

HISTORY OF MODERN DANCE AT THE NEW SCHOOL

During the early 1930s, John Martin the specialist dance critic for the New York Times organized a lecture demonstration series at the New School. He brought in notable modern dance pioneers Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm. The New School was the only institution in the mid-1930s that produced a series for young dancers. In Martin's 1936 book *America Dancing*, he wrote that "Graham and Humphrey "together with Charles Weidman....constitute the principal shaping forces of the contemporary dance...."

In 1930, Graham, Humphrey, Weidman, along with Helen Tamaris created the Dance Repertory Theatre as an umbrella to perform a joint season together. John Martin brought these artists to the New School for a series of lectures and performances aimed to educate the general public about modern dance and build an audience. Martin gave numerous lectures including "Dance in the Social Scene" in 1931 and "Contemporary Dance: Its Mechanics and Its Art" in 1932. The modern dance series at the New School anticipated their famous dance workshops at Bennington College.

In the spirit of the great history of the arts and tradition of great modern dance luminaries at the New School, Lang College formed their Dance Program in the Fall of 2003. The dance program was initially situated in the Theater and Dance path of study, however in the Fall of 2005 Theater and Dance merged with Arts in Context to form the Arts Program.

THE ARTS AT LANG

The Arts at Lang College aims to give students an intense arts experience within a liberal arts context. It emphasizes collaborative and crossover art, with a special interest in the experimental tradition (following upon the New School's own heritage.)

The Arts Program at Lang College is comprised of five tracks: Dance, Theater, Music, Visual Arts, and Arts in Context. Courses in theory and history help students situate practice in the arts in a social and artistic context. Production and performance courses are intended to supplement students' broader learning in the arts. Special integrative courses place the arts in conversation with each other and situate the arts within a social and cultural context. Students consider the arts in connection with each other rather than in isolation. In all cases, the curriculum emphasizes the history of and critical approaches to the arts generally and to the particular track more specifically, supplemented by some practice-based courses in each track.

In addition to coursework, Arts students attend two arts events in other divisions of the university, such as Mannes College the New School for Music, the New School for Jazz and Contemporary Music, the New School for Drama, or lectures and exhibitions at Parsons the New School for Design. The program encourages students to take advantage of the College's location in New York City through publicity of arts events and through two-credit experiential courses offered in conjunction with various New York cultural organizations such as the Museum of Modern Art and the Guggenheim Museum.

Graduates from the program in the Arts are prepared to go on to work in arts organizations, such as performance companies, arts foundations and publications, or to pursue advanced study in theory, practice or teaching. The strong liberal arts emphasis ensures that students can undertake any career path for which a liberal arts degree provides a solid foundation. Most will continue to practice in the arts, either professionally or, more often, as a vocation.

DANCE AT LANG - DANCE IN HIGHER EDUCATION

The Dance Track situated in the Arts Program at Eugene Lang College offers students the opportunity to combine intensive dance training with a liberal arts education. This path of study fuses contemporary training with innovative courses in history, theory and collaborative arts.

Contrary to the conservatory model, where dance students spend a majority of their time in studios, students at Lang College explore dance in a liberal arts framework. Conversation is fostered among the arts and students are encouraged to think about dance in a variety of social, historical, and cultural contexts, through a variety of disciplinary lenses. This approach encourages aspiring dancers and choreographers to think rigorously about their roles in society, as well as the kind of artists they want to become.

The curriculum emphasizes a sense of social responsibility without being didactic about what that might mean. Studying dance at Lang is not only about learning the history of one's discipline, or training to become a performer or choreographer (although one certainly can do these things with a high level of sophistication). It also involves looking to dance in order to think about the world.

Our students will know how to think critically about their art; to explore, to discover, to research and to engage in thoughtful discourse in whatever field they choose to focus, be it dance or something related.

Eugene Lang College's location in New York City presents unsurpassed opportunities for undergraduates studying dance. Students may attend a wide variety of theater events, dance performances, musical presentations, lectures, films, and museum exhibitions, as well as gain access to the NYC performing arts libraries. Because Lang is located in the heart of New York City, the dance faculty are among the finest at any school, conservatory or otherwise, and students are exposed to some of the most prominent artists working in the field today. Lang dance faculty and guest artists are active professionals in New York City and are a valuable resource in the transition that students make into the professional world as performers, choreographers, company directors, teachers, dance historians, or critics.

CURRICULUM

The curriculum requires that all students complete four integrative arts courses: two introductory and two Intermediate courses. In addition, students must complete designated courses in their particular track and a capstone collaborative seminar or independent project.

Students interested in studying dance may also opt for the Arts in Context track, where they can combine the study of dance with a liberal art. Many courses in the dance curriculum are suitable for interested non-dancers, and the program encourages such participation.

