love & Longing”
Thursday, January 22  |  8 PM
Reynolds Industries Theater

Jan 20
Nrityagram Dance Ensemble will conduct a masterclass in Odissi dance. Open to Duke students — basic level training in Indian classical dance required. Date/time TBA.

Jan 21
Nrityagram Lecture/Demo
Nrityagram Dance Ensemble will give a lecture-demonstration and talk about social justice and activism in their work. 4:40-6:10pm in Hull Dance Studio. Free.

ChoreoLab 2015

Fri & Sat
March 27 & 28
8 PM
Reynolds Theater

RONALD K. BROWN / EVIDENCE DANCE COMPANY
“The Subtle One” with Jason Moran & the Bandwagon
Friday & Saturday  |  Feb 20 & 21  |  8 PM
Reynolds Industries Theater

Ronald K. Brown will conduct a masterclass for Duke Dance students. Date/Time TBA