



From *Walk in the Dark*,
choreography by Sara Yuen
Photo: Alec Himwich

DANCE PROGRAM

2016-2017



NEWSLETTER EDITOR: DR. PURNIMA SHAH

WELCOME STATEMENT FOR MICHAEL KLIËN

We are thrilled that Michael Klien has joined the Duke Dance Program faculty starting January 2017. He is an internationally acclaimed choreographer, curator of artistic installations, festivals and events across Europe. He has been invited for various commissions, including Ballet Frankfurt, Martha Graham Dance Company, ZKM Museum of Contemporary Art in Germany, and the Vienna Volksoper, and he has guest-taught at six MFA programs in European universities. His work draws on his overarching pedagogical and artistic philosophy which will contribute greatly to the diversity of the dance curriculum. This Spring he offered a new course titled, *Dancing States of Mind: the Self, Social, and Political Practice of*



Dance and will also offer two new courses for the 2017-18 year, *Thinking through the Body: Becoming an Ordinary Genius*, and *Choreography: Order / Disorder / Organization / Relations* (see section on new courses below for more details).

GRADUATES



We congratulate all our graduating majors and minors!!

Eufern Pan graduated with Distinction in the Dance Major, with her choreographic work titled, *(Break)Through Beauty*. Her work investigated the impact of societal constructions of ideal notions of beauty over the psyche and physicality of the body. For her, the four-year term at Duke was “an amazing adventure. She says, “I am now left with many happy memories. My journey with the Duke Dance Program was nothing short of eclectic – the program’s incredibly diverse offerings allowed me to experience dance in a multitude of ways and through this, the program enabled dance to blossom into a defining aspect of my college career. Along the way, dance has taught me how to move, how to think and process, how to react and how to act. Dance has indeed played a major role in defining and refining who I am today.”

Eufern adds, “From stretching on the Ark’s warm and comfortable floor space to jazz, handing my way across Hull Studio, each moment I learned and investigated with the Dance Program defined and redefined my distinction project.



Eufern Pan rehearsing for her senior distinction project. Photo by Alec Himwich

GRADUATES

Among the numerable highlights, or dance constellations, as I call them, are those experiences that pushed me to move beyond my comfort zone, such as, undertaking African and Flamenco repertoires, acquiring a deeper analytical understanding of myself and my body at the Summer Intensive training at the American Dance Festival, relishing Andrea's semester-long warmup routine in her modern technique class, engaging in long philosophical conversations with Purnima and creating personal works for November Dances concert, and finally, working on my Dance Distinction Project. These highlights all but point to a very unexpected yet very specialized path that I embarked on during my time at Duke. I lived and breathed dance for four years, and in turn dance has impacted me more than I can adequately describe. I am immensely grateful for all that the Duke Dance Program has done for me, and for now, I shall twiddle my toes and await a time when I will reinvent my galaxy of dance." Our students surely make us proud!!



Eufern Pan performing solo in her choreographed piece, *SPIRAL*, for November Dances 2015. Photo by Alec Himwich

Haylee Levin graduated in December 2016 majoring in International Comparative Studies with minor degrees in Dance and Linguistics. She was one of the most active performer-choreographers in the Program and took up student-leadership positions in the Dance Program throughout her term at Duke. She received the 2017 Julia Wray Memorial Dance award.

"Duke Dance Program was my home away from home during my time at Duke, and I couldn't be more thankful for all of the incredible opportunities that it provided for me.

"All of my professors in the Dance Program were instrumental to my growth over the past four years. They pushed me outside my comfort zone and inspired me to explore avenues of dance that I would have never considered to look at before. They pushed me to grow not only artistically, but also as a person and as an academic as well.



Haylee Levin (on right) choreographed and danced in *Unity sans Uniformity* for November Dances 2016. Photo by Alec Himwich

GRADUATES

One of the most memorable moments for me was having the opportunity to present my first choreographic work on stage during November Dances concert during my Sophomore year. The experience challenged me artistically and personally, but the entire Dance Program was to help me every step of the way and I fell in love with choreographing along the way. I know that all of the lessons I learned in my academic and studio dance courses at Duke will be help me throughout everything creative that I will hope to do. I plan to continue to perform and choreograph in D.C.”

Anna Katalina Bock graduated with a Minor in Dance and a major in Psychology. She has received Honors and Awards with Phi Beta Kappa Academic Honor Society, the Magna Cum Laude Academic Distinction, the Psi Chi International Honor Society in Psychology, the Dean’s List with Distinction 2016, and the Dean’s List 2013 – 2016. Anna brought her enthusiasm and determination for excellence in her work, both academic and creative and strived towards thinking outside the box. She asserts that “my unique blend of passions have allowed me to utilize both a scientific and artistic approach to generate fresh ideas and innovative results.”

Melissa Lee completed a Minor in Dance and a Major in Public Policy.

Nicolena Farias Eisner minored in dance and danced in *Along the Same Train of Thought* for *Choreo-Lab 2016* and in *Two Steps Forward* for *November Dances 2016*.



