

The St. Olaf College Dance Department Presents:

a deviation from the perpendicular



THE PRESENTATION OF
THE SENIOR DANCE MAJORS' CAPSTONE PROJECTS

December 7, 8, and 9, 2017 at 7:30PM
Kelsey Theater at St. Olaf College

The senior dance majors would like to welcome you to their concert, *a deviation from the perpendicular*. This concert features the choreographic and performative works of nine senior dance major students. Each student has a committee of three professors, representing many departments in the college. The works also feature collaboration amongst students, culminating in an interdisciplinary performance. These nine students have been working rigorously all semester to be able to present their achievements to you.

This show, *a deviation from the perpendicular*, displays works that span many different subject matters. Each piece is unique, and thus deviate from the norm in a sense. The artistic creators stretched themselves and their abilities to expand beyond the obvious and deeply explore their subject material. While the concert has no overarching narrative to follow, searching in each piece for the underlying theme of deviation may help lead to a greater understanding of each piece. Instead of searching merely for theme and subject matter, look deeper and ask yourself, “How is this different from how I would present this material? How does this divergence lead to a more thorough explanation of the subject matter?”

It is with great joy that we welcome you to our senior concert, *a deviation from the perpendicular*.

******Please join us for a reception in the Center for Art and Dance
following the Friday concert ******

From the Walls

Choreographer: Sonja Lund

Dancers: Caroline Grubbs, Kaitlin Scott, Lily Galic, Sophia Buchda

Music: Sergei Rachmaninoff "14 Romances, Op. 34," Philip Glass,

Wendy Sutter "Tissue No. 7"

Musician: Oliver Chiu

Lighting Designer: Ashley E. Stock

Faculty Committee: Anna Johnson (psychology department), Heather

Klopchin (dance department), Janice Roberts (dance department)

"Don't you know that every perfect life would mean the end of art?"

- Robert Musil

Cold Feet

Choreographer: Junior Avalos

Dancers: Sofia Gonzalez, Amanda Myroniuk

Music: Meredith Monk "Early Morning Melody" & "Travelers 1, 2, 3," Nina

Simone "I Think It's Going to Rain Today"

Lighting Designer: Ashley E. Stock

Faculty Committee: Anna Kuxhausen (Russian & history department), Anthony

Roberts (dance department), Arneshia Williams (dance department)

This piece is inspired by the anxiety, fear, pain, relief, and all encompassing emotions that come with the idea of coming out to a parent. I want to dedicate this creation to my mother, a hardworking immigrant who has sacrificed everything to raise me, but who unfortunately could not attend the show tonight.

"I suppose that a lifetime spent hiding one's erotic truth could have a cumulative renunciatory effect. Sexual shame is in itself a kind of death."

— Alison Bechdel, *Fun Home: A Family Tragicomic*

"I have a duty to speak the truth as I see it and share not just my triumphs, not just the things that felt good, but the pain, the intense, often unmitigated pain. It is important to share how I know survival is survival and not just a walk through out the rain."

— Audre Lorde

Still Moving Through Time

Choreographer: Emily Emerson

Dancers: Grace Hoyland, Jacob Nehrbass, Sena Spinella

Music: Nils Frahm “Says”

Lighting Designer: Ashley E. Stock

Faculty Committee: Heather Klopchin (dance department), Anna

Kuxhausen (history department), Janice Roberts (dance department)

“The worst part of holding the memories is not the pain. It’s the loneliness of it. Memories need to be shared.” -Lois Lowry

We are One, I am Two

Choreographer: Christy Dobbartz

Dancers: Juli Eckert, Abby Olson

Music: “We are Two, I am One”

Composer: Elijah Baumgartner

Musicians: Kelsey Sims, George Snow, Anna Wolle

Lighting Designer: Ashley E. Stock

Faculty Committee: Dolores Peters (history department), Anthony Roberts

(dance department), Anne Von Bibra (dance department)

This piece is based on the duplicity that one feels within a close personal relationship. You are simultaneously wrapped up in your own thoughts and the other person’s thoughts as you two are so close you could almost be the same person. Even though you fight and have conflicts with each other, you are there regardless of what may come.

