

## NOT TO BE MISSED!

### Upcoming Events:

Ferocious Beauty: Genome  
Liz Lerman Dance Exchange  
Thursday, October 18 - 7:00  
Gammage Auditorium  
Tickets 480.965.3434

Andrew Marcus MFA Thesis Performance  
Friday, October 26th - 7:30 PM - \$5  
Dance Studio Theatre (PEBE 132)

Lyric Reflections - Concert featuring brilliant collaborations between choreographers, dancers, composers, and musicians.  
Nov. 15-17 at 7:30; Nov. 18 at 2:00  
Galvin Playhouse (Mill at 10th Street)

New Danceworks II - featuring the innovative choreography of Harper Piver  
Nov. 29 - Dec. 1 at 7:30; Dec. 2 at 2:00  
University Dance Laboratory (FAC 122)

Order tickets now at:  
480.965.5447

EVENTS INFORMATION 480.965.6447  
[herbergercollege.asu.edu/calendar](http://herbergercollege.asu.edu/calendar)

CHRISTINA HARRISON  
NICOLE MANUS  
EMILY WRIGHT

## 2007-2008 Season

October 11 - 13 at 7:30pm

October 14 at 2:00pm

Dance Studio Theatre

# DANCE

Herberger College  
of the Arts

ARIZONA STATE UNIVERSITY

## PROGRAM

### Ode to the Blue Nudes

Choreographer: Christina Harrison  
Music: *Eyes that never Blink* by Allison with one  
Lighting Design: Mark C. Ammerman and Christina Harrison  
Costume Design: Jacqueline Babcock  
Set Design: Mark C. Ammerman and Christina Harrison  
Dancers: Members of CONDER/dance:  
Amanda Franco, Christina Harrison, Martha E. Howe

### The Road Home

Choreographer: Melissa Rolnick  
Music: *Tangarine* composed by Michael Brooks;  
String Quartet No. 1 - "White Man Sleeps"; Movement II performed  
by Kronos Quartet and composed by Kevin Volans  
Lighting Design: Mark C. Ammerman  
Dancer: Nicole Manus

### Not Yet

Choreographer: Emily Wright and cast  
Music: *Birds Flying in Sequence*, Improv by Hammock, Waterdeep and  
Portraits

### Spoken Text:

Adrienne Turner

### Videographer:

Emily Wright

### Sound Design:

Robert Kaplan

### Lighting Design:

Carolyn Koch

### Costume Design:

Sara Parish

### Set Design:

Mark C. Ammerman

### Dancers:

Samantha Basting, Sara Jean Malan-McDonald, Jessica Munton,  
Janie Ross, Kristin Tovson, Julia A. Vessey, Holly Woodridge, Wrenna

## 10-MINUTE INTERMISSION

### The Musical Joke: a table duet

#### Choreographer:

Nicole Manus

#### Music:

*Der Spiegel (The Mirror)* by Wolfgang Amadeus Mozart

#### Performed by:

Violin I: Jordan Richman

Violin II: Stephen Helms-Tillery

#### Lighting Design:

Carolyn Koch

#### Costume Design:

Galina Mihaleva

#### Dancers:

Violin I: Lindsey Bauer

Violin II: Samantha Basting

Christina Harrison is a Graduate Teaching Assistant in the Dance Department at Arizona State University. She has a BA in Dance from Belhaven College in Jackson, Mississippi. A member of the Protestant Episcopal Church, she has been a member of the dance community for over ten years, her research focuses on contemporary trends in Christian dance, and she is an insider and outsider perspectives in the context of current and historic tensions in dance. She has presented at national conferences of 2005 and 2006 and Research Assistant to Cross Cultural Dance at ASU. Upon receiving her MFA in Choreography from ASU, she will assume a faculty position in the dance department at Belhaven College in Jackson, MS.