Anna Katalina Bock graduated with a minor in dance and danced in several mainstage concerts, including *The Ocean Under (above)* for *November Dances 2014*. Photo by Alec Himwich

Congratulations to our seniors!

Pictured here from the annual senior lunch are (front): Ellen Herd, Eufern Pan, Anna Katalina Bock, Melissa Lee, Haylee Levin, and Dance Program director, Purnima Shah. (Back row): John Hanks, Andrea Woods Valdés, Barbara Dickinson, Ava LaVonne Vinesett, Julie Walters, and Tyler Walters



STUDENT AWARDS IN DANCE

Haylee Levin (right) received the 2016-17 **Julia Wray Memorial Dance Award** for outstanding achievement in dance as an undergraduate student.



Cindy Li received the 2016-17 **Dance Writing Award**.

Photos by Alec Himwich

Sara Yuen received the 2016-17 **Clay Taliaferro Award** for artistic and technical growth as an undergraduate.



FACULTY AWARDS & GRANTS

For the fourth consecutive year, **Keval Kaur Khalsa** and Co-PI Dr. Michele Berger (Womens & Gender Studies, UNC-CH) received funding for 2017-18 from the Bass Connections initiative for their ongoing **Mindfulness in Human Development** research. Along with Dr. Berger, Project Manager Elizabeth Harden, Research Manager Kibby McMahon and a team of undergraduate and graduate students, Prof. Khalsa is analyzing the effects of the Y.O.G.A. for Youth curriculum on middle schools students' resilience, emotional regulation, mindful attention, physical health and academic achievement using a mixed-methods approach.

For the past three years, the yoga programming has been part of free after school programs at four public schools in Chapel Hill, NC. In 2017-18, the research team will be partnering with Phillips Middle School in Chapel Hill. The

yoga programming will be embedded in the school day with a 7th grade social studies class and an 8th grade science class.

Keval Kaur Khalsa was awarded a **Collaborative Teaching Through Research Across Institutions** grant from the Office of the Dean of Arts & Sciences for her course Performing Sexual Health, introduced Fall 2016 as a collaboration between the Duke University Dance Program and UCLA's Art & Global Health Center in the Department of World Arts & Cultures/Dance.

Under the direction of Regional Coordinator Keval Kaur Khalsa, Y.O.G.A. for Youth North Carolina was once again approved as a CAPS (Creative Artists in the Public Schools) Artist by the Durham Arts Council.

MAINSTAGE CONCERTS



November Dances 2016

The Dance Program's fall dance concert **November Dances** featured a restaging of Bill T. Jones' iconic work, *Power/Full*, together with showcasing new works by Duke faculty, students and alumni.

The Dance Program invited former Bill T. Jones/Arnie Zane Dance Company member Shayla-Vie Jenkins for a residency in order to restage *Power/Full* for the Modern Dance Repertory. Her residency was supported by a grant from the Franklin Humanities Institute's Humanities Futures Lab and the Mary Duke Biddle Foundation.

The concert also included a new ballet piece, *Two Steps Forward*, choreographed by Tyler Walters and student dancers Emma Crossman, Nicolena Farias-Eisner, Hunter Hutchinson, Julia Kemper, Haylee Levin, Noelle Li, McKenzie Middlebrooks, and SarahAnne Perel.

Dance instructor Natalie Marrone presented a piece by her dance company, The Dance Cure, called *Thresh (Part I) 2016*, danced by Rachel Mehaffey and Lucas Melfi.

Dance alum Sarah McCaffery, T'12, returned to dance a piece she choreographed, *ritual/she*.

Two dance students also choreographed pieces for November Dances 2016. Senior Haylee Levin choreographed *Unity sans Uniformity* for herself, Noelle Li, and SarahAnne Perel. Finally, *The Nature of...* was choreographed and danced by junior Ashlynn Miller.

ChoreoLab 2017

The Dance Program's spring concert, ChoreoLab 2017, was presented April 14-15 in Reynolds Industries Theater and featured, for the first time, a Bharatanatyam repertory of student dancers who danced a piece choreographed by guest artist in residence, Mythili Prakash.

Ms. Prakash created a lively and stunning work, *Kalinga Nartana*, incorporating the joyous dance of divine Krishna after he subdues the 10-hooded serpent, Kaliya (*The Bhagwad Purana* 10.16-17).

The ChoreoLab program was rounded out by six other pieces by Duke faculty, alumni, and students.

In *This Window Makes Me Feel* Professor Barbara Dickinson created a sensitive yet intense response to a richly interwoven score by Duke music professor, John Supko, a collaborative engagement with the composer that yielded a dance that captured the essence of the complex musical score and journey.

Dance Program alumni, Elisa Schreiber, graced the stage with her prowess in a commanding work entitled *The Performer and The Performance* choreographed by Kathryn Alter.

Assistant Professor Julie Janus Walters unveiled a new work, *Well-lit from the outside*, inspired by the notion of the interplay of personal exteriors and interiors.

