

# CU ★ PRESENTS

2021-22 Season



Theatre & Dance

UNIVERSITY OF COLORADO BOULDER

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## CU Presents

### Digital Program

Spring 2022

#### Editors

Sabine Kortals Stein  
Becca Vaclavik

#### Designer

Sabrina Green

#### Photography

CU Boulder Photography  
Ian McMorran

## AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

**CU ★ PRESENTS** is the home of performing arts at the University of Colorado Boulder.



Remarkable performances are the heart of **CU Theatre & Dance.**



*The Department of Theatre & Dance acknowledges that the University sits upon land within the **territories of the Ute, Cheyenne, and Arapaho** peoples and are grateful to have the opportunity to be here. Further, we acknowledge the 48 contemporary tribal nations that are historically tied to lands that make up Colorado. We recognize and pay our respects to these Indigenous Peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous Peoples and their traditional territories. We pay our respects to the ancestors, elders, relations past, present and emerging.*

# The Current

Dance works by faculty and guest artists

April 7-9, 7:30 p.m. and April 10, 2 p.m.

Charlotte York Irey Theatre, University Theatre Building

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***This program is dedicated to Nada Diachenko.***

*Nada= Nadezhda, which means Hope in Russian and Ukrainian.  
Her last name Diachenko means Deacon, which comes from the Greek  
meaning “servant” or “Minister.”*

*Nada Diachenko was a servant to Hope and to Light. She is deeply missed,  
though her light shines on. We dance for her tonight and always.*

## Program

### The March

**(excerpt from *Let ‘im Move You: This Is a Formation*)**

**Choreographer:** jumatatu m. poe, with material created by Jermone Donte Beacham

**Performers:** Kate Gomez Moore, Katarina Lott, Caroline Butcher, Anna Pillot, Sarah Napier, Riley Holcomb, Araya Morris

**Lighting Design:** Kate Bashore

**Sound Design:** jumatatu m. poe

**Costume Coordinator:** Markas Henry

*jumatatu m. poe is a Roser Visiting Artist*

**Choreographer’s notes:** *The March* is an excerpt from jumatatu m. poe and Jermone Donte Beacham’s performance work *This Is a Formation*, the concluding performance work of their *Let ‘im Move You* series of works. The series investigates the possibilities for teamwork, social organization, rhythm and math that evidence themselves in the majorette dance forms that grew out of majorette lines at southern HBCUs and in southern Black queer femme

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dance squads. *The March*, itself, gives an opportunity to tease apart different notions of how to be together, in unison.

**About the choreographer:** I am a choreographer and performer based between Durham, North Carolina, and Philadelphia, Pennsylvania, who grew up dancing around the living room and at parties with my siblings and cousins. My early exposure to concert dance was through African dance and capoeira performances on California college campuses where my Pan-Africanist parents studied and worked, but I did not start “formal” dance training until college with Umfundalai, Kariamuwelsh’s contemporary African dance technique. My work continues to be influenced by various sources, including my foundations in those living rooms and parties, my early technical training in contemporary African dance, my continued study of contemporary dance and performance, my movement trainings with dancer and anatomist Irene Dowd around anatomy and proprioception, my sociological research of and technical training in J-sette performance with Donte Beacham. Through my artistic work, I strive to engage in and further dialogues with Black queer folks, create lovingly agitating performance work that recognizes History as only one option for the contextualization of the present, and continue to imagine options for artists’ economic and emotional sustainability.

**Special thanks:** Thank you to the Black femme innovators, whether in the HBCU stadiums or on the gay club floors, who steward the development of the majorette/J-Sette forms. Thank you to this cast of performers for cultivating the patience and attentiveness to figure out how to move alongside one another.

# LAMENTATION

*This performance of Lamentation is dedicated to Nada Diachenko who was originally slated as the performer of this work before the pandemic.*

**Choreography and costumes:** Martha Graham

**Restaged by:** Jennifer DePalo-Peterson

**Music:** Zoltán Kodály; *Neun Klavierstücke*, Opus 3, Number 2

**Original Lighting:** Martha Graham

**Adapted Lighting:** Kate Bashore

**Premiere:** January 8, 1930, Maxine Elliott's Theatre, New York City

**Notes:** *Lamentation* is a “dance of sorrow.” It is not the sorrow of a specific person, time, or place, but the personification of grief itself.