## CONTEMPORARY PRODUCTION STAFF

### Department of Dance Production Staff

Department Chair: Simon Dove  
Associate Director: Elina Mooney  
Director: Robert Kaplan  
Assistant Manager: Mary Robert  
Assistant Manager: Carolyn Koch  
Assistant Director: Mark C. Ammerman  
Production Designer: Galina Mihaleva  
Production Shop Manager: Jacqueline Benard  
Production Engineer: William Swayze

### CONTEMPORARY PRODUCTION STAFF

Production Designer: Elina Mooney  
Production Shop Manager: Mark C. Ammerman  
Production Engineer: Jacqueline Benard  
Production Designer: Galina Mihaleva  
Production Shop Manager: William Swayze  
Production Engineer: Wolfram Ott  
Production Designer: Heather Klein  
Production Shop Manager: David Trujillo  
Production Engineer: Kiri Theobald  
Production Designer: Misty West

Members of DAH 294, THP 201/301

**Galina Mihaleva**, Costume Designer. Galina Mihaleva was born and raised in Bulgaria, where as a child she learned to sew and to appreciate the colors, patterns and textures of traditional Eastern European folk costumes. She immigrated to the US after earning a masters degree in fashion design and textiles from the Academia of Fine Arts Sofia. She received the grand prize in International Furnishings and Design Association competition in 1995. Her innovative designs are commissioned privately and are prized by a growing number of fashion leaders. She is currently the costume designer for the ASU Dance Department and teaches at Phoenix College.

**Elina Mooney** began her professional career in N.Y. with Charles Weidman, who created The Brahms Waltzes as a duet for himself and Ms Mooney, and the Tamaris-Nagrin Dance Company. She performed in N.Y. and on national and international tours with the Cliff Keuter Dance Co, Paul Sanasardo Dance Co., and Don Redlich, among others. She directed and choreographed for the Elina Mooney Dance Co, from 1970 - 1976. In 1977 she and her husband, Cliff Keuter, moved to the San Francisco area where she danced as a soloist in Keuter's New Dance Co. and was on the faculties of U.C. Santa Cruz, San Jose State University and Santa Clara University. Cliff Keuter and Elina Mooney joined the faculty at Arizona State University in 1988. Her work has been commissioned by the Australian Dance Theater, Dennis Wayne's Dancers, the San Francisco Moving Company, several solo artists and university dance departments, and, in Arizona, by Center Dance Ensemble. Most recently her work has been produced by Krusta, a new music and dance ensemble, of which she is a founding member.

**Melissa Rolnick** was an assistant professor of dance at Arizona State University where she was the recipient of the Herberger College of Fine Arts prestigious Distinguished Teaching Award for the 2003-2004 academic year. Previous to teaching at ASU, Melissa taught in the dance programs at both Sonoma State University and Western Washington University. She has a BFA from SUNY Purchase and an MFA from Mills College. She has performed extensively with many notable choreographers including Emily Keeler, Joe Goode, Cliff Keuter, Elina Mooney, Ruth Davidson Hahn and Mel Wong. She was a member of the San Francisco Moving Company, Cliff Keuter's New Dance Company and the Margaret Jenkins Dance Company, performing nationally and internationally. She continues to teach and choreograph nationally. Her work has most recently been produced at California State University, Fresno where she was a visiting assistant professor for the spring of 2007, Firehouse Performing Arts in Bellingham, WA, Cornish College of the Arts, On The Boards: 12 Minutes Max and Kaleidoscope Dance in Seattle, WA. She is presently on the faculty at Gustavus Adolphus College in St. Peter, MN.

**Karen Schupp** is a performer, choreographer, and educator in a variety of dance forms. Currently a Senior Lecturer in Herberger College Dance at Arizona State University, Ms. Schupp teaches both studio and theory courses. Ms. Schupp regularly presents her choreography in the Phoenix area and New York and has performed regionally and nationally with choreographers including Victoria Marks, Mary Fitzgerald, and Ann Ludwig. Ms. Schupp received her MFA in Dance from Arizona State University, a Horton Award for Outstanding Performance in a Small Ensemble for Victoria Marks' Against Ending, a 2007 Distinguished Teaching Award from the Herberger College of the Arts, and is a Wakonse Teaching Fellow. Her scholarly work has been presented at both the National Dance Education Organization's and Congress on Research in Dance's annual conferences. For more information, please go to [www.karenschupp.org](http://www.karenschupp.org).

