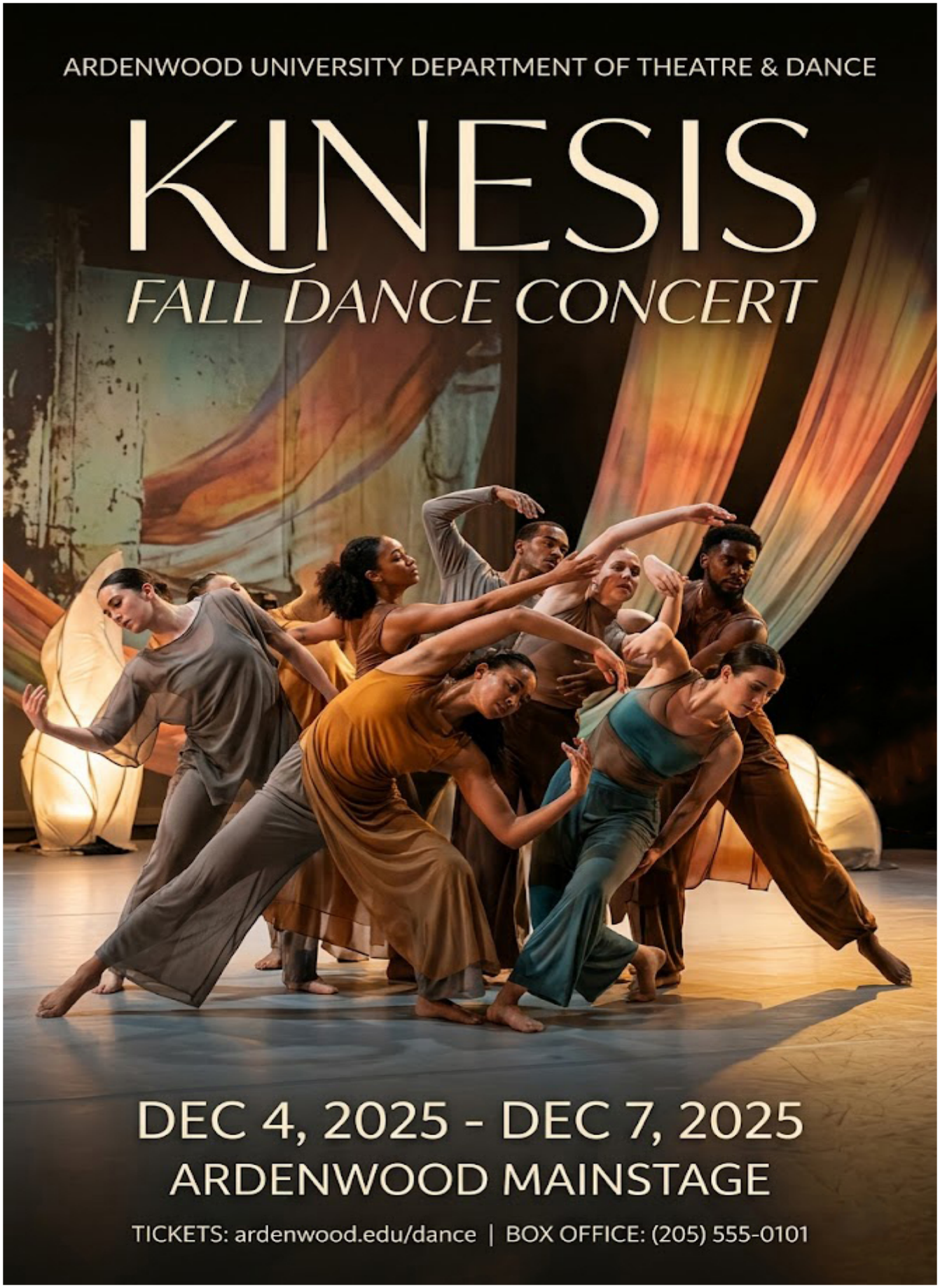

ARDENWOOD UNIVERSITY DEPARTMENT OF THEATRE & DANCE
KINESIS
FALL DANCE CONCERT
DEC 4, 2025 - DEC 7, 2025
ARDENWOOD MAINSTAGE
TICKETS: ardenwood.edu/dance | BOX OFFICE: (205) 555-0101

ARDENWOOD UNIVERSITY THEATRE & DANCE

Kinesis

Fall Dance Concert

OPENS	CLOSES	RUNTIME
Dec 4, 2025	Dec 7, 2025	1 hr 20 min w/ intermission

Ardenwood Mainstage

ABOUT

Kinesis gathers new works from the dance faculty, a guest artist, and student choreographers. The program moves from precise ensemble structures to solos built on the dancers' own movement, a survey of where the company is right now.