**Dancer:** Erika Randall

**Pianist:** Irena Landman

**About the choreographer:** Martha Graham (1894-1991) is recognized as a primal artistic force of the 20th Century. She was named “Dancer of the Century” by Time and has been compared with other creative giants such as Picasso, Einstein, Stravinsky, and Freud. She created 181 ballets and a technique that revolutionized dance throughout the greater part of the past century. Using the founding principles of contraction and release, she built a vocabulary of movement to “increase the emotional activity of the dancer’s body,” exploring the depth and diversity of human emotion. Her ballets were inspired by a wide range of sources from the American frontier to Greek Mythology. She created and portrayed prominent women, including Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickenson.

During her 70 years of creating dance, she collaborated with other great artists—Noguchi, Copland, Barber, and Schuman, and her mentor Louis Horst, among others, and is recognized for her groundbreaking work in all aspects of the theater—use of time, space, lighting, costumes, sets, and music. Her company was a training ground for many generations of choreographers, including Cunningham, Taylor, and Tharp. At the Neighborhood Playhouse, she is said to have changed the course of American acting through students such

as Bette Davis, Gregory Peck, Tony Randall, and Orson Wells. Her creative genius earned numerous honors and awards, including the Medal of Freedom and the National Medal of the Arts. Martha Graham's extraordinary legacy lives on in the work of the Martha Graham Dance Company, Graham 2, and Martha Graham School, and in the students worldwide studying her technique and performing her masterworks.

**Erika Randall** is a teacher, dancer, choreographer, filmmaker and the Associate Dean for Student Success for the College of Arts and Sciences. As a performer, she has worked with Megan Odom, Teena Marie Custer, Sydney Skybetter, Sara Hook, David Parker and the Bang Group, Michelle Ellsworth, the Mark Morris Dance Group and Buglisi/Foreman Dance. She shares the duet company Sweetie Pie Productions with collaborator, Anna Sapozhnikov, who toured their latest work, *Kitsch-In* to Chicago and NYC in 2019-2020. Her choreography has been seen in four countries and 16 states over the last 10 years and her internationally award-winning screendance works, including: *Paula + Francesca*, *Down for the Count*, *less, more* and *self defense*, have screened at festivals such as the Beirut International Women Film Festival, the Beyond the Curve International Film Festival in Paris, France, the Starz Denver Film Festival, the Florence Queer Festival in Italy and the Façade Film Festival in Plovdiv, Bulgaria. Randall co-wrote, directed and choreographed the feature-length dance film *Leading Ladies*, which played to sold-out audiences at more than 65 festivals worldwide. Randall has served as the choreographer/movement director for the Colorado Shakespeare Festival (2017, 2018, 2019 and 2021) for plays including, *The Taming of the Shrew*, *Love's Labour's Lost*, *Cyrano de Bergerac*, *Richard III*, *You Can't Take It With You*, *Twelfth Night*, *Romeo and Juliet*, *As You Like It*, *Midsummer Night's Dream*, and *The Odyssey*.

**Nada Diachenko's** 43-year career as a dancer, choreographer, educator and somatic specialist, includes 20 years in NYC as a soloist and master teacher with the Erick Hawkins Dance Co. and faculty member of the Hawkin's School, and co-artistic director/choreographer/performer with NYC based Greenhouse Dance Ensemble Co. She also directed *Nada Diachenko and Dancers*, and *Nada Diachenko: Solo Dance*. She served on the faculty of the CU Dance Program for 31 years and was the director of dance for over a decade. She led the program into new frontiers of somatic work and social justice. Her

impact on diversifying the understanding of dance study is profound and her leadership in all things human will be dearly missed. Her impact will forever be realized and furthered by the hundreds of students and mentees who were touched by her elegant hands and immeasurable heart.

She conducted numerous teaching and choreographic residencies nationally and internationally including The Duncan Center in Prague (Czech Republic), The American Dance Festival, Colorado Dance Festival, Boulder Jazz Festival, Dansen Hus in Denmark, NYU SOA, University of Illinois, North Carolina School of the Arts, Connecticut College, University of Texas at Austin, James Madison University, Case Western, Princeton and many other colleges in the U.S. Highlights of more recent activities include the creation of “ Women Speak,” guest artist at the Mundanza Festival in San Jose, Costa Rica, where she worked extensively with the national company of Costa Rica, choreographing and teaching at the Institute of the Arts at Campinas, São Paulo, Brazil, participating in an interdisciplinary international collaboration for the CESTA Festival in the Czech Republic, teaching and performing in Costa Rica with the emerging artists of the 21st Century Program and a collaborative dance video project in France. She collaborated with sculptor/installation artist Antoinette Rosato on several projects and created choreography to Rosato’s *Journey Into Her World* in honor of her passing. In 2010, Nada was a master teacher and led a panel for the Erick Hawkins Symposium sponsored by the Harkness Center and had her acting debut in 2011 as the Grand Duchess Olga Katrina in *You Can’t Take It With You* for the Department of Theatre & Dance’s season.