DANCE TRACK

Four Integrative Foundations courses in the arts

SAMPLE COURSES INCLUDE:

Body Politics	Abstract Expressionism
Collaboration: Interdisciplinary Models	Aesthetics: Thinking about the Arts
Performance, Politics, and Power	Artists on Art
Dance and Theories of Community	Arts Criticism Workshop
Debates in Performance Studies	Contemporary Performance History
Ephemeral Art	Culture, the Arts and Society
Modernist Impulse:	Culture Wars, Censorship, and the Arts
Seminal Artists at the NS& 92nd St Y	Drama of Opera
Performance/Phenomenon:	Hearing Art, Seeing Music
Theory & Philosophy Into Physical Practice	Physical Performance
Politically Engaged Art	Shock of the New
Politics of Improvisation	
Women Choreographing Culture	

Students in the DANCE track must complete:

- Anatomy and Kinesiology
- Dance History 1
- Dance History 2
- Relationship between Music and Dance
- Improvisation 1
- Choreography 1
- **Either** Improvisation 2 **OR** Choreography 2
- Three Technique courses

- Three Repertory courses
- One additional dance elective

SAMPLE ELECTIVES INCLUDE:

Aesthetics of Dance	Ephemeral Art
Martha Graham Residency	Dance and Theories of Community
Martha Graham: An American Artist	Introduction to Dance Studies
Limon and Humphrey in Repertory and Context*	Lang at Judson Church
Pilates	Debates in Performance Studies
Yoga Philosophy and Practice	Politics of Improvisation
Movement Workshop	Between the Studio and the Study
Repertory Workshop	Performance/Phenomenon: - Theory & Philosophy
Women Choreographing Culture	Into Physical Practice
Body Politics	Family Dynamics in 20th Century Theater & Dance
Collaboration: Interdisciplinary Models	I Have a Dream: Dance In Education
Advanced Repertory	Lang at Dance Theater Workshop
Advanced Choreography	

DANCE PROGRAM HIGHLIGHTS

TECHNIQUE AND CHOREOGRAPHY CLASSES

Diverse techniques are taught giving a range of modes and possibilities for articulation and expression of the dancing body. Students have been introduced to different forms as stand alone practices - elements of which are then incorporated into a preparatory approach for further dancing. Forms include Taylor, Graham, Limon, Klein/Mahler Technique, Feldenkrais, Alexander Technique, Yoga and Zero Balancing. Other components of the technique classes include work in Classical Ballet, Release Technique, Classical Modern and Improvisation Technologies.

Choreography classes give students a set of composition tools by which they may perform their own investigations and research methods in creating unique dance works while acknowledging current and past influences. Parameters are set in which a process of discovery is encouraged and distinct goals are met with the creation of new dance works.

AMERICAN COLLEGE DANCE FESTIVAL

Eugene Lang College participated for the first time in the American College Dance Festival in February of 2007 as a member of the New England Chapter. A committee of dance faculty and guests choose two pieces of student-choreography for adjudication and one for the informal concert from the fall semester's choreography classes. Past works include: "Metagenesis," choreographed by Maia McCoy, Saifan Shmerer, and Vanessa Soudan, "Sleep Cycle" choreographed by Mary Mailhot, "Collective Moments," choreographed by Danielle Vialpando, and "O Dismal God-damned Night the Birds are Limp" choreographed by Vanessa Soudan., and Emily Skillings danced "From the Tip of the Thought" in the Informal Concert.

All of the work was well received by both the judges and an enthusiastic audience, providing our emerging artists with fruitful insight.

PERFORMANCES

There are informal and formal venues throughout the year to present student composed and faculty choreographed dance works. Every fall semester, the department produces the Fall Dance Performance including faculty, guest and student work. Exceptional student work is selected from improvisation and choreography classes to perform in the Fall Dance Showing as well as special performances at Dance Theater Workshop's In Progress Showing and the 92nd Street Y Fridays at Noon Series. The spring semester includes the American College Dance Festival, Dance Theater Workshop Performance Lab, Spring Arts Festival, Senior Work Festival, and our annual Spring Dance Performance at Ailey Citigroup Theater. The Spring Dance Performance showcases faculty repertory as well as guest artist and company residencies. Another performance venue is the monthly Lang Coffee House Cabaret. The Coffee House

Cabaret provides students a casual atmosphere to present works in progress and collaborative projects to the larger Lang community. Student performance groups also hold several events throughout the year.

DANCE RESIDENCIES

Every year, the Dance Program brings in a visiting artist, choreographer, and/or company in residence to Lang College.

VISITING ARTIST PROGRAM

The visiting artist is a distinguished professional from the dance world whose work is multidisciplinary/interdisciplinary in nature. The visiting artist works with our students in a variety of classroom lectures and discussions, public presentations, exhibits, workshops, and master classes. The visiting artist's work reflects the values we emphasize in the arts at Lang - new forms of collaboration, experimentation, and a commitment to artistic excellence.

RALPH LEMON – SPRING 07 VISITING ARTIST

In the Spring of 2007, Lang College welcomed Ralph Lemon as a Visiting Artist. During his residency, he presented a lecture about his work, process, and the questions he's exploring as an artist as well as lead a four part workshop series titled the Practice of Form to Lang students. The workshop series challenged students to think critically about their work and approach to creativity in general. The residency concluded with an exhibit in the Skybridge Gallery including Ralph's current projects, as well as the work produced in his workshop series.

