

OHIO STATE DANCE integrates movement practice, creative process and theoretical inquiry at the forefront of contemporary dance. Our students become artists, scholars, educators and leaders in the dance field and in their communities.

Our highly competitive BFA, MFA and PhD programs require selective admissions processes. Students interested in our Dance Minor need only apply through the department. Elective classes in a wide range of movement styles and general education courses are available for all who wish to study dance in college.

The Ohio State University Department of Dance bears witness to and shares in the pain of racism directed at Black lives. We want to add our voices, bodies and ideas to the national condemnation of the continued casual killings as we also turn inward, strengthening our commitment to anti-racist thought and action as a community.

UPCOMING EVENTS >>>

MFA Project Series

January 11 - February 28, 2022

Various MFA in Dance performances and installations will be performed in the Barnett Theatre in Sullivant Hall and the Urban Arts Space. Specific dates and times are TBA.

Dance@30FPS

February 10, 2022, 7-9 p.m.

Wexner Center for the Arts, Film and Video Theatre

Master of Fine Arts Students and Faculty Concert

March 3-5, 2022, 8-9:30 p.m.

Barnett Theatre, Sullivant Hall

School Tour Group Showing

March 10, 2022, 7:15-8:15 p.m.

Barnett Theatre, Sullivant Hall

BFA Concert

March 24-26, 2022, 8-9:30 p.m.; March 26, 2022, 3-4:30 p.m.

Barnett Theatre, Sullivant Hall

France Tour Group Showing

April 1, 2022, 7-8 p.m.

Barnett Theatre, Sullivant Hall

Spring Forward Concert

April 7-9, 2022, 8-9:30 p.m.; April 9, 2022, 3-4:30 p.m.

Barnett Theatre, Sullivant Hall



dance.osu.edu/events

PRODUCTION MANAGER:

Jonathon Hunter

MARKETING AND COMMUNICATIONS:

Damian Bowerman

INTERIM DEPARTMENT CHAIR:

Susan Van Pelt Petry

FACULTY: Harmony Bench, Hannah Kosstrin, Nyama McCarthy-Brown, Momar Ndiaye, Crystal Michelle Perkins, Susan Van Pelt Petry, Daniel Roberts, Mitchell Rose, Valarie Williams, Norah Zuniga-Shaw

EMERITUS FACULTY: Melanie Bales, Karen Bell, Odette Blum, Michael Kelly Bruce, Dave Covey, Melanye White Dixon, Karen Eliot, M. Candace Feck, Angelika Gerbes, John Giffin, Susan Hadley, Ann Lilly, Sheila Marion, Bebe Miller, Victoria Uris

LECTURERS: Ellie Escosa Carter, Joyelle Fobbs Weaver, Steven Ha, Donald Isom, Kathryn Logan, Diana McCullough, Laura Neese, Eddie Taketa, Michael Thomas, Lyndsey Vader

VISITING ARTISTS/SCHOLARS:

Suzan Bradford-Kounta, Gamal Brown, Alon Karniel, Bebe Miller, Abby Zbikowski

ADMINISTRATIVE/ PROFESSIONAL STAFF: Jennifer Adams, Damian Bowerman, Susan Chess, Oded Huberman, Jonathon Hunter, Amy Schmidt, Lindsay Simon

MUSICIANS: Seth Alexander, Matthew Dixon, Phil Brown Dupont, Jesse “DJ Krate Digga” Jackson, Kevin Seals, Joowon Kim, Ruby Ti, Turner Matthews

STUDENT ASSISTANTS:

Vanessa Bonilla, Madison Burris, Zoe Canty, Emma Carver, Mercedes Hicks, Molly Hunt, Cameron Kaupp, Sydney Lettau, Stacey Moutima, Harry Pham, Rosely Polanco, Naiya Sayavong, Teddi Vargas

COLLEGE OF ARTS AND SCIENCES

David Horn, PhD
Interim Executive Dean

Dana Renga, PhD
Dean of Arts & Humanities

Cover Photo: Chris Summers
Whushhhhhhhhh (2019) by Nyama McCarthy-Brown in collaboration with the dancers
Dancers (L to R): Iman A. Clark and Estee Serbin
Lighting Design: Meghan Stanford
Costume Design: Lindsay Simon

DEPARTMENT OF **DANCE**

2020 Re/Vision



8^{PM} THURSDAY-FRIDAY, OCTOBER 28-29, 2021

8^{PM} THURSDAY-SATURDAY, NOVEMBER 4-6, 2021

3^{PM} SATURDAY, NOVEMBER 6, 2021

BARNETT THEATRE, SULLIVANT HALL

1813 N HIGH STREET, COLUMBUS OH 43210

Please turn off all cell phones, watch alarms and other devices. For the safety of the performers, flash photography is not allowed. No unauthorized use of recording devices. Ohio State is a tobacco free campus.

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dance.osu.edu
dance@osu.edu
(614) 292-7977

The Ohio State University is accredited by the National Association of Schools of Dance.