PROGRAM

An evening of new dance. Most works are choreographed by Ardenwood students, alongside two faculty pieces and one by a guest artist.

Tessellations

Duration ~11 min

Guest artist work, choreographed by Lucia Moreno. Set to "Hex Patterns" by Mireille Dovane.

Guest Choreographer	Lucia Moreno
Lighting Design	Marisol Fenn
Dancer	Gabe Hassan
Dancer	Beau Cole
Dancer	Henry Kim
Dancer	Omar Rinaldi
Dancer	Felix Diaz
Dancer	Ava Lindqvist
Dancer	Noah Beaumont
Dancer	Imani Brooks
Dancer	Dax Whitfield
Dancer	Lena Petrov
Dancer	Kofi Mensah
Dancer	Sienna Park
Dancer	Theadora Hale

Slow Tide

Duration ~13 min

Faculty work, choreographed by Priya Nair. Set to "Low Water Mark" by Joris Tennant.

Choreographer	Priya Nair
Lighting Design	Caspian Holt
Dancer	Omar Rinaldi
Dancer	Felix Diaz
Dancer	Priscilla Dunne
Dancer	Nadia Haddad

Fault Lines

Student work, choreographed by Talia Brandt. Set to "Seismic" by Caelum Vry.

Choreography	Talia Brandt
Lighting Design	Theo Ramsay
Dancer	Noah Beaumont
Dancer	Imani Brooks
Dancer	Dax Whitfield
Dancer	Lena Petrov
Dancer	Kofi Mensah
Dancer	Sienna Park
Dancer	Theadora Hale
Dancer	Marcus Bell
Dancer	Yuki Tanaka
Dancer	Priscilla Dunne

Murmuration

Faculty work, choreographed by Dr. Eleanor Vance. Set to "Starling" by Ines Marlowe.

Choreography (Faculty)	Dr. Eleanor Vance
Lighting Design	Marisol Fenn
Dancer	Caleb Wallace
Dancer	Gabe Hassan
Dancer	Beau Cole
Dancer	Henry Kim
Dancer	Omar Rinaldi
Dancer	Felix Diaz
Dancer	Ava Lindqvist
Dancer	Noah Beaumont
Dancer	Imani Brooks
Dancer	Dax Whitfield
Dancer	Lena Petrov
Dancer	Kofi Mensah
Dancer	Sienna Park
Dancer	Theadora Hale

Aubade

Student work, choreographed by Renee Calloway. Set to "First Light" by Selka Moray.

Choreography	Renee Calloway
Lighting Design	Theo Ramsay
Dancer	Roman Espinoza
Dancer	Cleo Hartley
Dancer	Bishop Tran

Glass Houses

Student work, choreographed by Jonah Esper. Set to "Refraction Suite" by Tobias Wend.

Choreography	Jonah Esper
Lighting Design	Caspian Holt
Dancer	Sienna Park
Dancer	Theadora Hale
Dancer	Marcus Bell
Dancer	Yuki Tanaka
Dancer	Priscilla Dunne
Dancer	Andre Sokolov
Dancer	Nadia Haddad
Dancer	Quinn Avila
Dancer	Roman Espinoza

The Undertow

Student work, choreographed by Mateo Quill. Set to "Riptide Nocturne" by Davian Castelo.

Choreography	Mateo Quill
Lighting Design	Marisol Fenn
Dancer	Cyrus Dovewright
Dancer	Maeve Sutton
Dancer	Leon Okafor
Dancer	Vivienne Castle
Dancer	Jordan Rivera

PRODUCTION

Artistic Director	Dr. Eleanor Vance
Costume Design	Odette Brimm
Stage Manager	Wren Castellano

CHOREOGRAPHER'S NOTE

Every piece on this program began in the studio with a question rather than a finished idea. Some of those questions came from me and from our guest artist, Lucia Moreno. Many more came from the student choreographers whose work fills this evening, and from the dancers who shaped each phrase in their own bodies. Much of what you will see tonight is theirs.

Dance asks a great deal of the people who make it: hours that go uncounted, revisions no one sees, and the willingness to begin again when an idea refuses to hold. What moves me about this company is not its technique alone but its patience with one another, the way a room full of artists learns to listen before it speaks.

I hope you will watch for that listening. It is the quiet architecture beneath every piece, and it is, in the end, the real subject of the program. Thank you for being here, and for giving this work an audience.