During the intermission, Professor Thomas F. DeFrantz and students in the Performance and Technology course provided interactive "water" installations for the audience to interact with. Prof. DeFrantz then engaged the audience in an informal inquiry into the subject of "trust" followed by an improvised performance/response entitled *...i don't trust you anymore...*

Two student works were also presented: a visual and emotive work called *Walk in the Dark*, choreographed by Sara Yuen; and *Nasib*, choreographed and danced by McKenzie Middlebrooks, featuring an original score performed live by Roy Auh. The intense and moving work was inspired by the exhibit "Gehorsam" at the Holocaust Museum in Berlin, Germany.

Outreach Show

November Dances 2016 was excerpted for a successful daytime lecture-demonstration performance for area school students. The Dance Program provides these performances free of charge to local public and charter elementary, middle and high schools, and they fill up quickly once the invitation is sent out! Keval Kaur Khalsa emceed the November Dances school performance.



Kalinga Nartana, choreographed by Mythili Prakash, for ChoreoLab 2017. Photo by Alec Himwich

RESIDENCIES

SHAYLA-VIE JENKINS

Former company member of the Bill T. Jones/ Arnie Zane Dance Company, Shayla-Vie Jenkins visited the Dance Program Sept. 6-20 to re-stage Bill T. Jones' "Power/Full" for the Modern Repertory to perform at November Dances 2016. While at Duke, she gave an artist talk and held an open rehearsal of "Power/Full" as well as a masterclass. Dance for the Camera students produced a short video of the residency which can be viewed on YouTube, "[From Body to Body: Duke students learn from a dance legend.](#)"



Shayla-Vie Jenkins addresses the Duke community about her work with Bill T. Jones/Arnie Zane Dance Company, Sept 16.

TRISHA BROWN DANCE COMPANY

The Trisha Brown Dance Company performed *In Plain Site* at the Sarah P. Duke Gardens and at the Nasher Museum of Art. October 28-30. As part of the residency, a one-day symposium "Accumulations: Exploring the Legacies of Trisha Brown" offered rare insight into the creative legacy of experimental visual artist and choreographer Trisha Brown. It was convened by SLIPPAGE: Performane|Culture|Technology in association with Duke Performances.

Former company member Ming-Lung Yang and Sam Wentz also offered a three-day intensive which culminated in a site-specific demonstration on the quad on Duke's East Campus.



Former Trisha Brown Dance Company member Sam Wentz (center) leads a dance workshop on East Campus. Photo by Alex Boerner

MALPASO DANCE COMPANY

Cuban members of the Malpaso Dance Company brought their unique brand of modern dance to Duke as part of a collaboration with the Afro Latin Jazz Ensemble, led by bandleader Arturo O'Farrill. They premiered *Dreaming of Lions* in Reynolds Industries Theater, Sept. 24-25. Hosted by Duke Performances, Malpaso conducted master classes and a lunch talk for the Dance Program and the Center for Latin American & Caribbean Studies. Duke Forward used the residency to highlight our Visiting Artist in Residence program and our dancers with a video. [Watch on YouTube.](#)



Duke Performances presented Malpaso Dance Company, performing the U.S. premiere of *Dreaming of Lions*, Feb. 24-25 in Reynolds Industries Theater.

RESIDENCIES

MYTHILI PRAKASH

During Spring 2017, Purnima Shah invited Mythili Prakash to lead a Bharatanatyam residency at Duke. Mythili restaged her choreography, *Kalinga Nartanam*, which was performed by 18 student dancers for ChoreoLab 2017. [See story on Duke Global.](#) In addition to Prakash's residency in Bharatanatyam dance, the Dance Program hosted her solo performance at the Kirby Horton Hall, Sarah P. Duke Gardens on March 4th with support from the Duke India Initiative, Duke Center for International and Global Studies and Global Asia Initiative.



Bharatanatyam dancer Mythili Prakash explaining the use of hand gestures during her residency at the Dance Program, March 3, 2017.

CHELSEA JACKSON ROBERTS

As part of the 3rd Annual Embodied Learning Summit, the Mindfulness in Human Development research team, led by dance faculty Keval Kaur Khalsa, hosted Atlanta-based Dr. Chelsea Jackson Roberts (at right) as its keynote speaker. The day-long conference, *Bring it to the Mat: Yoga, Mindfulness, and Racial Justice*, brought together 100 yoga practitioners, educators, and racial justice activists on February 25th, 2017.



STEVE VALK

Steve Valk, cultural activist and contemporary dance dramaturge and Director of the Institute of Social Choreography in Frankfurt, Germany, gave workshops in several dance classes at Duke Dance Program and provided fascinating insights into the role of dramaturgs for dance in the 21st century. This was part of a 3-day residency hosted by dance faculty Michael Kliën. Valk founded the first Institute of Social Choreography in Frankfurt, in collaboration with local, regional, and international trans-disciplinary theorists, cultural practitioners, and civic partners.



Steve Valk, founder of the Institute of Social Choreography in Frankfurt, Germany, gave a master class and lectures, April 17-19.

