

LOOKING FORWARD

Pramila Vesudevan Performance

Sunday, December 12, 4:00-6:00pm

Greenhouse, Regents Hall of Natural Sciences

Choreography Showing: A showing of final projects from the Beginning Choreography class

Wednesday, December 15, 7:00pm.

Wagner Bungalow Studio One, Center for Art and Dance

World Dance Traditions Showing: A showing from the World Dance Traditions class that showcases the international dances that students have been learning throughout Interim

Wednesday, January 26, 7:00pm

Wagner Bungalow Studio One, Center for Art and Dance

Fresh Space: A showcase of various dance organizations and performances from around Northfield and the St. Olaf community

Saturday, February 26, 7:30pm

Veselica Spring Concert: St. Olaf's international dance ensemble performs

Thursday and Friday, April 22 & 23, 7:30pm

Friday, April 23, 12:30pm

Kelsey Theater, Theater Building

CompanyDance Spring Concert: A spring celebration of dance created by faculty, students, and guest artists

Thursday, Friday, and Saturday, May 4, 5, & 6, 7:30pm

Kelsey Theater, Theater Building

Alumni Concert:

Sunday, May 7, 2:00pm

Kelsey Theater, Theater Building

Advanced Choreography Showing: Final showing of choreographic works by the Advanced Choreography Class

Wednesday, May 18, 7:00pm

Wagner Bungalow Studio One, Center for Art and Dance



[Catharsis]

2021 Senior Dance Concert

December 9-11th | 7:00pm

Kelsey Theater, Center for Art & Dance 305

St. Olaf College Dance Department



THANK YOU FOR COMING

SOME REMINDERS

Please, no food or drink in the theater, put your cellular devices away and enjoy our concert!

THIS WEEKEND'S EVENTS:

Thursday, December 9th:

Performance 7:00pm followed by choreographer and performer talk-back in Kelsey Theater

Friday, December 10th:

Performance 7:00pm, immediately following we will walk as a group to CAD 305 to watch thesis presentations
Reception in CAD hallway

Saturday, December 11th:

Performance 7:00pm in Kelsey Theater



SPECIAL THANKS

PRODUCTION STAFF

Dance Technical Director - Stephen Schroeder

Stage Manager- Matthew Erickson

Sound Board Operator - Grace Klinefelter

Light Board Operator - Ava Miller

Assistant Stage Managers - Saji Nammari, Sophia Bloch

Fly Rail Operator - Maddie Pieper

Additional Backstage Support - Kylie Kasperick, Kate Sebes

Dance Technicians - Grace Klinefelter, Natasia Preys, Adele Hensley, Ava Miller, Matthew Erickson, Isabel Dias de Oliveira, Saji Nammari, Sophia Bloch, Liv Swenson, Maddie Pieper

SENIOR COMMITTEES

Cindy Book, Kiara Jorgenson, Robert McClure, Jean Porterfield, Anthony Roberts, Janice Roberts, Stephen Schroeder, Arneshia Williams, Brendon Westler, Anne von Bibra

OTHER THANKS

Heather Klopchin

Tami Swenson

Theater Department

Theater Building Custodian - Ryan Cleasby

Center for Art and Dance Custodian – Greg Taubman, Dawn Kaderlik, Bryce Pickerign

Dance Department AAA Patty Cohn

Costuming - Rebecca Bernstein

Arneshia Williams & Marciano Silvas dos Santos

Junior Dance Majors

Dance Department Volunteers - Dorothy Hendrickson, Tyreis Hunte, Maddie Holtz, Hallie Hogenson, Lily Middlestadt, Morgan Burkum, Helen Knaack, Gibran Murrieta, AnnaGrace Katzenmeier, Paulina Morera Quesada

GUEST CHOREOGRAPHER BIO: ZOÉ HENROT

(SHE/HER)

Zoé Henrot received her early dance training at Boulder Ballet, becoming an Apprentice with the Company in 2007. In addition to her training in Boulder, Henrot trained with Kansas City Ballet, American Ballet Theatre, and Joffrey Ballet. Zoé graduated summa cum laude from Mount Holyoke College in 2012 with a double major in Dance and Biological Sciences. She has worked with prominent choreographers such as Peter Davison, Joseph Morrissey, Kinsun Chan, and Diane Coburn-Bruning who have very much influenced her artistry and choreography.

In 2013, Henrot relocated to Minnesota to serve as the Artistic Director of St. Paul Ballet. In August 2018, Henrot founded Ballet Co.Laboratory. The School and Company is now about to enter its fourth season. In her 9 years of experience as an Artistic Director and choreographer, Zoé has created over ten original works and six full length narrative ballets. Her mission is to diversify ballet narratives and repertoire.

Critics have said, “Henrot has already proved herself as a choreographer to watch, offering a contemporary and often feminist take on classic ballet” and the Company has been praised as being “founded on tenets of collaboration and exploration, while also pushing against tropes of what ballet is supposed to be”.