Eleanor Vance, Artistic Director

ABOUT THE ARTISTS



Quinn Avila

What draws Quinn Avila to contemporary practice is what draws them to writing: the search for a form that fits the feeling. They arrived at Ardenwood University from Flagstaff, Arizona, pursuing a double focus in dance and creative writing after training at *Desert Movement Collective* in jazz, contemporary, and somatic work, the last of which still anchors how they warm up, rehearse, and pay attention in a room.

Two summers at the *Southwest Youth Dance Festival* introduced them to student-choreographed showings and sparked a lasting interest in making as well as performing. They tend to draft movement the way they draft an essay, in messy passes cut down until only the necessary parts remain, and they keep a notebook where phrases of choreography and lines of poetry sit side by side until one borrows from the other. This semester marks their first full production with the Ardenwood company, a role they describe as learning to write in someone else's handwriting without losing your own.

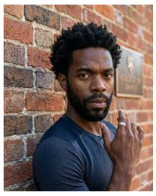
Beyond the studio, Quinn reads for the campus literary magazine and is slowly assembling a chapbook of prose poems about the desert they grew up in. Most evenings find them on campus bike trails or sitting very still with a field guide on one knee, trying to name a bird before it moves.



Noah Beaumont

Landscape has always shaped how Noah Beaumont moves. A sophomore from Bend, Oregon, majoring in dance with a minor in environmental studies at *Ardenwood University*, he trained at *Terpsicorps Theatre of Dance* from age ten and attended the *American Dance Festival* youth program before college. His dancing is fluid and risk-taking, full of weight and recovery, and he earned a featured role in *Headwaters*.

Noah helps lead a student group bringing sustainable practices to the arts building, rethinking how set materials and costume waste get handled. On days off he heads to the river trail with his fly rod, still trying to learn patience.



Marcus Bell

Erie, Pennsylvania gave Marcus Bell his first home; *Junebug Productions* gave him his movement foundation, with years in their youth ensemble absorbing second-line, jazz, and community-rooted practice. A junior majoring in dance performance at *Ardenwood University*, he has brought that background into dialogue with contemporary concert forms and found the friction genuinely exciting. He performed in *Surface* and *Before the Count*.

Marcus is also a self-taught drummer and plays in a percussion ensemble that meets Thursday nights in the music building basement. His week tends to end between that rehearsal and a brass band practice somewhere nearby.



Talia Brandt

Rural Montana shaped the sonic landscape of *Fault Lines*. Talia Brandt spent last summer there with a borrowed recorder, gathering the creaks, wind, and distant machinery that now structure her senior capstone, set entirely to those sounds. A senior from Sacramento, California, majoring in dance at Ardenwood University, she makes choreography about rupture, recovery, and what the body remembers after a crisis, work that usually begins with a question she cannot yet answer in words.

She trained at *Perry-Mansfield Performing Arts School* and received a scholarship to *Jacob's Pillow* in 2024, where a workshop on site-specific performance changed how she thinks about where a dance can happen. Throughout her time at Ardenwood she has danced with the student ensemble *Ground Swell* and mentored younger members through their first showings, insisting that a rough draft shown honestly is worth more than a polished one kept hidden.

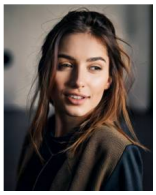
Next year she hopes to spend a season assisting a working choreographer before applying to graduate programs. Rock climbing and a growing collection of hand-painted maps occupy her between rehearsals, and she will tell you they are really the same hobby: figuring out how to get from one fixed point to another by the most interesting route possible.



Odette Brimm

For *Vessel*, Odette Brimm built a coat that had to come apart in under twelve seconds eight shows in a row. A junior at *Ardenwood University* pursuing a BFA in design and production, she grew up in *Albuquerque*, *New Mexico*, sewing since she was nine, first for dolls and eventually for stage. Her credits also include *The Understudies* and the *Winter Studio* showing.

Costume design, for her, is a conversation about identity and transformation. She is especially interested in how fabric behaves under stage light. A summer apprenticeship at a regional shop sent her home with a notebook of draping techniques and a habit of hunting unusual buttons and vintage trim.



Imani Brooks

What excites Imani Brooks most is the edge where street vernacular and concert dance overlap, a question she has been living since her years at *Dance 411 Studios* in Chattanooga, Tennessee. Now a sophomore at *Ardenwood University*, she is majoring in theatre arts with a concentration in dance, bringing hip-hop, jazz, and West African forms into contemporary work. She performed in *Current* and *Four Walls*.

Imani is developing a duet for the spring studio showing and is passionate about choreographing at every scale. On weekends she haunts the farmers market, hunting for hot sauces to add to a collection that has outgrown her shelves.