As an AmSAT certified Alexander Technique (AT) Teacher she presented at the Freedom to Move Conferences in NYC and annual conferences for the national American Society for the Alexander Technique. She also presented at the conference of the American Association for Orthopedic Medicine. Nada was a co-founder and teacher for Alexander Technique Denver, a 3 year teacher certification training. She directed the somatic Track and the Wellness Program in the Dance Dept, taught privately and conducted workshops on Alexander Technique, Injury Prevention, and application of AT to dance training. Her research interests included the complementary nature of Prolotherapy and AT, somatic application to dance and movement education, and somatic exploration in the creative process.

## **MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE**

The MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE keeps vital and builds upon the unique work of Martha Graham, the principal originator of American modern dance. The MARTHA GRAHAM DANCE COMPANY, founded by Martha Graham in 1926, is the first and most celebrated modern dance company in the world and features an international roster of the most talented modern dancers in the world today. Students come from around the world to study at the MARTHA GRAHAM SCHOOL OF CONTEMPORARY DANCE, the only school primarily focused upon teaching the Martha Graham technique and repertory. The course structure culminates in the pre-professional training of young dancers, who perform at public schools, colleges, and other venues as the Martha Graham Dance Ensemble. The MARTHA GRAHAM RESOURCES shares the works of Martha Graham with other arts organizations and performers and preserves and makes available to the public the assets of one of the world's most extensive collections of dance history: sets, costumes, audio and video recordings, photographs, and correspondence.

For more information, go to [www.marthagrahamdance.org](http://www.marthagrahamdance.org). Call 212.229.9200 for information about school programs and the Martha Graham Dance Company and Martha Graham Resources. Email [ingo@marthagrahamdance.org](mailto:ingo@marthagrahamdance.org) to be added to our mailing list.



# EntangleMEN: from the dugout (2021)

**Concept and Direction:** Helanius J. Wilkins

**Choreographer:** Helanius J. Wilkins in collaboration with Avery Ryder Turner

**Performers:** Avery Ryder Turner, Helanius J. Wilkins

**Cinematography/Camera/Original Sound Score:** Carlos Flores / Watcheye Studios

*This work is also a component of the evening-length stage production for The Conversation Series: Stitching the Geopolitical Quilt to Re-Body Belonging.*

**[Learn more at this link.](#)**

*Funding for this film was made possible in part through a CU Boulder CHA Small Grant.*

**Director's notes:** *EntangleMEN: from the dugout* created during the onset of the COVID-19 pandemic and structural racism uprisings, this work centers on a male duet exploring coexistence through an exhaustive collision course of in-between states. Wheat fields, spillway infrastructures and baseball dugouts on Indigenous territories of Arapaho, Cheyenne and Ute Nations set the scenes for this viscerally charged work. It has been screened nationally and internationally at film festivals including the Bucharest Film Festival (Romania), Maracaky International Film & Video Festival (Venezuela), Five Continents International Film Festival (Venezuela) and Tagore International Film Festival (India); and was recognized with 10 international awards in categories including Best Experimental Short, Best Performing Arts Short and Outstanding Achievement for Experimental Film.

**About the choreographer:** Helanius J. Wilkins, Louisiana native and Colorado transplant, is an award-winning choreographer, performance artist, and educator. Spanning nearly 70 works performed nationally and internationally, Wilkins' creative research is rooted in the interconnections of American contemporary performance, cultural history and identities of Black men. In 2019, he began creating a body of duet works with Avery Ryder Turner (performer/dance builder/movement coach with an emphasis on improvisational arts who is a NY native and CU alum—MFA in Dance, 2021). With Turner as his co-conspirator, Wilkins is currently working on his most ambitious work-

to-date, *The Conversation Series: Stitching the Geopolitical Quilt to Re-Body Belonging*. In addition to being the CU Boulder dance program's director and an assistant professor, he is a member of the National Board of Directors of the American College Dance Association for the Northwest region and was appointed in 2018 by Governor Jared Polis to the Colorado Council on Creative Industries. [helaniusj.com](http://helaniusj.com)