NEW COURSES

Purnima Shah offered a new course, **Special Topics in Bharatanatyam Dance Repertory (Dance 490S)** for Spring 2017. The course focused on the training of Bharatanatyam dance technique and culminated in a choreographed piece performed by students as part of the main stage show, *ChoreoLab 2017*, in Reynolds Industries Theater. The course acquainted participating students with the choreographic process, with the aesthetics of the form, and provided them with a taste of professionalism required for stage performance experience. Students learned to discover ways of communicating meaning through movement and expression and discussed ways to improve physical and spiritual awareness. Students had an added opportunity to be instructed by a visiting artist, Mythili Prakash, during the Spring semester term. The course also examined the historical and sociological aspects of the dance in the context of the contemporary form. Theoretical aspects of the dance were covered through selected readings from various selected texts.

Michael Kliën offered a new course, **Dancing States of the Mind: the Self, Social and Political Practice of Dance (Dance 309S)** in Spring 2017: This course invites students to engage their radically subjective creativity, artistic experimentation, awareness, perception and expression in order to understand and challenge the status quo. Through exercises and critical discourse the practice reveals the culturally constructed nature of dance in Western society – its manner of production, dissemination and aesthetics – and examines the consequences of ‘the cultured flesh’ as a mode of propaganda. New methodologies in Dance and Choreography were introduced, experienced and developed further, supported by critical writing from fields as far as System Theory, Contemporary Philosophy and Cultural Theory.

Kliën will offer two new courses for 2017-18 year. **Thinking through the Body: Becoming an Ordinary Genius.** Some of the most revolutionary thinkers climbed mountains, some ran, some sat at streams while others watched birds. It seems that the most spectacularly unproductive ‘waste of times’ have yielded utmost creative thoughts and solutions to previously unsolvable problems.

In this module, students will engage in game-changing methodologies devised by Michael Kliën for his professional dancers and performers in an attempt to surrender comfort zones and narrowly structured ideologies. Students will have the opportunity to expand the rational and conscious mind into the corporeality of their existence and connect their senses to the living world in manifold ways.

Kliën will also introduce another new course, **Choreography: Order/Disorder/Organization/Relations** for Spring 2018. Rooted within a contemporary dance-context, the course will expand its practice into various interdisciplinary fields. The seminar will offer a thorough practice-based discourse on patterns, order and structure while examining historic and contemporary modes of structuring movement within the arts. The manner of operation behind classical, modern and contemporary choreographic methodologies will be examined and theoretically contextualized in order to reveal prevailing ideologies at work. The seminar will cover fairly recent developments in the field of choreography, such as Relational Art, Participatory Art and Social Choreography. Students will be expected to create numerous choreographic studies throughout the course in order to develop their personal artistic voice. The student’s creation of an experimental (disciplinary or interdisciplinary) choreographic work will be the concluding focus of this seminar.

Keval Kaur Khalsa introduced **Performing Sexual Health** into the Dance Program curriculum for Fall 2016 as a collaboration between the Duke Dance Program and UCLA’s Art & Global Health Center in the Department of World Arts & Cultures/Dance. Khalsa co-taught the Service-Learning course with Bobby Gordon of UCLA and Maralis Mercado, Student Development Coordinator of the Duke Student Wellness Center. After learning intensives with Theater of the Oppressed theater techniques and sexual health education, studying activist theater and interviewing local high school students, parents and educators, students in the course created a 40-minute live performance using humor, personal narrative and a sex-positive approach to educate high school students about sexual health. The performance was presented at Duke with an invited audience of high school students, educators, and Duke students and staff. Five short scenes were then re-created from the live performance and filmed. Fall 2017 Duke students will work with input from local high school students to create additional filmed scenes and use these scenes as the basis for arts-based workshops with high school students.

FACULTY ACTIVITIES



core faculty

In the academic year from 2016-2017, **Thomas F. DeFrantz** continued as Chair of African and African American Studies at Duke alongside his appointment in Dance. He performed his talking piece *I am black [you have to be willing to not know]* at the SICK! Festival in the UK. His company, SLIPPAGE: Performance|Culture|Technology performed at the Crystal Bridges Museum in Arkansas, and created a new work for the Nasher Museum at Duke. SLIPPAGE staged a large symposium on the work of Tricia Brown titled *ACCUMULATIONS: Exploring the Legacies of Trisha Brown*. The event included lectures and demonstrations of the many lines of connection that move Brown's expertise. DeFrantz offered a lecture on the histories of Blue Dancing to Durham-based enthusiasts, and participated in academic conferences at CUNY, Washington University at St. Louis, and King's College, London. He showed new work in Charlotte, N.C. in preparation for performances in New York City in June, 2017.