Ralph Lemon performed with Meredith Monk/The House and formed Cross Performance/ Ralph Lemon Company, which for 10 years performed worldwide as a touring dance ensemble, receiving numerous residencies, commissions and grants as well as critical and popular acclaim. He has won numerous awards including eight Choreographer Fellowships from the NEA; four New York Foundation for the Arts Fellowships, as well as a 2003 NYFA Prize; a Foundation for Contemporary Performance Arts fellowship; an American Choreographers Award; the Gold Medal in the 1988 Boston International Choreography Competition; and a 1987 BESSIE Award.

Lemon dissolved his touring company and re-conceived Cross Performance, Inc. as an organization dedicated to the creation of new forms of performance and presentation. Lemon was honored with a 1999 CalArts Alpert Award in the Arts and was invited to be a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group. In 2005, Ralph Lemon concluded The Geography Trilogy, an international research and performance project created over a nine-year span (1995-2004) that investigated an apparent collision of art, cultures and individual (body-political) placement within a broader world arena. Once again, Lemon was awarded a 2005 BESSIE Award for the entire Trilogy. Lemon is a 2006 United States Artists Fellow.

BLONDELL CUMMINGS – FALL 08 VISITING ARTIST

30/30 Meditations on the U.N. Declaration of Human Rights

Blondell Cummings will lead a workshop series in the Fall of 2008 on Meditations of the U.N. Declaration of Human Rights. The series will explore The United Nations Declaration of Human Rights in a series of interdisciplinary workshops. Using observation and research materials from personal, local and global perspectives, human rights issues are explored through traditional and non-traditional approaches, partnerships and collaborations. Artists in all media and non-artists are invited to contribute and realize their ideas and points of view. This three week workshop concludes with a final site specific performance/installation open to the entire Eugene Lang College community.

BLONDELL CUMMINGS is founder and artistic director of the Cycle Arts Foundation (1978), multi-disciplinary and cross-cultural arts collaborative that focus on contemporary issues- social, political and personal, to bring the artist and audience to the poetics of the human condition and build community.

Ms Cummings has created over 50 experimental collaborative, solo, duet and group multi-media works and has toured extensively throughout the United States, Europe, Asia and Africa. Ms Cummings has received awards from the National Endowment for the Arts, New York Foundation for the Arts, the Asian Cultural Council, and a Guggenheim Fellowship. She was profiled in Michael Blackwood post modern dance film "Dancing On The Edge" and the PBS "Free To Dance" series that describes the role of African American choreographers in the development of modern dance. Recently "Chicken Soup" received American Master grant to be performed by the Urban Bush Women.

HISTORICAL WORKS AND RESIDENCIES

Historical works give our students a direct link to modern dance luminaries through the lineage of their dance disciples. Guest artists teach students the technique, history of the artist and their work as well as the historical, social, political, and/or cultural context of the piece. In addition to research, writing and critical thinking, guest artists work with students in intensive rehearsals to restage a classic work. Reconstructions created in semester or year long residencies are performed in the Spring Dance Performance at the end of the year.

PAST RESIDENCIES

Spring 2006

THE MARTHA GRAHAM RESIDENCY- “Steps in the Street”

Historical context by Ellen Graff / Restaged by Yuriko

In the early 1930s Martha Graham taught, rehearsed and performed in the New School studio of 66 West 12th Street to create seminal pieces in her career. Years later, the dance hall at the New School was dedicated to her. Graham, along with Doris Humphrey, Charles Weidman and dance critic John Martin shaped the history of American modern dance through a series of lecture-demonstrations and performances at The New School.

Over seventy five years later, in commemoration of the Martha Graham Dance Company’s 80th Anniversary and the 20th Anniversary of Eugene Lang College, the dance program commemorated the work of legendary choreographer, Martha Graham. The Martha Graham Residency was designed to not only teach an exemplary piece of Graham repertory but also to explore Graham’s work within its historical and political framework. In both Ellen Graff’s and Yuriko’s pedagogy, equal importance was placed upon the intensive Graham movement technique and its place within American history and culture.

Ellen Graff, former Graham dancer and director of programs at the Martha Graham School of Contemporary Dance, worked with the students for the first eight weeks of the residency. Graff focused on integrating intensive work in Martha Graham technique with an overview of her life and work, focusing on the social, historical and political significance of her dances. Particular emphasis was placed on the technique of the 1930s, the movement vocabulary central to the 1936 dance ‘*Steps in the Street*’ and the political and historical forces influencing its creation.

Yuriko, Martha Graham’s former soloist and rehearsal director worked with a cast of twelve students to restage the celebrated 1936 work, “*Steps in the Street*” for six weeks. Yuriko coached the cast in intensive rehearsals to gain a deeper understanding of the intentions and emotion behind the movement

Spring 2007

THE LIMON RESIDENCY - “Choreographic Offering”

Historical context by Ann Vachon / Restaged by Sarah Stackhouse and assisted by Geraldine Cardiel

Continuing the legacy of restaging American modern dance classics, the Lang dance program celebrated the work of legendary choreographer, Jose Limon. The Limon Residency was designed to investigate the training techniques and repertory of modern dance pioneers, José Limón and his mentor, Doris Humphrey. Ann Vachon, Director of the Limon Institute taught the first eight weeks of the semester providing background on the life and work of Limon and Humphrey. The course examined the historical and cultural context of Limon and Humphrey’s work to better understand its innovation and influence. The lectures included viewings of archival videotapes, readings of critical commentary, and excerpts from Limón's memoir. Students also studied the Limon technique with Ann Vachon as well as guest classes with former and current Limon Company members.