# Everything Deserves To Breathe

**Please note:** *This piece contains strobe effects and nudity.*

**Choreographer:** Anya Cloud in collaboration with Jesús Muñoz, Jessica Bertram, Madison Palffy and Makisig Akin

**Performers:** Jesús Muñoz, Madison Palffy and Makisig Akin

**Lighting Design:** Jonathan Spencer

**Costume Design:** Markas Henry and Anya Cloud

**Sound Design:** Anya Cloud

**Music credits:** *Las ciudades* (con la colaboración de Chucho Valdés), *King Size* by Kelly Lee Owens, *A Soft Throbbing of Time* by Frank Bretschneider, *Plastic Star* by Byetone, *Hunter* by Anna Calvi, *HYbr:ID oval p-dance* by Alva Noto, *The Way You Make You Feel* by Michael Jackson

**Program notes:** **Jesús Muñoz** is a dancer, maker, teacher, percussionist and collaborator originally from Mexico and is currently pursuing an MFA in dance at CU Boulder. Trained in Cuban contemporary, Afro-Cuban, Cuban folkloric, Cuban popular dances, ballet, modern, jazz and Latin percussion, his work has been presented in New York, L.A., San Francisco, Miami, Houston, Phoenix and Las Vegas. Muñoz builds collectivities through social solidarity, activating decolonizing cultures, and queering/querying current human ecologies. Muñoz negotiates states between popular culture and abstract formats to take, receive, hold, give and care for information to all communities/cultures.

**Jessica Bertram** is driven by storytelling, research and ultimately, play. She is currently pursuing an MFA in dance at CU Boulder she is excited to develop her research on generational trauma as it lives in Black bodies and how movement can be a source for healing and liberation. Her choreographic work has been presented at the ACDA, Emory University, 7Stages Theatre, Idea Capital, Hambidge Art Lab, Dance Canvas, The Movement Lab~ Home of T. Lang Dance, Atlanta Dance Collective's FEMMEfest and the staibdance Summer Intensive in Sorrento, Italy. As an artist of African descent, Bertram invites her personal experiences, the experiences of her generational line and ancestral currents.

**Madison Palffy** is a dancer, performance-maker, improviser and visual artist whose work is a continual investigation of risk, disorientation and multiplicity. She holds a Bachelor of Arts from Hampshire College where she studied dance, performance, and queer theory. She has had the pleasure of performing in work by Chris Aiken, Angie Hauser, Kathleen Hermesdorf, Paul Matteson, Wendy Woodson and Lailye Weidman (among others). Palffy is a founding member of LOCULUS, a dance and performance collective that creates performances in non-traditional spaces and produces an experimental dance journal.

**Makisig Akin** I am a queer, transgender Filipino born choreographer, dance artist, facilitator and activist. I was raised in the Philippines and am currently based in Berlin, Germany. My work focuses on the recognition of intersectional identities, reconnecting with my ancestry, and decentralizing Western ideologies in dance making. I hold an MFA in dance from UCLA and my training includes Filipino Traditional Dance, Contact Improvisation, Kung Fu, Improvisation, walking meditation, Authentic Movement, Bouldering/Climbing and Contemporary Dance. I examine how survival strategies can be translated into a communal physical practice, which I then use as a catalyst to a creative healing process. [makisigakin.com](http://makisigakin.com)

**About the choreographer:** I am originally from Alaska, and currently living in the land of the Ute, Cheyenne and Arapahoe people. As a queer, cis-gender, female, white person I orient my work to cultivate radical aliveness as an artist-activist practice; intersectional collaboration is central to my work. I am devoted to practicing, researching, teaching and performing experimental contemporary dance, contact improvisation and somatics through anti-oppression methodologies. My work has been produced/supported by Movement Research, Workshop Foundation, freeskewl, Screen Dance Festival Stockholm, La MaMa, Los Angeles PerformancePractice, REDCAT, Tanzquartier and Guatemala Department of Culture among others. I have worked with and/or performed for Sara Shelton Mann, Nancy Stark Smith, Ishmael Houston-Jones, Karen Schaffman, Eric Geiger, Karen Nelson, Makisig Akin, Mary Pearson and Nhu Nguyen among others. I hold an MFA in Dance Theatre and trained in the Feldenkrais Method®. I am currently assistant professor of dance at University of Colorado Boulder. [anyacloud.com](http://anyacloud.com)

**Special thanks:** Thank you, Jesús, Jessica and Madison. Thank you, Makisig. Thank you, Karen. Thank you, Markas and ted. Thank you, Goat Trail.