He enjoyed a one-week residency as Scholar-in-Residence at the San Francisco Ballet, and also at the Theater Academy of Helsinki, Finland. He is one of a dozen American researchers invited to Israel to participate in the Dancing to a Different Tune International Symposium in May 2017. In October, 2016, he created a repertory piece for the students at Columbia College Chicago titled *...but are we good now?*

Barbara Dickinson has been researching the topic of Age and the Dance Artist for a number of years. She presented on that topic with Gerri Houlihan and Alyson Colwell-Waber at the American College Dance Association Mid-Atlantic South annual conference in March, 2017. Currently she is focusing on Margie Gillis, Canadian artist, choreographer and teacher. A journal article on Gillis has been accepted by *Dance Chronicle* for a future issue and is currently in the revision and resubmission phase.

A paper on another topic, "Ballet, Logos, and Persistent Identities," has been accepted for presentation at the joint CORD/SDHS conference in October 2017. This spring, Barbara had the great pleasure of choreographing a work to *This Window Makes Me Feel*, a music composition by John Supko, faculty member of the Duke Music Department. They plan a future collaboration for the ChoreoLab Performance in the Spring of 2018.

John Hanks continues to play for technique classes in the Dance Program, maintain the program's website, <http://danceprogram.duke.edu>, and teach Dance 375 "Music for

Dancers." John is grateful for the participation of our wonderful part-time musicians: Richard Vinesett (Director of African Dance musicians), Ken Ray Wilemon, Natalie Gilbert, Beverly Botsford, Mark Wells, Glenn Mehrbach, and David Font.

John was a faculty musician for the 2017 American Dance Festival. As drummer for the jazz trio in the 2015 North Carolina Rhythm Tap Festival Showcase on June 9, he had the pleasure of performing with guest artists Elizabeth Burke, Michelle Dorrance, Derick Grant, Sarah Reich, Joseph Wiggan, and Nicholas Van Young. Throughout 2017, John was the drummer in a series of performances in North Carolina with world renowned jazz guitarist, Randy Johnston. You might also see John playing timpani throughout the year in Duke Chapel Sunday services, the Messiah, and more.

In 2016, **Keval Kaur Khalsa** was promoted to Professor of the Practice of Dance. She holds a secondary appointment in the Department of Theater Studies. In 2016, Prof. Khalsa was also promoted to a Lead Trainer in the Kundalini Yoga Aquarian Training Academy. As a Lead Trainer, she is able to offer KRI- and Yoga Alliance-approved 220-hour Level I Kundalini Yoga Teacher Training courses. She currently runs a course in Durham, NC, and is on training teams in Nashville, TN, New Orleans, Ann Arbor, MI, San Diego, and Los Angeles.

Prof. Khalsa is serving in her 10th year as Regional Coordinator for Y.O.G.A. for Youth North Carolina, which trains youth yoga teachers and provides yoga and mindfulness education to K-12 students in four counties. Prof. Khalsa is a Y.O.G.A. for Youth Teacher Trainer and serves as a mentor to developing Y.O.G.A. for Youth satellite programs in Chicago, south Florida, and New Orleans.

She co-presented Keeping It Real – Yoga Work With Communities of Color and presented a master class teaching the Y.O.G.A. for Youth curriculum to high school students at the National Kids Yoga Conference in Washington, D.C. She presented a poster, *Collaboration, Contemplation & Integration: A Mixed-Methods, Multi-Year Study of the Effects of a Yoga & Meditation Practice on Middle School "At Risk" Youth* at the International Symposium on Contemplative Studies in San Diego, Calif. She was an invited researcher to the Yoga in the Schools Research Summit at the Kripalu Center for Yoga & Health, Stockbridge, MA, where she presented initial qualitative results from focus groups conducted with middle school students participating in her 2015-16 Mindfulness in Human Development research project.

Prof. Khalsa was a workshop presenter for the 2016 North Carolina Climate Justice Summit in Greensboro, N.C. In May, 2017, she was co-facilitator of a diversity workshop for

FACULTY ACTIVITIES



staff of the Charlotte Symphony in Charlotte, NC. In June, 2017, Prof. Khalsa co-presented *Serve through Your Authenticity: Teaching At-Risk Youth* at the Summer Solstice Sadhana Gathering, an international Kundalini Yoga conference in the mountains of northern New Mexico.

In 2017-18, Prof. Khalsa will continue her Bass Connections Mindfulness in Human Development research; train Y.O.G.A. for Youth teachers through training courses in Los Angeles, New Orleans and Durham; train Kundalini yoga teachers through courses in Durham, New Orleans, Ann Arbor, Mich., Los Angeles and San Diego; and co-present the workshop *Something Inside So Strong: Yoga Work With Youth of Color* at the 2017 National Kids Yoga Conference in Washington, D.C.

Michael Kliën is currently working on a performance-exhibition *Parliament* to be presented at the Nasher Museum at Duke. This work will introduce him and his choreographic methodologies to Duke and to North Carolina in March 2018. He hopes to use about 100 participants from Duke and the Durham community to form the exhibition (contact Michael if you want to be part of this unique experience!). He also curated the annual cultural initiative for the Ricean School of Dance on the Mediterranean island of Hydra for the third time (www.riceonhydra.org) and seeded an upcoming research project with dancer Riley Watts and philosopher/professor Michael Hardt at Duke University. With his new courses, he is poised to enable students to become “ordinary geniuses.” Furthermore, he is finalizing the text of his second book and pursues a number of other choreographic projects and formats that are currently in early development, such as a collaboration between the Dance Program with D.I.D.A., an organization of local dance artists in Durham. Michael is also planning on a future large-scale choreographic project for a national museum in Europe.