The students spent the remaining weeks working with Sarah Stackhouse, former soloist and rehearsal director of the Limon Company and assisted by Geraldine Cardiel, former Limon dancer to restage an excerpt from “A Choreographic Offering”. Limon created "A Choreographic Offering" in 1963 in tribute to his mentor and teacher, Doris Humphrey. Set to the music of Johann Sebastian Bach, "A Choreographic Offering" is built upon the movements and motifs of modern dance pioneer, Doris Humphrey. Working with a cast of twenty-two dancers, Sarah and Geraldine coached the students in intensive rehearsals to gain a deeper understanding of the artistry and choreography of modern dance luminary, José Limón.

Spring 2008

GUEST CHOREOGRAPHER - WALLY CARDONA

“Almost Real”

In the Spring 2008, BESSIE award winning choreographer, Wally Cardona created a new work on Lang Dance students titled “Almost Real”. Wally auditioned dancers in the fall semester and selected 13 dancers to work with ranging from freshman to seniors. Students were active participants in a process that included research, experimentation, creation, and setting of new material. The environment where the action took place was important in choreographer Wally Cardona’s recent body of work. In ALMOST REAL, the environment to be navigated was the space and entities present in the space itself; its history, currency, and potential. Continuing his interest in the making of something from nothing, Cardona asked the performers to start from nothing, return to nothing, begin again and begin again, offering an experience in impermanence that is more ghost-like than solid. Original music is by New York composer Phil Kline. The work debuted in the Spring Dance Performance on May 2nd and 3rd at Ailey Citigroup Theater in New York City.

Recipient of a 2006 John Simon Guggenheim Memorial Foundation Fellowship in choreography, WALLY CARDONA has been recognized nationally and internationally for creating vast yet intimate landscape works that use the performance setting itself as an integral partner in making a movement language unique to each piece of choreography. Brooklyn Magazine hailed him as “one of the most adventurous choreographers of his generation, a master of passionate abstract dances”.

CONTEMPORARY WORKS

In addition to classic historical modern works, the dance program faculty continually create new works on our students. Lang's prominent New York City locations affords extraordinary emerging dance artists who have worked with established and renowned modern dance masters (i.e. Lubovitch, Taylor, Petronio, etc.) provide a forum for deeper investigations of their movement idioms and processes.

PAST CONTEMPORARY WORKS

Daniel Baudendistel

“Dance in Blue” (Spring 2005)

Eric Jackson Bradley

“Private Fawn” (Spring 2008)

Wally Cardona

“Almost Real” (Spring 2008)

Joao Mauricio Carvalho

“Karada” (Fall 2004, Spring 2005)

“Phenilunio” (Spring 2005)

‘Untitled’ (Fall 2005)

“Valsa do Abraco” (Spring 2006)

Rebecca Stenn

“Untitled” (Fall 2005)

“What Color is the Dark” (Spring 2006)

“Eight Duos” (Fall 2006)

“Glib” (Spring 2007)

“Leading One Shadow – Then They Too” (Spring 2008)

Takehiro Ueyama

“One” (Spring 2007)

“Footsteps in the Snow” (Spring 2008)

Karla Wolfangle

“7 New Minutes” (Fall 2004, Spring 2005)

“The Concert” (Spring 2005)
“L’Air du Temps” (Spring 2006)
“Angeli” (Fall 2006)
“Pentimento” (Spring 2007)
“Petite Sensations” (Spring 2008)

Todd Williams

“Right at Home” (Spring 2006)
“Stand Beside Her” (Spring 2007)

2007-2008 HIGHLIGHTS

SENIOR SEMINAR

A new course launched for Seniors in Spring 2008

Senior Experience is a brand new course offered exclusively for seniors that takes the place of senior projects at Lang. The class is an in-depth exploration/ examination of the process of creating and producing a public dance concert. Students look at, analyze, and experience all the roles inherent to this process. Each student chooses a process oriented role (publicist, fundraiser, production manager, stage manager, company manager etc) and a product-oriented role (dancer, choreographer, rehearsal director) and is expected to complete all necessary work involved with their respective roles, both in and out of class time. The students are further asked to choose a theme on which to base their performance. This year, the show will be entitled, “Until Nostalgia Sets In” and the students have choreographed five exceptional pieces to share. This concert is a true accomplishment for the senior class, in that they have conceived, created and produced it on their own, from beginning to end.