Questions connected to a practice called GOATING TOGETHER, in collaboration with Makisig Akin, initiated this choreographic process. What can we do together that we cannot do alone? What if something is impossible and we do it anyway? It is love centered research that is only possible together. This work is made through the braiding of the generosity, artistry, bravery, dancing, and magic of Jesús, Jessica, Madison and Makisig. We welcome you and encourage you to take the ride.

# Just Us

**Choreographer:** Larry Southall in collaboration with Rachel Halmrast

**Performers:** Rachel Halmrast

**Lighting Design:** Kate Bashore

**Costume Design:** Markas Henry

**Music Credits:** Nuthin Doug E. Fresh, Black Screen Country Criccects, and Dionne Osunlade featuring Dionne Warwick mixed by DJ Chris / TipTop Music Entertainment.

**About the choreographer:** Lawrence Southall holds an MFA in performance and choreography from the University of Colorado. A native of the Bronx, he began working with hip-hop dance forms in the early 1980's. He has worked with the Boulder Ballet, The Harambee African Dance Ensemble, Blue Moon Dance Company, Motion Underground, Longmont Symphony and Dance Theatre, Cleo Parker Robinson Summer Institute, Denver school of the Arts and Steamboat Springs Dance Theatre. He has served as a master teacher at Dance Place in Washington, D.C., at Slippery Rock University and for the American College Dance Festival. Southall has choreographed for the Native Tongue Dance Theatre, Skeleton Dance Project, The Black College Dance Exchange, and the Legacies concert of the American College Dance Festival in Boulder, Colorado and is respected nationally as one of the great traditional hip-hop teachers. Southall is currently rehearsal director of The Grass Roots Project under the direction of Rennie Harris.

**Special thanks:** Big shout out to Theatre and Dance faculty, staff, and Students!

# JOURNEY

**Please note:** *This piece contains haze.*

**Choreographer:** Constance Harris

**Performers:** Izzy Banse, Devon Beckum, Devin Garza, Kate Gomez Moore, Edward Lee, Gianna Lucarelli, Belinda Polynice, Becca Schaff, Nicky Shindler, James Axel Solis-Gutierrez

**Lighting Design:** Rachel Fields

**Costume Coordinator:** Markas Henry

**Music Credits:** Sound designed by Anton Krueger. *Iskhathi* (Vocal Mix) by Kwiish SA, *Sáré* by Simi, *Peru* by Fireboy DML, *First Time in America* by Naira Marley, *Baako Riddim* by A-Star featuring Bisa Kdei, *Animal* by Mmzy, *Stubborn Academy* by Medikal featuring Shatta Wale

**Choreographer's notes:** "We are travelers on a cosmic journey, stardust, swirling and dancing in the eddies and whirlpools of Infinity. Life is Eternal. But the expressions of life are ephemeral, momentary, transient ... We have stopped for a moment to encounter each other, to meet, to love, to share. This is a precious moment, but it is transient. It is a little parenthesis in eternity. If we share with caring, lightheartedness, and love, we will create abundance and joy for each other. And then this moment will have been worthwhile." —*Deepak Chopra, The Seven Spiritual Laws of Success*

**About the choreographer:** Constance Harris is an Aurora-based, New Jersey native and graduate of the Masters in Fine Arts dance program at the University of Colorado Boulder. Her fusion dance style is the result of more than 20 years of combined experience in a variety of genres ranging from Modern, Middle Eastern forms, nightlife entertainment and styles based in Africanist aesthetics. She's currently a lecturer for the Theatre and Dance department, is an instructor at Block 1750 (Boulder) and a contributor to Raqs Online.

**Special thanks:** Many thanks to the department of Theatre & Dance, the students of 10 a.m. technique, performers and Amy Sigil. Also, I'd like to give a special thank you to Kate Gomez Moore for stepping in as my rehearsal director. Thank you everyone for trusting me and trusting each other to bring something beautiful to life.