Renee Calloway

Community practice is the ground beneath *Renee Calloway*'s choreography. Her work relies on improvisation scores and durational structures that invite the audience in, and she is committed to exploring how movement can build social trust inside and beyond the theater. A junior from *Boise, Idaho* at *Ardenwood University*, she studies Dance and Sociology.

She trained at *Gibney Dance*'s summer program in *New York* and attended the *National Dance Education Organization* conference as a delegate. *Ground Swell*, *Ardenwood*'s student ensemble, has been her performance home. Her roommate is her sourdough co-conspirator, and her denim project keeps growing on the side.



Wren Castellano

By the time Wren Castellano stage managed *The Glass Hours*, they had learned that a well-called cue can make an audience feel something they cannot name. That conviction has carried them through *Bright Line*, *Threshold*, and three semesters of choreography nights. A senior completing a BFA in theater arts at *Ardenwood University*, they grew up in *Fort Worth*, *Texas*.

What draws them to stage management is the organizational architecture of production: the way a good schedule holds space for everything without crowding it. Wren keeps colored markers for the callboard and a separate set for scripts. Graph paper and garden planning take up the rest of the evening.



Vivienne Castle

Crescent City Dance Academy took Vivienne Castle in at seven, where she moved through ballet and tap before shifting fully to contemporary in high school. A junior from Lafayette, Louisiana, she is majoring in dance performance and minoring in French at *Ardenwood University*, and her work in the spring production *Undertow* was noted for its range and commitment.

Before college she attended the *Gulf Coast Youth Arts Intensive*, where choreography entered the picture alongside performance and refused to leave. Outside the studio she plays chess online at two in the morning or works her grandmother's fig preserves into nearly everything she eats.



Felix Diaz

Training at *Rio Grande Dance Project* through high school and a summer at *Hubbard Street's* intensive in *Chicago* taught Felix Diaz that the most compelling movement lives inside a character. Now a first-year at *Ardenwood University* from *Mobile, Alabama*, he is pursuing a double major in dance and theatre, drawn to the work he loves most: making choreography and dramatic tension feel genuinely inseparable.

He made his *Ardenwood* debut in the fall showcase this past semester. In off hours he is in the campus darkroom developing film from long afternoon walks, or losing track of time making his mother's green chile stew from memory.



Cyrus Dovewright

How decisions get made inside a moving body is the question Cyrus Dovewright brought to *Ardenwood University*, where he studies dance alongside cognitive science. The sophomore from *Allentown, Pennsylvania* trained at *Green Mountain Dance Center* and spent two summers at *Perry-Mansfield Performing Arts* camp before college deepened his interest in improvisation and structured scores.

He appeared in *Ardenwood's* fall production of *Fault Lines* and is a member of the student improv collective *Contact & Response*. In free hours he is stargazing from the hill behind the science building or building playlists for situations that may never occur.



Jonah Esper

Years of asking inconvenient questions about movement led *Jonah Esper* to start making dances in high school, and he has not stopped. Now a sophomore from *Richmond, Virginia* majoring in Dance and Theater at *Ardenwood University*, he finds humor and tenderness in everyday ritual and miscommunication, building work that is at once absurd and deeply intimate.

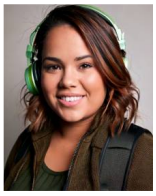
He trained at the *Paul Taylor Dance Foundation* summer intensive and performed with *Ardenwood*'s company in the *Kennedy Center American College Theater Festival*. He dances with *Transit Collective* on campus. LEGO builds and long afternoons at the cinema fill his hours between rehearsals.



Roman Espinoza

Completing a degree in kinesiology with a dance concentration, Roman Espinoza is finishing his senior year at *Ardenwood University* the way he started it: in the studio. He grew up in Wichita, Kansas, training at *Viva Dance Studio* in Latin ballroom before branching into contemporary, and his partnering work has been a recurring highlight of productions, most recently in *Gravity, Revised*.

A formative summer at the *Texas Dance Intensive* in Austin helped him fall back in love with dance after a difficult stretch of injuries. Outside the dance building he's at the soccer field or coaxing a vintage turntable he found on Blanco Road back to life.



Marisol Fenn

A production electrician handed Marisol Fenn a gel swatch book and told her that color was the fastest way to change a room's feeling. That moment pulled her away from scenery and into lighting for good. Now completing her BFA at *Ardenwood University*, this *Hartford*, Connecticut native has designed *Fall Dance Showcase*, *Fragments*, and *Bright Line*.

She is drawn to light that suggests a time of day without announcing it, and has spent this year studying Jennifer Tipton's work. Precision and patience are the two qualities her mentors keep pushing her toward, and she is grateful for both. Her film camera comes out for the hour before sunset.