LANG AT JUDSON CHURCH

A new course launched in Fall 2007

Lang at Judson was launched in the Fall 2007 semester as an opportunity for students to delve into the avant-garde New York dance scene, by attending weekly performances of Movement Research at Judson Memorial Church. The course was initially conceived by Lang student James McGinn who requested a type of class where students could see experimental dance by aspiring professionals in the field, and engage in a forum for discussion and analysis. The course was developed and lead by part-time Faculty member Todd Williams, and included a historical component on the genesis of post-modern dance in the U.S. and the history of the Judson Dance Theater from its earliest phases with Robert Dunn's choreography class through its heyday in the 1960's and 70's.

Contextualizing the discourse on contemporary dance practices in its historical roots included studying the works of dance pioneers such as Trisha Brown, Yvonne Rainer, Steve Paxton, David Gordon, Deborah Hay, and Meredith Monk among others. Further, the scope of historical performance at Judson Church was highlighted with a guest lecture by photographer Anja Hitzenberger who had photographed virtually every dance artist who performed at Judson in the 1990's when a resurgence in experimental dance at the venue began to emerge. Over the course of the semester, students attended performances on Monday evenings with programs of generally up to three artists. They wrote and discussed the performances via University's online teaching tool Blackboard. Their written articulations allowed for a deeper engagement with theories of experimentation in dance, and allowed for active participation as members of the New York City dance community.

I HAVE A DREAM – DANCE IN EDUCATION

A new opportunity for outreach - launched Spring 2008

The seminar consists of pedagogy, critical thinking, and curriculum design, combined with an internship with the children of the Chelsea Elliott School. The actual I Have A Dream course is divided into two parts, a seminar at Lang and a session with the third grade Dreamers at PS 11. In the seminars, discussions focus on pedagogy – thinking critically about how to teach. The course does not aim so much teaching dance to third graders, but rather teaching civility – focus, commitment, and respect. This service based community-oriented class allows students to explore concepts such as collaboration and appreciation for the ingenuity and creativity of peers.

Started by Mr. Eugene Lang in 1981, the foundation makes long-term commitments to low income children, helping them complete their secondary education through mentoring, tutoring, and other forms of support, with a promise that upon graduation, their dreams of higher education will be fulfilled through assured college tuition. This civic engagement project of bringing dance into the community further emphasizes Lang's dedication to integrating community service, social responsibility and activism with a rigorous liberal arts education.

LANG COFFEE HOUSE CABARET

A new performance venue launched Fall 2007

The Lang Coffee House Cabaret offers students from all disciplines at Lang a chance to share their talents in an informal, fun, social atmosphere. The new venue occurs monthly and grew in popularity both with performers and the entire new school community. The coffee house features a diverse mix of talent and visuals including: singers, guitarists, dancers, songwriters, pianists, performance art, lavish costume designs, newly created music videos, spoken word and even new age karaoke! Hanging paper lanterns, improvised footlights, the diversity of the performers and special themes contributed to make each event unique both in its vibe, decor and in the food provided. Partnering with Lang student groups such as Habitat for Humanity, the Senior Production Collective of the dance division, and the Women of Color organization gave the coffee house excellent support to further connect to the community within the university and added to the fun.

EMERGING FORMS/NEW DIRECTIONS 2008-2010

BLONDELL CUMMINGS – FALL 2008 VISITING ARTIST

30/30 Meditations on the U.N. Declaration of Human Rights

Blondell Cummings, a multi-disciplinary and cross cultural artist will lead a workshop series in the Fall of 2008 on Meditations of the U.N. Declaration of Human Rights. The series will explore The United Nations Declaration of Human Rights in a series of interdisciplinary workshops. Using observation and research materials from personal, local and global perspectives, human rights issues are explored through traditional and non-traditional approaches, partnerships and collaborations. Artists in all media and non-artists are invited to contribute and realize their ideas and points of view. This three week workshop concludes with a final site specific performance/installation open to the entire Eugene Lang College community.

WILLIAM FORSYTHE RESIDENCY – SPRING 2009

William Forsythe Residency taught by Forsythe dancer and collaborator, Jill Johnson will explore the history of Forsythe and his work. Students will take part in a workshop series investigating Forsythe's movement technologies, and work toward creating a Forsythe inspired work for the Spring Dance Performance in 2009. A possible workshop by Mr Forsythe and Skybridge exhibit are also planned.

ANNA SOKOLOV RESIDENCY – FALL 2009-SPRING 2010

The proposed Dance Residency will begin in the Fall of 2009 with an exploration of the life and work of world renowned modern dancer, choreographer and teacher, Anna Sokolow. In celebration of Anna's 100th Birthday, Jim May, Artistic Director of the Sokolow Theatre Foundation will conduct workshops and lectures examining the historical and social context of Sokolow's work through research, rare videos and photographs. The fall semester will also include a walking tour of Greenwich Village, where the New School is situated and Ms. Sokolow was born and raised. Mr. May worked with Anna Sokolow for 35 years before continuing her legacy.

In the Spring of 2010, Jim May will reconstruct "Lyric Suite", the 1953 classic modern dance work with music by Alban Berg. Mr. May will conduct an audition in the Fall of 2009 to select a cast of dancers from Eugene Lang College for the piece. While "Lyric Suite" is comprised of 10 dancers, Jim May anticipates double casting the piece with 20 dancers for a series of solos, duets, and a quartet. "Lyric Suite" will be reconstructed in the Spring of 2010 through six to eight weeks of intensive rehearsals, and performed in early May at the Ailey Citigroup Theater in New York City as part of the College's Spring Dance Performance.