# CU Theatre & Dance Production team

## Stage Manager

Kaylyn Kriaski

## Assistant Stage Manager

Hannah Iverson

## Programmer/Light Board Operator

Rachel Fields

## Spot Op/Deck Electrician

Anisha Cooper

## Sound Board Operator

Maya Blom Walker

## Deck Crew

Dominique Holling, Claudia Parsons

## Assistant Costume Designer

Sophia Morris

## Costume Head

Celeste Fenton

## Wardrobe Crew

Zane Larson, Rodrigo Gallardo

## DANCE PRODUCTION

**Technical crew:** Sam Blagg, Stephanie Castro-Rivera, Nick Cozzo, Xaalan Dolence, Rachel Fields, Devin Garza, Ruth Goldenberg, Sam Morin, Hayley Parnell, Anna Pillot, James Solis-Gutierrez. **Dance Practicum:** Izzy Banse, Shannon Boyle, Julia Fish, Ruth Goldenberg, Cassie Greenly, Rachel Halmrast, Dominique Holing, Edward Lee, Gianna Lucarelli, Claudia Parsons, Izzy Phipps, Lana Salfiti, Becca Schaff, Maya Blom Walker, Jiawei Wang

## COSTUMES

**Costume Shop production assistants:** Mari Beazley, Emma Donnelly, Celeste Fenton, Payton Godlewski, Maddy Goldberg, Caitlin Johnston, Alida Kress, Katie Marting, Sophia

Morris, Carly Peterson, Emily Ray. **Practicum students:** Marisa Dinsmoor, Wyeth Doherty, Nikky Haabestad, Clara Hoppe, Mikayla Jassem, Kyra MacGregor, Hayley Parnell, Connor Robertson, Kelsea Sibold

## SCENERY AND ELECTRICS

**Scene Shop production assistants:** Olivia Allen, Lily Bergen, Matthias Bolon, Stephanie Castro-Rivera, Nicholas Cozzo, Asher Farr, Rachel Fields, Adam Garb, Marla Kassanoff, Aspen Kimlicko, Isabella Jones, Annika McTamane, Kyle Lawrence, Hayley Parnell, Sam Morin, Nathan Peterson, Annika Radovcich, Connor Robertson, Kelsea Sibold, Aani Sukumar, Stephanie Talder, Jacob Turner, Madelyn Wible. **Production Practicum students:** Emma Donnelly, Leah Doogan, Nicole Gadbery, Nicholas Galvez, Sarah Jeffers, Grace Kohler, Katie Kramer, Annika Radovcich, Ethan Robinson, Adam Schuh, Emma Watson. **Lighting Practicum students:** Olivia Allen, Natalie Connelly, Nicolas Galvez, Tyler Hansen, Sarah Jeffers, Sophia Morris, Alessa Oltman, Annika Radovcich



# CU ★ PRESENTS

Theatre events: Spring 2022



## Gallathea

A queer love story in the woods

**Feb. 16-20, 2022**

[Learn more](#)



## Airness

A comedy about air guitar, competition and finding the airness in yourself

**March 4-13, 2022**

[Learn more](#)



## They Promised Her the Moon

By Laurel Ollstein, playwright

The unknown true story of aviator Jerrie Cobb  
2021-22 Roe Green Production

**April 15-24, 2022**

[Learn more](#)

# CU ★ PRESENTS

Dance events: Spring 2022



## Catapult

A BFA dance concert

Feb. 4-6, 2022

[Learn more](#)



## Open Space

Curated by CU Dance Connection

Feb. 25-27, 2022

[Learn more](#)



## The Current

Dance works by faculty and guest artists

April 7-10, 2022

[Learn more](#)



## FRESH: Spring 2022

A CU dance concert

April 22-23, 2022

[Learn more](#)



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### Associate Chair of Dance and Director of Dance

Helanius Wilkins

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Kaylyn Kriaski

### Director of Dance

### Production

Kate Bashore

### Costume Production Director

Ted Stark

### Technical Director

Jordan Feeler

### Associate Technical

### Director

Stephen Balgooyen

### Production Electrician

Cooper Braun-Enos

### Production Audio

### Visual Technician

Matthew Eckstein

### Music/Accompanist

### Coordinator for Dance

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### Assistant to the Director of Dance

### Production

Anna Pillot

### Assistant to the Costume Production

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### Dance Events Coordinator

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Halmrast, Jesus Munoz

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