Nadia Haddad

Precision in the upper body is what people notice first about Nadia Haddad, a quality built over eight years at *Dimensions Dance Studio* in Killeen, Texas and deepened through study of Arabic dance forms with a local instructor. Now a first-year at *Ardenwood University*, planning to major in dance and education studies, she is drawn to work that feels like conversation. She performed in *Arrival* and joined the student choreography collective.

Alongside her movement work, Nadia is learning Arabic calligraphy, curious about the grammar shared by brushstroke and gesture. She spends time at her desk practicing letterforms that have taken months to begin to approximate.



Theadora Hale

A decade at *Green Mountain Dance Arts* gave Theadora Hale a classical ballet foundation she has been complicating ever since. Audiences have noted the specificity she brings onstage, most visibly in *Ardenwood*'s winter showcase *Threshold*. She is a sophomore from Kalamazoo, Michigan, studying dance and psychology at *Ardenwood University*.

Guest artists at the *New England Dance Summer Institute* shifted her improvisation thinking entirely, a turn she considers the real start of her artistic life. Skiing behind campus and reorganizing her pressed-flower collection, sorted by color in her own invented system, fill the hours outside rehearsal.



Cleo Hartley

Her solo *Tidal*, performed at last spring's faculty concert and built from texts she gathered during coastal fieldwork, is the clearest window into what Cleo Hartley makes: dances that treat a landscape as a collaborator rather than a backdrop. A senior from Bakersfield, California, she majors in dance and minors in environmental studies at Ardenwood University, and the two rarely sit far apart in her thinking.

Pre-college training at *Mountain Movement Arts* and a summer intensive at *Ground Works DanceTheater* gave her a grounding in release technique and partnering that she has since bent toward her own ends. For two seasons she has danced with the student company *Passage Collective* and served as its production coordinator, the person who keeps a show's hundred small promises from quietly falling apart. She is as proud of a clean cue-to-cue as she is of a good performance.

After graduation she wants to work where dance and ecological research meet, building performances around field data the way *Tidal* was built around tide charts. On predawn mornings she is out on a birdwatching loop with her field journal and a thermos of strong tea, adding to a life list she has kept since she was eleven.



Caspian Holt

What light does to a body in motion is the question Caspian Holt keeps returning to. A *Lexington*, Kentucky native and sophomore at *Ardenwood University*, he came to theater through a stagecraft elective he almost skipped, then spent a year as a production assistant at a storefront company, learning to rig, focus, and troubleshoot. His credits include *Still Water* and *Minor Keys*.

He has been reading about choreographer-designer collaboration and hopes to deepen that work at *Ardenwood*. Tracking light against a performer's physicality keeps surprising him. Off the clock, he's on his bicycle hunting a specific Japanese fountain pen ink at every shop he passes.



Henry Kim

Before arriving at *Ardenwood University*, Henry Kim trained at *Northwest Dance Project's youth conservatory* in Portland, building the architectural sensibility that defines his movement now: precise weight shifts, long lines, and ensemble work that feels like counterpoint. A junior from Worcester, Massachusetts, studying kinesiology with a minor in dance, he has performed in *Meridian* and the student showcase *Open Floor*.

Henry joined the *Ardenwood Dance Ensemble* in his first year and has since taken on peer mentorship. He is also a trail runner who maps every route in advance, keeping a notebook of hand-drawn topographical sketches of the hills near campus.



Ava Lindqvist

Years of training at *Zenith Dance* and a summer at the *American Dance Festival* gave Ava Lindqvist a movement vocabulary she is still unpacking. Now a sophomore at *Ardenwood University*, she majors in dance with a minor in visual art and brings from *Charleston, South Carolina* a sensibility that is sculptural: stillness, she believes, can carry as much weight as motion.

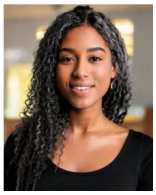
Ava made her *Ardenwood* stage debut in *Hollow Light* last spring and has since joined the student ensemble *Threshold*. Away from the studio she is in the ceramics room shaping small vessels, or rewatching nature documentaries with a blanket and a cat named *Sigrid*.



Kofi Mensah

Grounded and percussive, Kofi Mensah dances with a gift for making ensemble work feel alive from the inside out. A first-year from Springfield, Missouri, he intends to major in dance education at *Ardenwood University* and trained at *Zenon Dance School* from age eight, performing with their pre-professional youth company through high school. He made his Ardenwood debut this fall in *Undertow*.

Kofi plans to teach in public schools and already volunteers weekly at a youth arts program in the city, where he choreographs short pieces for the kids. In his own kitchen he works through Ghanaian recipes from his grandmother, most recently a very ambitious attempt at kelewele.