Steps in the Street (Premiere: December 20, 1936, Guild Theatre, New York City)
Excerpt from *Chronicle*

Devastation – Homelessness -- Exile
CHOREOGRAPHER & COSTUME DESIGNER: Martha Graham (1894-1991)
REGISSEUR: Peggy Lyman Hayes (Checked, coached, and approved)
MUSIC: Wallingford Riegger *
ORIGINAL LIGHTING DESIGNER: Jean Rosenthal
LIGHTING FOR RECONSTRUCTION: Jonathon Hunter
DIRECTORS: Valarie Williams and Mara Frazier with Ambre Emory-Maier from Ray Cook’s 2004 Labanotation Score**
DANCERS: Vanessa Bonilla, Isabel Brandt, Abby Buchanan, Gianna Buffano, Brooke Gist, Jordyn Hersch, Abby Kreider, Sydney Lettau, Camryn Little, Maddie Morrison, Andrea Moses, Rosely Polanco, Jaylyn Sanders, Lacy Slaats, Theodora Vargas, Arie Vasquez

Chronicle does not attempt to show the actualities of war; rather does it, by evoking war’s images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer. (Original program note)

Chronicle was a response to the menace of fascism in Europe. Early in 1936, Graham refused an invitation to take part in the 1936 Olympic Games in Germany, stating, “I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany” (a reference to the fact that many members of her group were Jewish). (2019 program note)

The cast will share the breath exercise that Peggy Lyman Hayes taught them to prepare to perform the piece. This usually happens behind the curtain, however with our open theatre we reveal to the audience the dancers’ practice of synchronizing their breath with each other just like the dancers in the Graham company.

Presented by arrangement with Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance, Inc.
Steps in the Street originally reconstructed by Yuriko and Martha Graham from the Julien Bryan film.
*Finale from New Dance, Opus 18B (*Steps in the Street*) used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner, and G. Schirmer, Inc., agents in the United States for publisher and copyright owner.
**By arrangement with the Dance Notation Bureau, Inc. NY, NY.

Supported by Ohio State Energy Partners, Coca-Cola Difference for Women, University Libraries’ Special Collections, Martha Graham Center of Contemporary Dance, Dance Notation Bureau and BalletMet.

Are we Ok? (excerpt) (Premiere)
CHOREOGRAPHER: Daniel Roberts
MUSIC: María Huld Markan Sigfúsdóttir, *Spirals* and *Clockworking*
LIGHTING DESIGNER: Jonathon Hunter
COSTUME DESIGNER: Lindsay Simon
DANCERS: Madeline Denman, Alejandro Flores Monge, Laurel Gardner, Isabelle Johnston, Kamryn Oplinger, Sara Wagenmaker

The memorial service for the glacier Ok in Iceland made international headlines in 2019, as its depletion was a direct result of ocean acidification and global warming. *Are we Ok?* is a reaction to changes of the earth’s delicate relationship with water, whether in solid, liquid, or gaseous forms, that will impact our future.

Daabo (Premiere)
CHOREOGRAPHER: Momar Ndiaye
RHYTHMS: Kotoba, Zulu, Ngri, Simb
MUSICIANS: Kevin Seals, Dj Krate Digga, Matthew Dixon
LIGHTING DESIGNER: Jonathon Hunter
COSTUME DESIGNER: Lindsay Simon
DANCERS AND COLLABORATORS: Leila Hill, Hannah Mu, Allison Smith, Elizabeth Sugawara, Rosely Polanco, Lexi Valentin

“Daabo” is referred to as a human being that can embody the physicality and state of mind of a lion while induced in trance. The oral tradition states that such individuals have had real life encounters with lions in nature, and either through fight or taming, affirmed their mystical power. A subgroup of the Wolof people in Senegal called the “Walo Walo” were initially known as practitioners of such rituals. The rituals evolved through time into a masquerade and game of chasing, dancing, drumming, and singing. The new form of that masquerade is referred to as “Simb”, now practiced by the whole Wolof community.

This piece transposes the “Simb” dance, which is heavy in footwork and floorwork, with the athletic physicality and rhythm of Sabar dance on stage while fusing it with elements of Zulu dance from South Africa, contemporary floor work, and B-Boying aesthetics. The goal for this new piece is not to narrate the story of the “Daabo” but to bring a contemporary choreographed touch to the playfulness, the colorfulness, and the ambiguity between animal and human experiences while engaging in “Simb”.

TEN MINUTE INTERMISSION >>>

Bushasche Etude
CHOREOGRAPHER: Dr. Pearl Primus (1919-1994)
STAGER: Ursula Payne ~
MUSIC: Traditional drumming
MUSICIANS: Kevin Seals, Dj Krate Digga
LIGHTING FOR RECONSTRUCTION: Jonathon Hunter
COSTUME DESIGNER: Lindsay Simon
REHEARSAL DIRECTORS: Crystal Michelle Perkins and Valarie Williams
DANCERS: Isaiah Harris, Forrest Hershey, Leila Hill, Nicole Lawson, Sydney Lettau, Rosely Polanco, Yukina Sato, Quianna Simpson, Kaniya Webb

Based on Primus’ 1949 tour to the continent of Africa where she learned *Bushasche*, the traditional dance of the Democratic Republic of Congo. Primus’ *Bushasche Etude* is a re-imagining of her 1950 dance *Bushasche*, *War Dance*, *A Dance for Peace* and is a war dance that fights off evil and brings about peace to the community.