Purnima Shah will continue to serve as Director of the Dance Program for a second term. As Chair, she has led faculty discussions on rethinking the Dance curriculum and has played a leadership role in revising the future of the Dance Program. Dr. Michael Kliën was hired under her directorship in January 2017. She will lead a new faculty search authorized by the Deans in Spring 2018. During Summer 2017, she continued her archival research and collected about 25 hours of film on the performance of devotional poetry by the Nagar community in Gujarat, India.

As Program Director she led an 8-week DukeEngage program in Ahmedabad, India, in which 9 Duke undergraduate students participated. In Spring 2017, Purnima offered a new course, *Special Topics in Bharatanatyam Dance Repertory* for which she hosted a residency with guest artist, Mythili Prakash. Eighteen Bharatanatyam Repertory students performed Mythili’s restaged choreography, *Kalinga Nartanam* for ChoreoLab 2017. In March 2017, Purnima also organized a solo Bharatanatyam performance for Mythili at the Doris Duke Center under the inaugural sponsorship of the India Initiative at Duke. She continues to serve on the Council for the Arts Committee and Program II committee.

Ava LaVonne Vinesett accepted a second term as Director of Undergraduate Studies for the Dance Program and continues as Faculty Director for the Baldwin Scholars Program. In the summer of 2016 after travelling to the Andes Mountains and an eco-community in Llayzhatan, Ecuador, the similarities between Yoruba-based “limpiezas” and the numerous healing rituals conducted by shamans of the Shuar traditions resonated with Vinesett.

With collaborator Jessica Almy-Pagán, Vinesett co-founded Indigo Yard Gals. On July 30, 2016 they fused aspects of Shuar traditions with Yoruba practices for a constructed experience of sound, music, dance, conversation, fire, and water. As a collaborative of performance artists, they believe in the potency of spirit, ancestors, magic, healing, and medicines found in our own backyards—what we call HOME. With the intentionality of creating home and community, and with an emphasis on nurturing visual poetry, Indigo Yard Gals also presented during the 2017 *wimmin@work* interdisciplinary performance.



O_spirit cleanser by the Indigo Yard Girls.

FACULTY ACTIVITIES



Through the Undergraduate Admissions Office, Vinesett was joined by alum Tria Smothers to teach a sample class of West African dance, for the Arts & Humanities Open House.

Dr. David Font-Navarrete invited Vinesett to guest in his *Art at the Edge of Tradition* seminar for the Thompson Writing Program. The course explores “the confluence of cultural tradition, avant garde art, and anthropology.” Vinesett’s talk focused on Chuck Davis’ mentorship, his desire to break barriers of authenticity, and dance as a tool to heal communities. Under the direction of Font-Navarrete, Vinesett performed with Eluaye for Charanga Carolina at Moeser Auditorium in Chapel Hill (top right). The group presented batá drumming salutes and orisha songs in honor of Orisha Ode, Obatalá, Oshun, and Yemayá (divinities of the Yoruba pantheon). This summer Indigo Yard Gals is partnering with ZEYBRAH, to research the Healing Waters ceremony in Havana and Matanzas, Cuba. ZEYBRAH is a not-for-profit community based organization that creates quality programs for the purpose of artistic exchange. While focusing on experiential learning in the arts, ZEYBRAH draws its resources from cultures around the world, highlighting expressions of the peoples of Africa and the Caribbean.



Ava LaVonne Vinesett performed with Charanga Carolina, presenting batá drumming and songs in honor of Yoruba deities.

During the summer of 2016 **Julie Janus Walters** focused her research work on Intelligence in motion concentrating on the intersections of dance and somatic techniques, engaging in workshops and traveling internationally. In December 2016 she decided to pursue certification in the GYROKINESIS® movement method. She established her pre-training with Clyde Rae Jolie-Ashe and Marybeth Chiti and traveled to Boulder, Colo., for her foundation training with Shannon Horn. She has currently risen to apprentice level and will complete her certification by the end of 2017. Julie plans to attend The International Association for Dance Medicine & Science conference this fall. She looks forward to her ongoing studies in somatic methods, movement science and dancer health through this organization. Delving further into her artistic process and research in connecting somatic methods, Julie choreographed a work for ChoreoLab 2017 titled *Well-lit from the outside*, inspired by Sandra Reeve’s book, *Nine Ways of Seeing a Body* and the work of Bonnie Bainbridge Cohen.

As part of an ongoing initiative: *Ballet forward: (re) thinking and (re)forming western classicism in dance*, she and professor Tyler Walters presented two residencies during the academic year. One in September 2016, with

Arturo Fernandez from LINES BALLEt that included workshops, masterclasses, and a round table discussion with Arturo. In February, *Ballet Forward* presented a residency with the Artistic Director of Pigeonwing Dance, Gabrielle Lamb. Gabrielle conducted choreographic/repertory sessions and as part of the residency.