In her free time, Zoé enjoys doing home improvement projects with her wife Martha and cuddling with her cats Milou, Bradley and Frederick.

EVENT SCHEDULE

CHASING CONTENTMENT

Choreography: Zoé Henrot

Music: *Sonata for Violin Solo No. 1 in G Minor, BWV 1001*

Written by Johann Sebastian Bach,

Performed by Hilary Hahn

Costume Design: Liv Swenson

Lighting Design: Stephen Schroeder

Rehearsal Director: Olivia Haidle

Dancer: Liv Swenson

Description: How do we know we made the right decision? What happens if we don't?

In working on the creation of *Chasing Contentment*, in collaboration with Zoé Henrot, and the performance of the piece, I wanted to focus on the anxieties and uncertainty that revolve around the process of finishing school. Going into post-college life, there are so many decisions to be made and no clear answers on which decision is the right one. Sometimes it feels like there is one path that feels comfortable and that people around you are pushing you towards, and another path that might be unfamiliar, but one that you are passionate about. The process of performing this piece has been emotional, liberating, and has helped me process how to approach my life post-graduation.

ON A SCALE FROM 1-10

Choreographer: Sophia Anderson

Dancers: Emma Hoelscher, Abby Lund, Audrey Messinger, Paulina Morera-Quesada, Anna Pundt, Elina Sargsyan, KayLyn Traan

Music: *Fitter Happier* by Radiohead

Fly by Ludovico Einaudi

Shrine Tooth by Forest Swords

Costume Design: Sophia Anderson

Lighting Design: Stephen Schroeder

Description: *On a Scale from 1-10* is a piece that approaches our mental and physical health in today's society. In pursuing my choreographic process, I wanted dancers to directly face their mental and physical states before, during, and after rehearsal to explore how our time together might influence their wellbeing and set them up

with rehearsal strategies and attitudes that could change their relationship with dance. We begin with movement that separates dancers on a physical and emotional plane, this outer layer represents the societal demands for the ideal individual as a part of the collective. In removing the outermost layer, the dancers find a place of community; they now recognize themselves as individual beings with emotions that fluctuate and identities that differentiate them from one another. Finally, dancers shift to a place that is purely physical. They move as muscles and bones, purely influenced by breath. Our unity is in our sameness underneath society's expectations, and our individual feelings and identities.

WHAT IF WE COULD

Choreographer: Natasia Preys

Dancers: Josie Abbott, Ali Dorr, Samuel Gwin, Olivia Haidle, Andrea Hanson, Ella Vanderkolff, Jordan Wright

Music: *The Cold Dark Somewhere* by Dated

Simple by Patrick Patrikios

Sunset n Beachz by Ofshane

Editing by Natasia Preys

Costume Design: Liv Swenson

Lighting Design: Stephen Schroeder

Description: As our climate crisis becomes increasingly severe, I felt compelled to address this subject in my choreography. I wanted to explore the idea of approaching a seemingly impossible and complex task while demonstrating how we may work with or against each other. I decided on large, yet familiar objects (ie. tables, chairs) to represent physical and mental obstacles we encounter each day. This choreographic work is an abstraction of my emotional and logical response as I learned about climate change and what we may do to alleviate some of the harm.

In the first section, I allude to the Industrial Revolution, where we turned towards coal to power our factories, our transportation, and our lives. Eventually, we come to the 'dawn of realization' in the second section, where the majority of us learn about the toll many of our daily activities and traditional practices take on our health and environment. The third section reveals the moment we are spurred into action, at first unfocused but gradually strengthened by community. Ultimately, we learn there are alternatives to exploiting earth's resources, and we fight within ourselves to find balance between hope and despair.

SOPHIA ANDERSON

Sophia Anderson (she/her) is a senior majoring in Anatomy & Psychology in the arts and has been fortunate to incorporate dance throughout her major exploration. Sophia began dancing at the age of 6 and danced competitively at a studio as well as in a Modern company in high school. She began teaching dance in middle school and has been choreographing since high school. Sophia is inspired by the quirky ways our bodies can manipulate identical phrases of movement and has always wanted her dancers to find themselves in the choreography.



Sophia's family plays an important role in her goals in health. Coming from a family that emphasizes traditional, holistic healing Sophia has always been encouraged to focus on health and wellness, and she has been able to study mental and physical wellness in the world of studio and performance art through her major. Outside of class, Sophia is a current certified nursing assistant and has been blessed to see how dance and art seriously benefit the wellbeing of individuals of all ages. Following graduation, Sophia will take a gap year before going to medical school. She hopes to continue using her experience in the arts for her own mental and physical wellbeing

NATASIA PREYS



MOMENTA, the resident dance company, for 9 years. Some of her favorite roles include dancing in the corps in *Les Sylphides* and *Paquita*, *Four Little Swans (Cygnetts)*, *Journey* by Randy Duncan, *Water Study* by Doris Humphrey, and *Kaleidoscope* - an original circus matinee where she got to utilize some of her skills as a former competitive gymnast.