A Time to Dance

Choreographer: Emma Mogard

Dancers: Sarah Golemon-Mercer, Sofia Gonzalez, Maisy Martin, Amanda

Myroniuk, Elizabeth Stouffis, Ivy Tong, Gaonue Vang

Music: John Powell “Forbidden Friendship,” “Romantic Flight”

Lighting Designer: Ashley E. Stock

Faculty Committee: Sian Muir (management studies department), Anthony

Roberts (dance department), Anne Von Bibra (dance department)

“There is a season for everything and a time for every delight, event, and purpose under heaven... A time to weep and a time to laugh, a time to mourn and a time to dance.”

- Ecclesiastes 3:1, 4

****Intermission****

Kalopsia

Choreographer: Briana Blakey

Dancers: Tianna Beniak, Isabel Galic, Grace Hoyland, Fiona Steen,
Georgia Wagnild

Music: Ben Frost "Leo Needs A New Pair of Shoes"

Lighting Designer: Ashley E. Stock

Costume Designer: Briana Blakey

Faculty Committee: Heather Klopchin (dance department), Janice Roberts
(dance department), Kathryn Swanson (philosophy department)

*Kalopsia n. The delusion of things being more beautiful than they
are.*

Migrations

Choreographer / Videographer: Sabrina Easley

Dancers: Lily Galic, Michelle Honsey, Kaitlin Scott

Faculty Committee: Karen Marsalek (English department), Janice
Roberts (dance department), Anthony Roberts (dance department)

Outside Influences: Jennifer Bader, Christy Dobbratz, Heather
Klopchin, Amanda Myroniuk, Jill Patterson, Anne Von Bibra

*"No man is an island entire of itself; every man is a piece of the continent, a part of the
main." -- John Donne*

*"For the strength of the pack is in the wolf, and the strength of the wolf is in the pack."
-- Rudyard Kipling*

See Me

Choreographer: Marciano Silva Dos Santos

Dancer: Don J Williams

Faculty Committee: Jennifer Kwon Dobbs (race and ethnic studies department),
Anthony Roberts (dance department), Arneshia Williams (dance department)

Composer: Contempo Physical Dance

Musicians: Contempo Physical Dance

Lighting Designer: Marciano Silva Dos Santos and Ashley E. Stock

Observing Decay

Choreographer: Harper Foote

Dancers: Julian Gruber, Michelle Honsey, Daniele Oblitas, Fiona Steen, Tianna Beniak, Maddie Klein, Jessie Rames

Music: Lucretia Dalt “Esotro”, SOHN “Dead Wrong”

Lighting Designer: Ashley E. Stock

Faculty Committee: Heather Klopchin (dance department), Arneshia Williams (dance department), Therees Hibbard (music department)

Production Credits:

Technical Designer: Ashley E. Stock

Stage Manager: Matthew Holzer

Assistant Stage Managers: Holly Ness, Allison Peterson

Light Board Operations: Read Karsell

Sound & Projection Operations: Mita Pelecis

Flyman: Helen Thieme

Dance Technicians: Samuel Brunclik, Matthew Holzer, Brenden Ireland, Read Karsell, Alexander Myers, Holly Ness, Nicole Nothongkham, Vishwa Patel, Mita Pelecis, Allison Peterson, Amanda Stagg, Helen Thieme, Sarah Zaepfel