## Sonata

Choreographer: Karen Schupp

Music: *Sonata No. 1 Violin in G Minor, BWV 1001: II. Fuga (Allegro)*

by Johann Sebastian Bach

Lighting Design: Carolyn Koch

Costume Design: Galina Mihaleva

Dancer: Emily Wright

## The Defining Line

Choreographer: Christina Harrison

Music: *Prelude2, Prelude2 (Ad version), Opus 26, and*

*Opus 38* by Dustin O'Halloran

Lighting Design: Mark C. Ammerman

Costume Design: Jacqueline Babcock

Set Design: Mark C. Ammerman and Christina Harrison

Dancers: Members of CONDER/dance: Erica Downes

Amanda Franco, Martha E. Howe, Jean Kelley, Beverly Kerr with guest David Trujillo

## Program Notes:

**Ode to the Blue Nudes:** Near the end of his career, Henri Matisse produced a series of collages known as the *Blue Nudes*. He created the *Blue Nudes* by painting paper a deep, vibrant blue. Then, after cutting the paper into smaller shapes, Matisse arranged the shapes to create an image of a seated female figure. As a dancer, looking at the *Blue Nudes*, I connected with the images in a kinesthetic way. I had the desire to make a seated figure move and find life.

**Not Yet** employs the collaborative choreographic process as an experiment in the phenomenological encounter with another. Ms. Wright and cast used field data gathered from qualitative research with local Christian professional company, AZ Dance Group, as the impetus for movement invention exploring the tensions surrounding the use of the body in contemporary American Protestant dance.

**The Musical Joke:** a table duet: *Der Spiegel (The Mirror)* is one of several ingenious "table duets" attributed to Mozart. It is referred to as a table duet because it is both an inversion and a retrograde canon. A single sheet of music can be laid on a table and the musicians will read it from alternate sides. Each is essentially playing the other's part in rewind and with the notes turned upside down. In mathematical terms, the composition has both rotational and mirror symmetry. Because their structure is not discernable to the ear, it is usually only the musicians who are privy to the "joke". This dance seeks to physicalize the musical mirror and allow the audience to see what they hear. After an introduction to the characters, the canon is played out in its entirety. We see that each dancer ends where the other began and that at the midpoint of the duet; they begin to rewind one another's movement.

**Sonata** explores the relationship of music and dance through pairing Baroque music with a contemporary modern dance vocabulary.

**The Defining Line:** For this piece Ms. Harrison used Henri Matisse's painting *The Green Line* as the source of her inspiration. In *The Defining Line*, she explores her vision of *Madame Matisse*. How does she feel? Why does she have the green line down her face? What does this say about her relationship with her husband? Ms. Harrison would like to thank CONDER/dance for their dedication and creative input into this piece. They were amazing to work with. She especially wants to thank her husband, Spencer, for his continual support, encouragement, and love. Ms. Harrison would not have made it through this project without him.

### **Biographies:**

**Mark C. Ammerman**, Lighting Designer. Mark is a native of California where he attended San Jose State University. A former dancer with the José Limón Dance Company, Mr. Ammerman pursued a career in lighting for dance, serving as a Lighting Designer for San Jose State University, the Stanford University Dance Department and numerous dance companies in the San Francisco Bay area. He joined the Arizona State University Department of Dance in 1989.

**Jacqueline Bernard**, Costume Designer, studied fine arts at Ecole des Beaux Arts in Paris, France, received a License of Sculpture from Accademia di Belle Arti, in Carrara, Italy and a BFA in sculpture from Arizona State University. She has worked independently designing fabric for clothing and interiors and as well as for a large textile firm in New York. Jacqueline has been designing costumes for numerous years at the Department of Dance at ASU and created costumes for School of Ballet Arizona. She has done work for productions for such companies as Ballet Arizona, Dorothy Hamill International, Scorpious Dance Theatre, Desert Dance Theatre as well as other Arizona dance companies. She teaches textile design classes for Maricopa community colleges and her sculptures; paper works and wearable arts have been exhibited throughout the West and Europe.