At St Olaf College, Natasia has participated in Companydance and various other dance events and organizations while also working as a dance technician, enjoying the atmosphere both on and off stage. Through various classes and over time, she discovered an affinity towards choreography, the results of which you will see tonight. Outside of class, Natasia enjoys reading, playing and composing piano music, and growing vegetables. Following graduation, she hopes to find a job doing environmental work while continuing to dance.

Natasia Preys (she/her) is a senior majoring in Environmental Studies with a social science emphasis. She started dancing at age 5 and studied Ballet, Pointe, Modern, Jazz, Doris Humphrey and Martha Graham technique at the Academy of Movement and Music in Oak Park, Illinois. At the Academy she performed with

If you're looking for my call to action, I recommend starting with something small and committing to it. Perhaps you'll attend weekly meetings with your local sustainability committee, or maybe you just have time to call your congressperson to support a piece of climate-friendly legislation. You might want to try meatless Mondays, or maybe you'll propose a small sustainable shift in your workplace. Whatever it is, we can all use our strengths to bring forth change we want to see.

WOMEN IN POLITICS AND DANCE

Presented by: Julie Stagg

Description: In our society, women appear to hold fewer positions of power in the worlds of dance and politics when compared to men. There seems to be an "image of excellence" whereby women are not imagined in powerful positions, such as politicians and choreographers. The "image of excellence" is an inherent standard we set for positions and an ideal image that we hold of them. Inherently this image sets standards and qualifications for positions, and sex becomes one of those standards. However, women are perfectly qualified to hold the same positions as men in political settings as politicians and dance settings as choreographers. This research explores women's representation as politicians or dance choreographers and whether sex is a factor in the lack of female representation.

BRIDGING THE GAP BETWEEN DANCE & SCIENCE

Presented by: Anna Pundt

Description: Kinesiology is a fairly young field, and dance's participation in this field is even newer than that. In following my interests and doing research I have found a rather large gap in the information about dance. Many sports are studied endlessly in kinesiology for better athletic performance, recovery, and longevity, yet researchers have barely scratched the surface with dance. My Project is focused on looking into this gap in the research, the possible lack of communication between the two fields, as well as a look into one of the bigger names in dance somatics and science, Irene Dowd.

ABOUT THE SENIORS

ANNA PUNDT

Anna Pundt (she/her) is a senior from Verona, WI. She is double majoring in Dance and Kinesiology. Anna found dance at 12 years old and was hooked. Jumping into dance a lot later than her peers, Anna had to quickly learn how to take care of her body for such an intense extracurricular, thus where her interest in kinesiology started. She



danced at Madison Professional Dance Center before coming to St. Olaf, and has had experience in many styles including hip-hop, jazz, ballet, contemporary, modern, and ballroom styles. Anna is now one of the coaches for St. Olaf's Ballroom Performance Team and competes with them a few times a year.

JULIE STAGG

Julie Stagg (she/her) is a senior from Greensboro, N.C. Julie fell in love with dance at 10 years old but was never able to pursue that passion until her sophomore year of college. Through St. Olaf, she has experience in ballet, jazz, and modern. Also, she has participated in Companydance at St. Olaf to nurture her dance experience. She is majoring in Political Science and Dance with a concentration in



Management Studies. Julie will be taking a gap before attending law school. Outside of academics, Julie is a member of the Alpine Ski Team and several co-curricular clubs on campus. In the spring, she will be studying abroad in Milan, Italy to fully complete her college experience.

LIV SWENSON



Liv Swenson (she/her) started dancing when she was just 3 years old. She received her early dance training from Betty Jo's Dance Center and Rhythm & Shoes Dance Studio. In 2013, she began training with St. Paul Ballet under Laura Greenwell and Lirena Branitski. Liv attended St. Paul Conservatory for Performing Artists (SPCPA) from 2013-2017. Here, she learned multiple different styles of dance including Modern, Ballet, Jazz, Hip Hop, Tap, Contemporary Indian, Flamenco, and West African. Throughout her time here, she learned from prominent choreographers such as Deborah Elias, Laura Selle-Virtucio, Mariusz Olszewski, and Angharad Davies.

Liv began studying at St. Olaf in Spring of 2018. During her time here, she was able to hone her technique as well as learn about the backstage-technical side of dance. She has been involved in Company Dance all four years and also had the opportunity to choreograph multiple pieces. Liv will be graduating in Spring 2022 with a double major in Dance & Social Studies Education with a double concentration in Race & Ethnic Studies and Education Licensure. Following graduation, Liv is excited to pursue dance as a career and begin auditioning for dance companies in Minnesota.