Lucia Moreno

Lucia Moreno is a choreographer and performer based in Guadalajara, Mexico, whose movement language fuses the geometry of Mexican folk forms with contemporary release technique. Her work has been presented at *Festival Internacional Cervantino*, *Tanzhaus Zürich*, and *The Place* in London, and tends to treat an ensemble less like a corps than like a town: distinct people who happen to move through the same weather.

She trained at the *Escuela Nacional de Danza Clásica y Contemporánea* and later studied at *P.A.R.T.S.* in Brussels, an education she credits with teaching her to ask harder questions of her own instincts. In 2019 she co-founded *Ensamble Umbral*, a company that now tours Latin America and Europe and runs a residency for choreographers working between traditional and contemporary forms.

Tessellations, her contribution to this program, was commissioned for Ardenwood's guest-residency series and developed over three weeks with the student company. She calls making work on dancers she is only beginning to know her favorite kind of problem. When she is not in the studio, she sketches repeating patterns in coffee shops or watches old films at home with her cat, Borde, who is unimpressed by all of it.



Priya Nair

Priya Nair is a choreographer whose work investigates grief, resistance, and collective belonging, drawing in equal measure from classical Indian movement vocabularies and postmodern composition. Based in Providence, Rhode Island, she has created work with *Conduit Dance* and *NW Dance Project*, and her evening-length piece *Slow Tide* received an *Imago Award* nomination for choreography.

She holds an MFA in dance from *UCLA* and trained at the *Bates Dance Festival* and the *American Dance Festival*, where she first began braiding the bharatanatyam of her childhood together with the improvisational scores she met in graduate school. The friction between those two inheritances, the codified and the open, is the engine of most of what she makes.

At Ardenwood University she teaches choreography and improvisation and advises students through the long, uncertain middle of making a first dance, the part she says no syllabus can shorten. Her faculty work for this program continues a years-long inquiry into how a group remembers together. When she is not in the studio, she tends an ambitious rooftop garden the local squirrels consider a buffet, and hunts for vintage Bollywood vinyl at estate sales across New England.



Leon Okafor

In *Fault Lines*, Leon Okafor made a strong early impression, and that cinematic quality, broad and committed but always grounded in genuine intention, has been a signature since his years at *Houston Metropolitan Dance Centre*. A sophomore from Augusta, Georgia, studying dance performance at *Ardenwood University*, he also brought two summers with the *Hubbard Street Dance Chicago* intensive to campus and is drawn to narrative work.

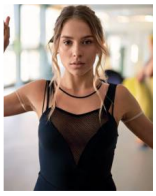
Offstage Leon is a film obsessive who keeps a spreadsheet of every movie since age twelve, organized by director and scored out of ten. Most weeks end in the screening room at a retrospective, notebook open and pen moving throughout.



Sienna Park

Salem, Oregon shaped Sienna Park early: she grew up training at *North Star School of Dance*, where the emphasis on contemporary and improvisation still informs how she moves. Now a junior at *Ardenwood University* majoring in dance and environmental studies, she helped organize a showing last fall in the campus arboretum that drew a larger crowd than anyone expected.

She attended the *Great Lakes Summer Arts Residency* before her first year at *Ardenwood*, deepening a commitment to interdisciplinary work that has only grown since. Kayaking the nearby lake and adding to her collection of hand-drawn maps of places she has never been pull her out of the studio.



Lena Petrov

Studying dance and art history as a junior at *Ardenwood University*, Lena Petrov arrived from Tacoma, Washington already shaped by rigorous classical training at *Vermont Ballet Theatre* and then transformed by the *Bates Dance Festival* intensive, where she fell in love with postmodern forms and task-based scores. Her work at Ardenwood asks how a body in space can carry both surface and depth. She has performed in *Lattice* and *Contact Hours*.

Lena also designs programs for the student dance collective and holds strong opinions about typography. Afternoons often find her in the printmaking lab pulling screen prints, surrounded by ink-stained rags and drying paper.



Mateo Quill

Competitive breaking was *Mateo Quill*'s first discipline, and concert dance came after years in that world. Now a senior from *Tulsa, Oklahoma* at *Ardenwood University*, he majors in Dance with a choreography concentration, pulling from capoeira angola, hip-hop, and pedestrian movement to interrogate masculinity, labor, and spectacle in physical, confrontational work.

He trained at the *Springboard Danse Montréal* intensive and the *San Francisco Ethnic Dance Festival*'s youth program. He co-founded *Ardenwood*'s student hip-hop collective, *Peso*, and serves as its rehearsal director. After graduation he plans to freelance as a performer and teaching artist.