Costume Supervisor: Aimee Jillson

Photographer: Evan Pak

Senior Dance Majors’ Biographies



Junior Avalos grew up in Houston, TX, where he didn’t start to dance until his freshman year of high school. Junior was always envious of the talented dancers that would perform in his middle school pep rallies, and would spend days creating movement in his head and imagining himself performing in those pep rallies. Once he reached high school he joined the performing arts group, which was a

mixture of both theater and dance. He learned all the basic steps and theory of dance but it wasn’t enough. It was a constant battle between his parents and him since they didn’t think

it was a necessary hobby, but little did either party know that this was becoming a lifestyle. Junior, in need of more dance, reached out and ended up in an apprenticeship with a member of the Houston Ballet his freshman and sophomore year and received scholarships to attend the University of the Arts Pre-College Program, where he studied dance during his summers. That's how he ended up at St. Olaf; he wanted to continue his education in dance and knew that he wanted to become a performer. St. Olaf was his number one choice, not only for the atmosphere it offered but also because of how renowned the program is.



Briana Blakey grew up dancing in St. Paul, MN. She was raised in a household that had a deep appreciation for the arts and as a result she had the opportunity to immerse herself in dance, music, and theater. Coming to St. Olaf she was unsure what role dance would play in her life but as she learned more about her interests and passions, it became abundantly clear that dance and health would play very significant roles in her life. Briana plans to continue dancing until she is a wee old woman frolicking in the fields, and she hopes to continue finding ways to integrate dance into different health practices.

Her creative process was very much inspired by her interest in healing and care practices. She sought to create a safe space for her and her dancers to explore the beautiful and oppressive aspects of care - and how women in particular experience care. The creation of this piece was inspired by personal experiences, mythology, water imagery, and animal behavior.

For **Christy Dobbratz**, dance has always been a constant in her life. She started taking ballet with Wempner's School of Dance in Mayville and Fond du Lac, WI at age three and has continued ever since. Now coming to the end of her dancing at St. Olaf, she is looking forward to seeing where and how dance will carry her to her next place in life. She appreciates the community that forms between dancers. She still has friends from her childhood studio where they all began as toddlers. Now at St. Olaf, there is the community of the Dance Department, especially among the senior majors.



There's nothing like coming into the first week of classes and being told to roll on the floor on top of almost complete strangers. You tend to become and remain friends quite quickly. She will miss being able to dance with the little family that has formed over the past four years. She would like to thank her dance families and her biological family for all the love and support.

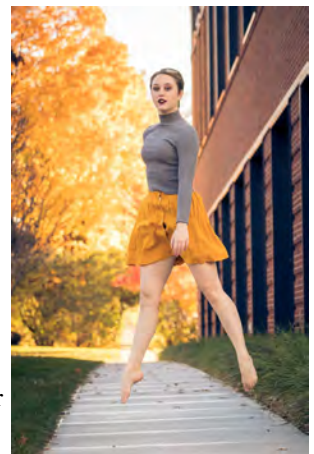


Sabrina Easley began dancing in Wauconda, IL where she focused heavily on ballet. Rather than following this particular dance form, she enrolled in St. Olaf College's modern dance program. Having had the opportunity to explore new dance forms, she has also been immersed in courses related to dance history, the making of dance, somatics, anatomy, and much more. Her love for choreography and film stemmed from the dance department, and this was vital in

the making of her Senior Capstone piece.

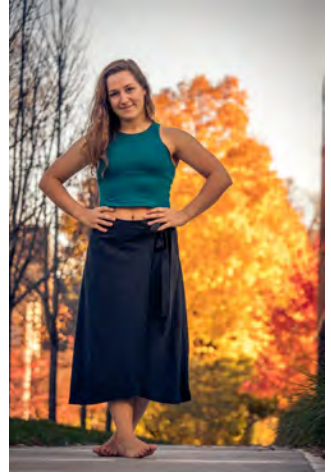
Initially based on bird imagery, Sabrina created this screendance in two separate locations. As the piece evolved, it became more focused on the intricacies of connections. With her dancers still recognizably human but moving in nature, this piece looks at pack and flock mentality, of always moving together and having those connections, and how these animalistic relationships translate into human relationships. How these bonds change over time and location, and how even when alone, that main support group stays with the individual. As the saying goes, no man is an island.