Several courses at the College will be structured to include themes around Sokolow and the residency including a year long dance history course as well as integrative arts courses open to all of the students of the College. Other events coinciding with the Sokolow Residency include open rehearsals of the Limon Company and Sokolow Theatre Dance

Ensemble performing works of Anna Sokolow, as well as exhibits at the New York Public Library at Lincoln Center as well as the Skybridge Gallery located at the New School.

PARTNERSHIPS WITH NYC INSTITUTIONS

Modernist Impulse: Seminal Artists at the NS and 92nd St Y (Fall 2008) - This course explores the cultural programs of the New School and the 92nd Street Y in their support of seminal artists in the visual and performing arts during the first half of the twentieth century. Creating oral histories and researching archival documents at both sites, each student will create an in-depth portrait of a particular artist. Potential subjects include choreographers Martha Graham, and Anna Sokolow, critic John Martin, composers Henry Cowell and Aaron Copland, visual artist Orozco. This course is the first of a two year sequence and will focus on the years from 1930 – 1940. Subsequent sections will focus on other historical eras.

Lang at Dance Theater Workshop (Spring 2009) - In this course, students and their professor attend a season of experimental performances at Dance Theater Workshop, a preeminent performing arts institution located in Chelsea. In seminar-size classes, students discuss and write about what they see on stage. They study other works by the artists presented at DTW and analyze recurring trends that emerge across a season. Readings place the works in a range of critical, social, and historical contexts. This spring's artists include DD Dorvillier, Sasa Asentic, Melanie Maar, Keith Hennessey, and Ros Warby. The course is designed for students across the arts, or anyone interested in live performance and critical theories of the body.

APPLYING TO LANG DANCE

Students interested in the dance program must apply to Eugene Lang College and be accepted to the College in order to be part of the dance program. An audition is required for admission into the dance program. Students are encouraged to attend one of the announced Eugene Lang College dance program auditions.

OPEN HOUSE

Friday, October 17th, 2008
Friday, November 14th, 2008

The dance program holds an open house every Fall for prospective dance students. As part of the day, students will take a campus tour, have lunch with dance and admissions representatives, and take a modern class with one of the dance faculty. Interested students are encouraged to attend to learn more about the arts and dance program at Lang College. Students should contact Jaime Santora Kopec, Director of the Arts at 212.229.5100 ext. 2267 to reserve a place at the next Open House.

AUDITIONS

Saturday, February 21st, 2009 at 2:00pm
Dance Theater Workshop (White Studio)
219 W. 19th Street
New York City

Saturday, March 7th, 2009 2:00pm
Dance Theater Workshop (White Studio)
219 W. 19th Street
New York City

If a student cannot attend an in person audition, they may submit a videotape audition. All auditions will consist of both a ballet and modern technique class. All applicants should dress in appropriate dance attire. Auditions must be scheduled in advance. Please call (212) 229-5100 ext 2267 to for more information.

VIDEO TAPE REQUIREMENTS

Standard VHS or DVD format
Length * 10 - 15 minutes

Label Video with NAME and EUGENE LANG COLLEGE DANCE AUDITION

Part 1: A short technical demonstration of ballet center work. The exercises can be short, and executed on one side alone. Please include adagio, pirouettes en dehors and en dedans, as well as petit and grand allegro. (5 minutes in length)

Part 2: A short technical demonstration of modern dance. Please include a warm up and across the floor movement phrases. (5 minutes in length)

Part 3: A solo work of 2-3 minutes in length either self-choreographed or choreographed by an instructor.

DANCE FACULTY

Patricia Beaman

Patricia Beaman received her BFA in Dance from the University of Michigan and her MA in Dance History from the Gallatin School of New York University. A long-time member of the New York Baroque Dance Company, she reconstructs period dances from Seventeenth and Eighteenth-century notation. Ms. Beaman has also been choreographer and movement consultant for the plays of Molière and Beaumarchè. She is Artist-in-Residence with the dance faculty of Wesleyan University, and teaches Dance History at New York University and at the New School. In addition to her work in the Baroque field, she has performed modern dance and taught contemporary partnering throughout the United States and Europe. Her writing has been published in *the Dance Research Journal*, the *New York State Encyclopedia of the Arts*, and in *The Book of Knowledge*.

Alexandra Beller

Alexandra Beller, Artistic Director of Alexandra Beller/Dances (MFA University of Wisconsin, BFA University of Michigan) was a member of the Bill T. Jones/Arnie Zane Dance Company 1995-2001. She has taught in Hong Kong, Korea, Cyprus, Russia and has been a guest choreographer at the University of Michigan, Rhode Island College, The University of South Florida, MIT, Texas Woman's University, Connecticut College, and Bates College, among others. Alexandra's choreography has been presented at and commissioned by Dance Theater Workshop, 92nd St. Y, Aaron Davis Hall, Danspace Project at St. Mark's, Joyce SoHo, P.S. 122, WAX, HERE Art Center, The Connelly Theater, SUNY Purchase College, The Frederick Loewe Theatre, and Jacob's Pillow. Upcoming events include a tour of her solo show, *us*, to NACL (Catskills), The Tank (NYC), The Patterson (Baltimore) and elsewhere, Wave Rising Festival in October, and an Eastern European tour next summer. More information is available at www.alexandrabellerdances.org.