Theo Ramsay

Growing up in *Des Moines*, *Iowa*, Theo Ramsay spent his summers as a board operator at a community theater, asking questions of every master electrician willing to talk. Those conversations shaped his eye before any classroom did. Now a junior at *Ardenwood University* studying theatrical production with a focus on lighting design, his credits include *Threshold*, *The Glass Hours*, and *After the Flood*.

Theo's current obsession is repertory plotting: how to make one rig serve many moods without losing specificity. He attends regional productions when budget allows, always with a notebook. Strong tea and a chess puzzle book round out a night at the kitchen table.



Omar Rinaldi

Nine years old and already hooked, Omar Rinaldi started at *Cascade Movement Arts* in Roanoke, Virginia, building a foundation in contemporary and hip-hop fusion before arriving at *Ardenwood University* as a junior in dance and sociology. His solos in *Ardenwood*'s fall production *Hold Still* drew attention for their physical clarity and quiet intensity.

Two summers at the *Oregon Summer Dance Conservatory* refined how he thinks about performing, a shift he feels in his body every time he steps onstage. Away from rehearsal, he haunts farmers markets for vintage cookbooks and experiments with sourdough recipes found at the back of one.



Jordan Rivera

Fresno, California shaped Jordan Rivera's early life, and the *American Dance Festival* summer program reshaped how they think about effort and ease, introducing somatic practices that moved them from shape-based toward sensation-based work. A senior pursuing a BFA in dance at *Ardenwood University*, they trained at *Tucson Regional Ballet* before college and have performed in five *Ardenwood Dance Theatre* productions, including a solo in *Threshold*.

This year Jordan is presenting a senior capstone quartet about border landscapes and inherited memory. Most evenings find them stargazing on the roof of their apartment, sky atlas open, chamomile tea cooling beside them.



Maeve Sutton

A summer at the *Jacob's Pillow* intensive in high school opened Maeve Sutton's choreographic imagination; she credits it with steering her toward composition as a focus. Completing her BFA at *Ardenwood University*, she came to Ardenwood from Lincoln, Nebraska, already trained at *Festival Ballet Providence*, and has performed in *Residue*, *Open Seam*, and *Proximity* across three seasons with the *Ardenwood Dance Ensemble*.

Maeve's senior capstone is a solo rooted in coastal Rhode Island: wet sand and low fog on an early morning run. She sketches what she finds at tide pools, filling notebooks with detailed drawings of whatever the water leaves behind.



Yuki Tanaka

Pacific Rim Dance Collective gave Yuki Tanaka a foundation in contemporary and butoh-influenced practice, and that sensibility, patient, weighted, attentive to the smallest shifts, shapes how they think about the body in this semester's work. From Billings, Montana, they are a first-year at Ardenwood University pursuing a dance major with a choreography focus, and they arrived already certain that making and performing are one act seen from two sides.

That certainty took hold at the *Pacific Northwest Student Dance Forum* before college, where they presented a self-choreographed solo to a peer audience and felt, for the first time, the particular nerve of standing inside your own idea. At Ardenwood they have thrown themselves into the company's ensemble work, learning how their slow, internal way of moving can hold its own inside a larger, faster machine.

They keep a loose practice of photographing water, the same river back home, the lake near campus, a puddle if that is all there is, with a disposable camera they refuse to upgrade. Most free hours find them at the waterfront, thermos of tea in hand, camera raised toward the same water in all kinds of weather, waiting for it to do something worth answering with a dance.



Dr. Eleanor Vance

Eleanor Vance is a choreographer from Chicago. Her work explores memory, ritual, and the quiet spaces between people. She has developed new work with *Steppenwolf's Garage* series, *The Neo-Futurists*, and *Victory Gardens*, and her dance *The Quiet* received a Fly&Fall Award nomination for choreography.

Eleanor has taught choreogrpahy at DePaul University and Northwestern, and she is a company member with Sideshow Contemporary Ballet. She holds an MFA in dance from *DePaul* and trained at the Alvin Ailey summer intensive. When she is not in the studio, she is usually restoring an old letterpress or out on a long trail with her dog, Mercer.



Caleb Wallace

Choreography, not just performance, is what Caleb Wallace came to *Ardenwood University* to pursue. The junior from *Akron, Ohio* majors in dance with an emphasis on choreography, trained at *Mosaic Arts Academy*, and attended the *Jacob's Pillow* Teen program before arriving on campus. He has since co-created two works staged at *Ardenwood's* annual student showcase, *Threshold Works*.

His movement draws from breaking and release technique, and he is interested in what those two forms have to say to each other. Off the floor he is flipping through vinyl at local record shops or refurbishing old sneakers with a collection of brushes and paint.