Emily Emerson grew up in Eau Claire, WI. She started dancing when she was eight years old when she took her first ballet class. She continued her dance education by exploring jazz, tap, pointe, and lyrical. In high school, she was exposed to other forms of dance through her participation in her school's dance team. Deciding to pursue dance, yet not wanting to say goodbye to academic life, she chose St. Olaf for its rigorous classes as well as its presence in the dance world. There, she majored in dance and history. Her senior capstone piece seeks to combine both majors, as well as reflect experiences in her personal life throughout her college career.



In the summer before her senior year, she sought to bring dance into the artistic conversation in her hometown by creating a modern dance festival, which she is looking to expand upon in the upcoming years.

Harper Foote grew up dancing in Waukesha, WI. She didn't expect to have dance as her main focus at St. Olaf but the Dance Department sucked her in and luckily St. Olaf's liberal arts focus has allowed her to keep studying a broad variety of topics. She is also a management concentrator and has had the opportunity to explore her interest in environmental studies by traveling to a sustainable farm in Japan for her sophomore interim, living in the Environmental House this year, and being a member of the Ole Thrift Shop leadership team. Harper is very grateful for the opportunities she has had to pursue dance beyond St. Olaf, including her summer interning at Bearstow in Mount Vernon, Maine, and a summer interning at the American Dance Festival in Durham, North Carolina. Harper hopes to keep dance in her life as long as possible and is open to a multitude of potential career paths as she graduates in May.



Harper's creative process for her senior piece focused on ideas of decay. She and her cast used imagery and words such as compost, dirt, and insects to create the world that the movement originated from and that the piece exists within. Another component of their rehearsal process was the practice of Authentic Movement, which focuses on spontaneous, impulsive, almost subconscious movement generation and involves an outside witness. From this practice, observation became a key component of the piece and process, and movement was generated from the perspective and inspiration of both observer and observed.

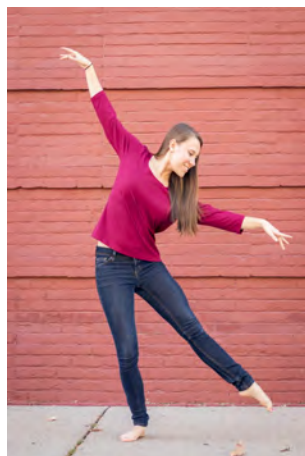
Sonja Lund grew up in the small town of Sisters, Oregon. She took her first dance class when she was four years old but stopped when the only dance teacher in town moved. In eighth grade she convinced her parents to begin driving her the forty minutes to dance class every week. She continued dancing on and off throughout high school. It was because of the dance program that Sonja chose St. Olaf College because she could be involved in dance even though she never intended to become a major. After taking several dance classes, she couldn't resist and became a dance major in addition to her psychology major. Following graduation she hopes to work at an animal shelter before attending graduate school, all the while continuing her dancing.



For this piece Sonja collaborated with Oliver Chiu, a psychology major and musician at St. Olaf, to play the beginning music in her piece. Her piece was inspired by her belief that anyone can dance no matter their background and that all people can find some purpose or meaning from dance. Her piece was inspired by questions such as “How can dance be compared to stationary art forms?” and “What does it mean to an individual to become a dancer?” Her dancers have helped her throughout the entire process by contributing their thoughts and ideas. The piece attempts to break some of the traditional boundaries of dance by inserting performers into the same space as the audience. It explores the dancers’ journey from their lives outside the theater onto the stage.

Emma Mogard grew up in the small town of Paynesville, MN. Although she started dancing at a young age, it wasn’t until high school when she discovered what it meant to her. She went on to become a dance major at St. Olaf College with a concentration in management studies. Through a variety of extracurricular and leadership activities, as well as a study abroad program in England and Italy, she discovered a broader love for the performing arts. As the 2016 Administrative Director and 2017 Vice President of student organization CanvasU, she also realized her gift for administration and leadership. Because of her love for the arts and passion for administration and leading, she hopes to pursue a career in performing arts management after graduation.