In the fall of 2016, Guest artist Debra Austin was invited to teach and coach the pointe and variations course at Duke working with the dancers on select variations. Ms. Austin is currently Ballet Master for Carolina Ballet and a former dancer with New York City Ballet under George Balanchine. She was also a Principal dancer with Zurich Ballet in Switzerland, and Pennsylvania Ballet.



Arturo Fernandez (right) from LINES BALLEt addressing students as part of Julie Walters’ (left) *Ballet Forward* initiative.

FACULTY ACTIVITIES



Tyler Walters spent much of the 2016-17 academic year working toward acquiring his MFA degree with Hollins University low residency program. In the summer 2016, he pursued a fall research project and writing a paper on site-specific ballet. He performed his MFA thesis, entitled *notwhatitusedtobe*, on June 30, 2017 at Hollins University. The solo work was shaped (in part) as a retelling of the Narcissus myth, using video images projected onto and through moving water. He also presented an hour-long artist talk at Hollins on June 20. Tyler created *Two Steps Forward* (and some number of steps in various other directions) for the fall Ballet Repertory performances on the Dance Program's November Dances 2016 concert. During the spring semester Tyler presented an interactive seminar for Duke's University Scholars Program entitled "Movement Through Media."

Andrea Woods Valdés engaged in an eclectic array of activities including coordinating the a 10-day residency with Shayla-Vie Jenkins to restage Bill T. Jones' choreographic work, *Power/Full* for Duke Dance Program Modern Repertory students to perform on the November Dances Concert. She presented of her interactive video installation *new moon sister* at the outdoor festival, Shimmer: The Art of Light,

teaching open dance and shekere percussion classes at the recently inaugurated Empower Dance Studio, working with the Hayti Heritage Center to co-produce the 2nd Annual *wimmin@work* concert: an intergenerational, interdisciplinary women's performance showcase, starting a new performance project *Calabasa*, *Calabasa: Dancing and Making the Rhythms of Life*, solo dance at Durham's Friday Art Walk hosted by ArtsNow NC and Empower Dance Studio, moderating a pre-performance discussion for Camille A. Brown's *BLACK GIRL: A Linguistic Play*, teaching and participating on a panel at the Miami-Dade College's 6th Annual Artistry In Rhythm Conference, teaching dance and shekere at the 1st Inaugural High School Dance Day hosted by North Carolina Central University. Along with Juan Alamo, Beverly Botsford, Bradley Simmons and Darrell Stover Woods Valdés participated on a music/dance panel for the screening of *The Black Roots of Salsa: The Emancipation of Cuban Rumba* hosted by Diamante Inc. – dedicated to preserving and recognizing Latino heritage. She was faculty at the Carolina Ballet Youth Summer Intensive. Her activities culminated with a trip to Havana, Cuba, working on Afro Cuban dance, music and Orisha practices.



Calabasa, Calabasa: Dancing and Making the Rhythms of Life, danced by A.E. Woods Valdés, Jessica Burroughs, Dasha Chapman, Chanelle Croxton, Joy Kajogbola, and Tria Smothers. Photo by Alec Himwich



Elijah Brunson (T' 2014) co-facilitated a diversity workshop with Prof. Keval Kaur Khalsa for 25 staff members of the Charlotte Symphony at the Levine Museum of the New South in Charlotte, NC May 25, 2017. Elijah and Prof. Khalsa utilized Theater of the Oppressed techniques, which Elijah was first introduced to in Prof. Khalsa's Performance for Social Change course in Fall 2014.

Rebecca Holmes (T' 15) is the Founder and CEO of Ello Raw (based in Raleigh, N.C.) with the goal to make healthy, real foods available to all people.

Stephanie Joe (T' 16) finished her first season as a professional dancer with Ballet 5:8, based in Chicago (<https://www.ballet58.org/>). Next season she has been promoted to Solo Artist and has been named the Marketing & Development Associate. This gives her a full time position on a 12-month contract with the company.

Morgan Lea (T' 14) began a graduate program in physical therapy at Columbia University in the fall of 2015.

Yilin Liu (Ph.D. in Medical Physics and minor in Dance, 2016) is a resident in the oncology department at the MD Anderson Cancer Center in Houston, Texas. She is also dancing evenings and weekends for fun!

Sarah McCaffery (T' 13) lives in New York where she is choreographing and dancing. She came back to perform her own work for November Dances 2016. Her "day job" is with the Asia Society, a non-profit that showcases Asian culture and examines Asia's position in the global order through an interdisciplinary approach that calls on art, politics, and education. Initially the executive associate to the Vice President, she has now transitioned to a role on the performing arts team that curates dance, theater, film and music performances in the theater.

Rebecca Pham (T' 14) finished her physical therapy program and received a Doctor of Physical Therapy degree in January of this year.

Elisa Schreiber (T' 05) is a dancer and teacher who has worked professionally in New York for over 10 years. She brought her exquisite artistry back to Duke to perform on ChoreoLab 2017 in April.