Eric Jackson Bradley

Eric Jackson Bradley has made work, performed, and taught internationally since 1987 using New York City with its rich and varied fabric as his base of operations. Currently he is pursuing his MFA degree through The University of Wisconsin, Milwaukee. Starting his exploration of movement as an improviser, his movement approach now combines the classic elements of his Juilliard training (BFA 91) with release/momentum based work while keeping an improvised performance sensibility. Dancing with Bill T. Jones from 1996-2003 gave him an opportunity to further this approach while creating and interpreting movement under the rigor of Jones' artistic influence and directing. An awareness of the world at large, and its' social and economic influences began to emerge, as well as an interest in visual design elements. Since leaving the company in 2003 Jackson Bradley has continued to make dance work and perform while also exploring styling/designing costumes in support of dance and video work. His choreography and creations have been shown at Danspace Project, Dance Theater Workshop, Dixon Place, Joe's Pub at the Public Theater and the Bowery Poetry Club as well as other NYC venues. Jackson Bradley believes that exploration of movement through improvisation albeit difficult is full of rewards and is a necessary tool in ones' personal artistic process.

Mary Carpenter

Ms. Carpenter holds a BA from Butler University and has danced professionally with the Metropolitan Opera Ballet. She has been a principal guest artist with the Granite State Ballet, Ballet Artists of Cincinnati and Festival Ballet of NY and performed as a soloist with Maryland Ballet, Charleston Ballet Theatre and the Lexington Ballet. In addition to dance, she studied at the National Shakespeare Conservatory and performed professionally in musicals and plays. She is currently on faculty at Ballet Hispanico in NYC, and Nunnbetter Dance, NJ. She has served as Ballet Mistress for Ballet for Young Audiences, and rehearsal assistant for the Lexington Ballet. Ms. Carpenter has recorded six elementary ballet classroom music CDs with artistic advisor David Howard.

Wally Cardona

WALLY CARDONA has been recognized nationally and internationally for creating vast yet intimate landscape works that use the performance setting itself as an integral partner in making movement. He is the recipient of a 2006 John Simon Guggenheim Memorial Fellowship in choreography and a 2006 "Bessie" (NYC Dance and Performance) award for the creation of EVERYWHERE, a work co-produced by Brooklyn Academy of Music and Portland Institute for Contemporary Art. Originally from California and New Mexico, he was a competitive gymnast and clarinetist before moving to New York City at age 21 to study dance at The Juilliard School. He now resides in Brooklyn, NY. Cardona's first work, SOLO ALONE/ADD ONE, was presented at the Festival International de la Danse à Cannes (France) and Judson Church/Movement Research (NYC) in 1992. His second work, MADE IN VOYAGE, was commissioned by Danspace Project (NYC) and a solo-version was performed in Germany, Sweden, Denmark, Chile, Argentina, Korea and France. In 1997, Wally Cardona Quartet (WC4) was founded and officially debuted in 1998 at The Joyce Theater's Altogether Different. Since then, WC4 has been presented in New York City twenty times and toured both nationally and internationally to festivals throughout Europe, South America and Asia. Upcoming projects include IN OUR TIME WITH VONMOOS, CARDONA AND KIERKEGAARD, a work created and performed in collaboration with Swiss-born London-based performer Rahel Vonmoos; REALLY REAL, an evening-length work created in collaboration with composer Phil Kline and co-commissioned by Brooklyn Academy of Music's 2009 Next Wave Festival and Festival of Arts and Ideas; and REVIVAL, a dance installation piece created for the abandoned upper balcony of The Old Metropolitan Opera House in Philadelphia, PA, (Commissioned by Group Motion for Peregrine Arts' 2009 Hidden City festival).

Joao Mauricio Carvalho

Mr. Carvalho, a gymnastics champion in his native Brazil, graduated from Sao Paulo University with a degree in Physical Education. In addition to teaching at the New School University/Joffrey B.F.A. Program, he teaches at Marymount Manhattan College and at the Paul Taylor School. He has performed and choreographed for Sao Paulo City Ballet, and was a member of the Paul Taylor Dance Company for ten years. Mr. Carvalho performs and choreographs for Ludica Danca, a Sao Paulo based pickup dance company, which he co-directs with Susana Yamauchi.

Sean P. Gallagher

Mr. Gallagher is the owner/director of Performing Arts Physical Therapy, the largest physical therapy practice in New York City devoted to the care of the performing artist. As a licensed physical therapist in seven states he has worked with the New York City Ballet, the Pennsylvania Ballet, The Paul Taylor Dance Company, The David Parsons Dance Company and over fifty Broadway shows as the in house Physical Therapist. He also started the physical therapy programs at the Juilliard School and at S.U.N.Y. Purchase. Sean has taught anatomy at the University of the Arts, S.U.N.Y Purchase, The New School/Joffrey program and was adjunct professor at the New York University Physical Therapy program's cadaver anatomy class for seven years. He was also one of the first physical therapists to become a certified Authentic Pilates instructor and has been studying and teaching Authentic Pilates for over nineteen years. He is also the director of The Pilates Studio that has trained over 900 Authentic Pilates instructors around the world.