Her freshman year at St. Olaf, Emma joined the Ballroom Social Dance Club and never left! She now serves as the club’s President as well as a member of the Ballroom Performance Team. Her passion for ballroom dance influenced her choreographic process for this piece. Another focus for Emma in her college career has been the practice of joy. She and the dancers worked with both these concepts in a collaborative process to create the piece you see today. They hope to convey a sense of joy, which Emma defines as something more than surface-level happiness. Joy can be expressed with a variety of emotions and is separate from external circumstances. She hopes this piece will showcase the many faces of joy and the individuality with which each dancer experiences and expresses it.





Don J. Williams grew up on the southside Chicago, IL. Even though he has been involved with dance since the age of 7, it wasn't until high school that he claimed his passion of movement and performance. Whether it was cheerleading, track and field, volleyball, or the dance team, he always found a way to be physical and explore the various ways of moving. After founding two dance teams (both majorette and contemporary) in Chicago, IL, he knew dance was the path for him. He went on to become a dance major at St. Olaf College and added the Women's & Gender Studies and Race & Ethnic Studies majors. Through a variety of performative and movement classes in the Twin Cities, as well as teaching dance to youth in Chicago and Northfield; he cultivated a unique curiosity of movement and dance.

During his 3 ½ years at St. Olaf, Don has been an activist and sponsor of Black power, intersectionality, and self care through the lens of dance and movement on and off campus. Particularly, he created a relationship with choreographer Marciano Silva Dos Santos of Contempo Physical Dance from working with Santos as a guest artist at St. Olaf in the piece *Boil*. He worked closely with Santos last summer to develop a solo performance. They wanted to focus on the perspective of sight through self and world evaluation. Both question how and when to share and close out aspects of oneself. Including, why? Now, he is one of four new dance members of Contempo located in Minneapolis. Don hopes to continue his exploration in movement to fulfill his curiosity of dance with this piece: *See Me*.

Special Thanks Goes To:

The St. Olaf Theater Department
Shawn Paulson, Dance Department AAA
Senior Dance Faculty Committees

The St. Olaf Dance Department: Heather J. Klopchin, Jill A. Patterson, Anthony W. Roberts, Janice Haws Roberts, Anne von Bibra, Arneshia L Williams

Upcoming events in the Dance Department

CHOREOGRAPHY SHOWING

A showing of final collaborative projects between the Beginning Choreography and Music Composition classes.

Wednesday, December 13, 7:00 p.m.

Wagner Bundgaard Studio One, Center for Art and Dance

FRIDAY NIGHT LIGHTS #2

Four dances are performed—a student moderator poses a question – audience, choreographer, and dancers begin a conversation.

Friday, January 12, 7:30 p.m.

Wagner Bundgaard Studio One, Center for Art and Dance

FINE ARTS SCHOLARSHIP WEEKEND – SCHOLARSHIP AUDITIONS

Friday, February 23, 2:00 p.m.

Wagner Bundgaard Studio One, Center for Art and Dance

COMPANYDANCE© SPRING CONCERT

A spring celebration of dance created by faculty, students, and guest artists.

Thursday, Friday, Saturday, March 8, 9, 10, 7:30 p.m.

Wagner Bundgaard Studio One, Center for Art and Dance

VESELICA© SPRING CONCERT

St. Olaf's international dance ensemble performs.

Thursday and Friday, April 12, 13, 7:30p.m. and Saturday, April 14, 2:00 and 7:30p.m.

Wagner Bundgaard Studio One, Center for Art and Dance

Receptions will be held after the Friday evening and Saturday afternoon performances.

THE NORTHFIELD EXPERIENCE

Stephan Koplowitz: The Northfield Experience

A collaborative project between St. Olaf and Carleton Colleges

Friday, May 4, 2018 at 6:00 p.m.

Saturday, May 5, 2018 at 1:00 and 5:00 p.m.

Sunday, May 6, 2018 at 1:00 and 5:00 p.m.