Dax Whitfield

Grounded, rhythmically precise, and most alive in ensemble work with a communal pulse: that is how Dax Whitfield dances, and it traces to her training in West African and Afro-Cuban movement before she enrolled at *Ardenwood University*. The junior from *Duluth, Minnesota* concentrates in dance, having studied at *Ashe Cultural Arts Center* and built the movement foundation that now anchors her work here.

Dax performed in *Ardenwood's* spring concert *Root System* and drives the student organization *Diaspora Dance Forum*. Between rehearsals she is on the phone with her grandmother trading recipes or in a secondhand bookshop hunting for anything with a cracked spine.

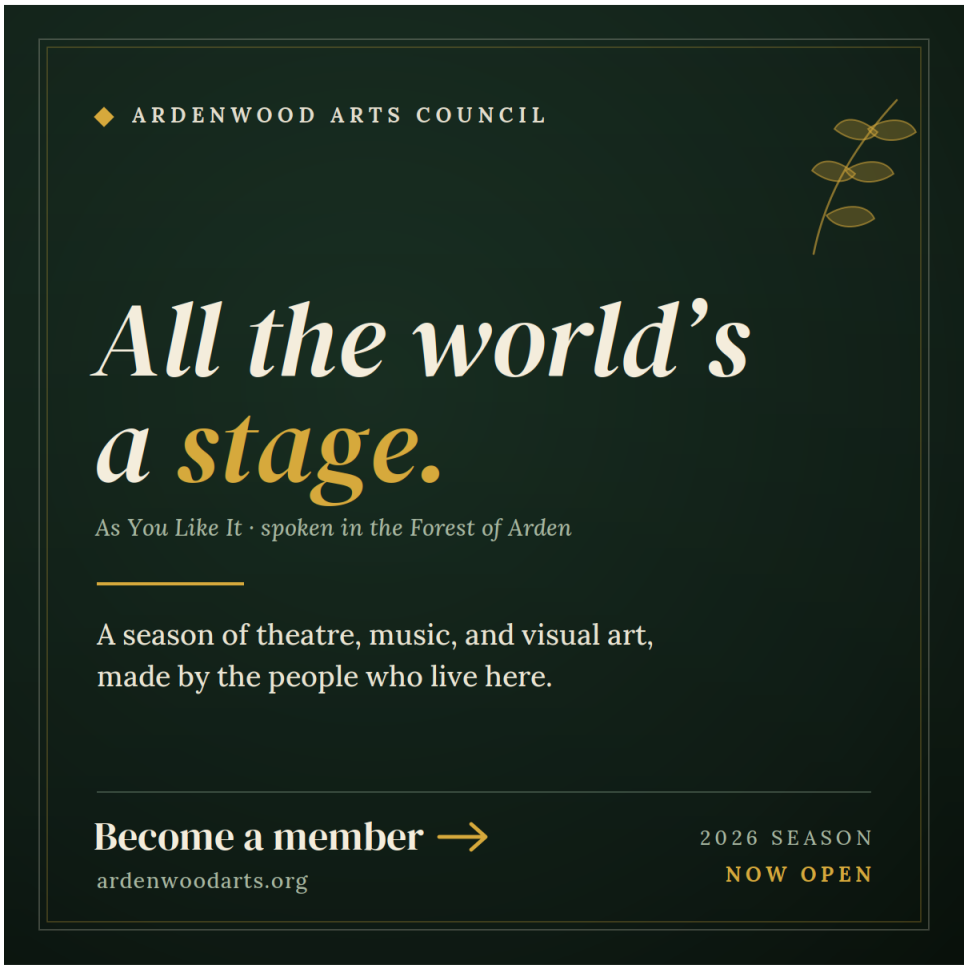
ACKNOWLEDGEMENTS

Thank you to Northside Physical Therapy for keeping our dancers healthy through the season, and to the Mainstage crew for their long hours in tech.

ACCESSIBILITY

The Ardenwood Mainstage is wheelchair accessible, with step-free entry and accessible restrooms. Assistive listening devices are available at the house manager's desk at no charge. An ASL interpreted and audio described performance is offered at the final Sunday performance. Large print programs are available on request. To arrange seating accommodations or access services, contact the box office at least one week ahead at access@ardenwood.fake.

SPONSOR



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LAND ACKNOWLEDGEMENT

Ardenwood University sits on the traditional and ancestral homelands of the Indigenous peoples of this region. We acknowledge them as the original stewards of this land and recognize the living cultures and communities who remain here today. The Department of Theatre and Dance offers this acknowledgement as a first step, and commits to learning, partnership, and support that reaches beyond these words.



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