Alexis Stanley (T' 14) minored in Dance and majored in French Studies and International Comparative Studies, graduating with Highest Distinction. Her Honors thesis in French concerned the role of late 18th and early 19th-century ballet in the instigation of a new public perception of bodily (re)presentation around the time of the French Revolution. She won the James Rolleston Prize for best Honors thesis in a Foreign Language, the Dance Writing Award and the Benenson Prize in the Arts. After graduation from Duke, she interned with American Ballet Theatre and the following summer served as an assistant to the ABT director. Currently, she is pursuing a graduate program in Paris and has been offered the position of an executive assistant for ABT post-graduation.



Elisa Schreiber performed *The Performer and the Performance*, choreographed by Kathryn Alter at ChoreoLab 2017. Photo by Alec Himwich



SEPT 16-20

Shayla-Vie Jenkins residency
Master class and artist talk



NOV 11

COURTNEY LIU
DEMAN workshop & Dancing on Broadway



SEPT 28-30

ARTURO FERNANDEZ
Ballet Master Classes and
Choreographic Workshops



NOV 14

Activist Performance on Opera House Stages:
Bill T. Jones & "Power/Full"
Conversation with Thomas F. DeFrantz and
Andrea E. Woods Valdés



SEPT 28

Timothy Ward
Master class in the Douglas Dunn Technique

OCT 30

MESTRE CABELLO
Capoeira Workshops

NOV 14 & 15

MARINA MAGALHAES
Master class & workshop

NOV 29

CHRISTAL BROWN
Master class

The Backstage Series introduced Duke students to several dancers and artists-in-residence from all backgrounds this past year.



DIASPORIC DANCE HUMANITIES 2017

Bodies | Mobilization | Transmission

JAN 31

LAMONT HAMILTON

Artist talk & Film: *This Da Good Part*



FEB 14

YUTIAN WONG

Talk: *Purity and Proficiency: Staging Asian American Respectability*

MARCH 2 & 3

JENNIFER HARGE & DUANE HOLLAND

Dance Performance: *Regalia: Plantation Lullabies of Royalty*

APRIL 11

LUIS PAREDES

Talk: *Dancing Many Memories: Choreographing a New National Family*

APRIL 20

RACHMI DIYAH LASERATI

Talk: *Dance, Body and the Possibility of Critique*

FEB 20-25

MALPASO DANCE COMPANY

Master classes and artist talks

FEB 23-24

GABRIELLE LAMB

Ballet Forward presented master classes & choreographic workshops

MARCH 7-9

MESTRE VALMIR

Capoeira Master Classes



MARCH 30

STEVEN MESSINA

Cuban Rueda de Casino Master Class



APRIL 14-15

ELISA SCHREIBER

Master class and artist conversation

SAVE THE DATE! UPCOMING EVENTS FOR FALL 2017

SAT, SEPT 9

Dance Majors & Minors Meeting

Ava LaVonne Vinesett (DUS) will talk about the Dance Major and Minor and answer your questions. She will cover such things as course requirements, course sequencing, course designations, double majors, and other points of interest. We will also discuss the upcoming year and new developments in the Dance Program. Food and refreshments served!

SEPT 11-14

Free Dance Classes 4

Duke Healthy Campus Week

The Dance Program is offering free entry-level dance classes to celebrate Healthy Campus Week.

Sign up on our website!

Mon, Sept 11

Ballet Class @ 3:05p | THE ARK

Tues, Sept 12

Hip Hop Class @ 10:05a | HULL STUDIO

Modern Dance Class @ 1:25p | HULL STUDIO

Capoeira Class @ 3:05p | THE ARK

Thurs, Sept 14

Capoeira Class @ 3:05p | THE ARK

SEPT 11

AMANDA K. MILLER

ARTIST TALK & MOVEMENT WORKSHOP

Amanda K. Miller was the founder, Artistic Director, and choreographer of Pretty Ugly Dance Company from 1992-2009. In 2009 she returned to her home in NC and began instructing and choreographing at universities and institutions nationally and internationally. She continues to create, instruct, perform, choreograph, collaborate and work with expressive art projects that support disadvantaged children and young adults.

OCT 3-7

PAM TANOWITZ DANCE RESIDENCY

MASTER CLASS

Tuesday, Oct. 3 @ 1:25-2:55p | THE ARK

MASTER CLASS

Tuesday, Oct. 3 @ 4:40-6:10p | THE ARK

CONVERSATION W/ PAM TANOWITZ & SIMONE DINNERSTEIN

Wednesday, Oct. 4 @ 12:00-1:15p | NELSON MUSIC ROOM



NOV 17-18

NOVEMBER DANCES 2017

Friday, Nov 17 @ 7:30p | REYNOLDS INDUSTRIES THEATER

Saturday, Nov 18 @ 7:30p | REYNOLDS INDUSTRIES THEATER

Fall dance concert presenting new work by Duke faculty, alumni and students.

Photo by Alec Himwich