Presented by arrangement with Dancing Legacy, Inc. NY, NY, in 2001, Peggy Schwartz reconstructed the dance from archival materials and turned it into a Repertory Etude for Dancing Legacy’s Repertory Etudes Collection, conceived and curated by Carolyn Adams and Julie Adams Strandberg. Repertory Etudes are short dances based on signature works by significant American choreographers that offer people, from all walks of life, the opportunity to explore, discuss, and appreciate their own personal connection to American dance as well as its cultural relevance. Permission to stage this work has been granted to Ursula Payne from Dancing Legacy. Professor Payne was Pearl Primus’s personal assistant at the American Dance Festival during the summer of 1991 and has staged historical works by Pearl Primus, Donald McKayle, Anna Sokolow, Doris Humphrey, and Robert Battle to connect diverse groups of college students to classic dances from the past and to illustrate their important legacy in addressing social political commentary. Professor Payne’s interpretation of *Bushasche Etude* results from a conversation with secondary sources, video/educational resources from Dance Legacy, Primus’s biography, personal memory of kinetic experiences, and Pearl Primus’s archives from the American Dance Festival.

~ Ursula Payne’s residency and staging of *Bushasche Etude* is part of a larger project Archiving Black Performance: Memory, Embodiment and Stages of Being that is funded through the Centers and Institutes Grant of the Global Arts and Humanities Discovery Themes and the Seed Fund for Racial Justice of the Office of Diversity and Inclusion. This project is made possible through the partnerships of the Dance Notation Bureau Extension Center for Education and Research; the African American and African Studies Extension Center; the Frank W. Hale, Jr. Black Cultural Center; University Libraries’ Special Collections; and Dayton Contemporary Dance Company.

Arena (Premiere)
CHOREOGRAPHER: Eddie Taketa in collaboration with the dancers, including the spring 2021 cast +
MUSIC: “Fits & Starts (Maxmillion Dunbar remix)” by David Van Tieghem, from the album *FRKWYS Vol. 10: David Van Tieghem x Ten – Fits & Starts*
LIGHTING DESIGNER: Jonathon Hunter
COSTUME DESIGNER: Lindsay Simon
DANCERS: Angela Ciarochi, Vivian Corey, Maddie Cray, Kara Komarnitsky, Abby Kreider, Sydney Lettau, Heather Lyu, Sam Marszalek, Aya Venet
+ **SPRING 2021 DANCERS:** Sarah Bodony, Simone Burnett, Sophie Claman, Thaliyah Cools-Lartigue, Dominique Ebba, Caitlyn Higley, Angela Pujolas, Izzy Smith, Sophia Smith, Raychel Valentin

A Mother’s Walk ^ (Premiere)
CHOREOGRAPHER: Gamal Brown
MUSIC: Dj Krate Digga
CHOREOGRAPHY ASSISTANT: Candice Igeleke
LIGHTING DESIGNER: Jonathon Hunter
COSTUME DESIGNER: Lindsay Simon
DANCERS: Gianna Buffano, Eboni Edwards, Julia Hutchings, Ami Kounta, Luyan Li, Camryn Nease

Indeed, we share in the burden of illuminating the systemic and institutionalized mistreatment—and blatant persecution—of marginalized communities at the hands of the police. But our shared burden pales when we consider the searing barbed yoke that wrangles and strangles a mother forced to grieve the violent death of her child. This weight of historical oppression—now devoid of at least the dignity of disguise or stealth—is worn as a proud badge on the breastplates of those who took an oath to protect and serve. In the lap of this mother, the indelible memory of the blood-stained pavement, now diluted by her countless fallen tears, where another Black body laid in waste. Her cries are swallowed whole by the blaring silence of inaction.

Listen! Because this is literally what the Ahdan, or the Muslim call to prayer, means. In the distance hear the sacred throaty call of the muezzin—invoking, harkening, inviting—the faithful to pray. The only balm to shore up the lamentations of dithering hearts in the bosoms of just way too many mothers. Somehow, the purity of the psalm exhorts believers, both men and women and boys and girls, to prepare their minds and spirits to hear, first, then to move swiftly to prayer!

Each mother finds that her peace is savagely arrested by the piercing, encompassing, and unmistakable howl of death—and the penetrating commotion of the aftermath.

What if we’d just listen? And empathize? And respect? Be (human)?

^ TW: The score for *A Mother’s Walk* has sound effects, including gun shots.

Artwork: David Michael Butler, *Open Season: The Walking Dead*, Columbus, OH

CONCERT ASSISTANT STAGE MANAGER: Maddie Cray
CONCERT CREW: Devon Brotzge Brown and Kara Komarnitsky