**Christina Harrison** began dancing at the young age of three in her hometown just north of Sacramento, CA. In her teens, Christina had the opportunity to tour with her studio to the Kingdom of Tonga to dance for the King. Later, she studied at Brigham Young University where she danced for BYU's touring modern troupe, Dancers' Company. During this time, Christina had the opportunity to be involved in work set by guest artists Carley Conder and Bill Evans. She also took the opportunity to study dance abroad in China. After graduating with a BA in modern dance, Christina married and moved to Arizona. She began dancing with Carley Conder's professional company, CONDER/dance and applied for graduate school at Arizona State University. While attending ASU, Christina was able to work with and learn from Robert Moses, a guest artist. Currently working toward her MFA in modern dance, Christina is enjoying life in the heat.

**CONDER/dance** is a dance company composed of passionate people with common goals: to excel in art, strengthen human values through creative research, and provide community service through arts education. Since its founding in 2003 by Carley Conder, the group has expanded to a group of individually unique dancers. Each member is a creator in their own right, often being called upon to contribute movement material and ideas. Conder's work demands technical strength and artistic vision from each dancer. CONDER/dance's highly physical and artistically sensitive work is constantly striving to explore new terrain in the Arizona arts community. We have enjoyed full performance seasons with shows at Mesa Arts Center, Scottsdale Center for the Arts, Herberger Theater Center, Tempe Center for the Arts and tours to Utah, Alaska and New York City. We continue to look for new ways to embody what inspires and give back to our community.

**Carolyn Koch** joined the Department of Dance at ASU after many years as a Professional Stage Manager and Lighting Designer. Ms. Koch toured internationally and nationally for companies such as Alvin Ailey, American Festival Ballet, American Players Theatre, and "Beauty and the Beast." She is happy to be at ASU to share her knowledge and passion with the students. Ms. Koch stage manages the Mainstage series, serves as one of the Department's Lighting Designers, co-teaches Dance Production, and mentors student Stage Managers and Lighting Designers.

**Nicole Manius** holds a BA from Western Washington University. She has presented choreography at the American College Dance Festival (1998) and Arizona Dance Jam (2006) as well as at WWU and ASU. She has performed in works by Nolan Dennett, Leda Meredith, Kathy Casey, Melissa Rolnick, and Mary Fitzgerald. Nicole sees herself primarily as a movement educator. Upon completion of her undergraduate degree she was invited to join the dance faculty at WWU where she taught for 3 years. Since moving to Arizona, Nicole has had the opportunity to serve as adjunct faculty, in a substitute capacity, within the community college system and has taught contemporary dance for non-majors at ASU. In 2006 she received a Teaching Excellence Award from the Graduate and Professional Students Association at ASU. Nicole has served as a guest artist and artist in residence for elementary schools, middle schools and high schools and has taught community classes through the YMCA and various other non-profit entities in both Washington and Arizona. She is a certified personal trainer and currently works as a physical therapy technician for Spooner Physical Therapy in Goodyear. In these latter capacities, Nicole finds that many of the skills that she has spent years developing as a dancer, choreographer and teacher translate directly into fitness education and rehabilitative work. She has developed an eye for movement analysis and a language for communicating about the structure and function of the moving body that allow her to progressively educate clients/patients and make their exercise efforts more successful. Nicole's research interests are focused on the development of more comprehensive fitness training for dancers — specifically the incorporation of supplementary strength training to reduce the risk of injury and improve skill acquisition and performance for the contemporary dancer. Her thesis work involves biomechanical analysis of contemporary dance vocabulary. Upon completion of her MFA, Nicole intends to pursue a Doctor of Physical Therapy degree and focus a practice on the needs of the dance community.