Danielle Goldman

Danielle Goldman is Assistant Professor of Dance History and Theory at Eugene Lang College/The New School for Liberal Arts. She also has taught in the Dance Department at Barnard College and the Performance Studies Department at New York University, where she earned her PhD. She received the 2005 Gertrude Lippincott Award from the Society of Dance History Scholars and the 2006 Deena Burton Memorial Award for Outstanding Dissertation Research. She is writing a book about improvisation, to be published by the University of Michigan Press in 2008. She recently edited Sound Gestures, a special issue of Women & Performance exploring gendered relations between music and dance, and has published articles in Dance Research, Dance Research Journal, Etcetera, and TDR: The Drama Review. As a dancer, Danielle has performed with Rachel Bernsen, Judith Sánchez Ruiz, Anna Sperber, Michou Szabo, and Troika Ranch. She is currently working with DD Dorvillier.

Ellen Graff

Ellen Graff is Director of Programs at the Martha Graham School of Contemporary Dance. A former member of the Martha Graham Dance Company, she performed in numerous original Broadway shows as well as on network

television and in film, before entering the academic world. She holds a Ph.D. in Performance Studies from New York University and has published in such periodicals as *Dance Research Journal*, *Studies in Dance History*, *Ballet Review* and *Choreography and Dance*: her book, *Stepping Left: Dance and Politics in New York City 1928 - 1942*, received a Special Citation from the de la Torre Bueno Prize Committee in 1998. Currently Associate Professor at the SUNY Purchase Conservatory of Dance, she has choreographed and taught at numerous academic institutions, including Barnard College and California State University Long Beach.

Ishmael Houston-Jones

Ishmael Houston-Jones is the coordinator for the Lament Fellowships in the Arts, a program of TIDES Foundation. He is also a writer of fiction and essays, a curator of dance and performance, a performer and a choreographer. Ishmael Houston-Jones is on the board of directors of the Danspace Project and Movement Research in New York and Headlong Dance Theater in Philadelphia. He is an artist member of Performance Space 122 and Dance Theater Workshop and is a member of Dias y Flores Community Garden.

Ishmael Houston-Jones' improvised dance and text work has been performed in New York City, across the United States, in Europe, Canada, Australia and Latin America. Ishmael Houston-Jones' *Nowhere, Now Here* was commissioned for Mordine and Company in Chicago in spring 2001 and *Specimens* was commissioned for Headlong Dance Theater in Philadelphia in 1998. In 1997 he was the choreographer for Nayland Blake's *Hare Follies* at the Brooklyn Academy of Music. From 1995-2000 he was part of the improvised trio "Unsafe/ Unsited" with Keith Hennessy and Patrick Scully. In 1990 he and writer Dennis Cooper presented *The Undead* at the Los Angeles Festival of the Arts. In 1989 he collaborated with filmmaker Julie Dash on the video *Relatives*, which was aired nationally on the PBS series *Alive From Off-Center* (Alive TV). In 1984 Houston-Jones and Fred Holland shared a New York Dance and Performance "Bessie Award" for their *Cowboys, Dreams and Ladders*.

William Moulton

Mr. Moulton received a Bachelor's degree in Music from Michigan State University and a M.F.A. from the California Institute of the Arts. He has served on faculty at the New School University/Joffrey B.F.A Program, SUNY Brockport, Florida State University, California Institute of the Arts, College of the Canyons, and the ABT Summer Intensive. He was the founder and first president of the International Guild of Musicians in Dance and co-founder of the contemporary music and dance ensemble, Footnote, which performs at schools across the country. He has composed numerous solos, chamber pieces, and electronic scores, as well as over 50 works for dance. He has also composed music and written lyrics and librettos for numerous works of musical theater. He is the recipient of several grants and commissions and the author of articles that have been published in scholarly journals and presented at international conferences. He is currently a Master Teacher at New York University.

Ben Munisteri

Ben Munisteri's work has been presented in New York City at the Joyce Theater, Dance Theater Workshop, the Whitney Museum for American Art, Central Park Summer Stage, Celebrate Brooklyn, Joe's Pub, Performance Space122, Danspace Project at St. Mark's Church, Symphony Space, Dance New Amsterdam, La Mama E.T.C., and the World Financial Center. Beyond New York, his dance company has performed at venues including Jacob's Pillow Dance Festival, Mass MoCA, Florida Dance Festival, Bennington College, Contemporary Dance Theater (Cincinnati), Alverno College (Milwaukee), the University of Kentucky, the International Tanzmesse (Dusseldorf, Germany), the Williams Center for the Arts (Easton, PA), the UC Santa Cruz Arts +Lecture series, and many more locales. Munisteri has been awarded choreographic residencies with his dancers from many schools and organizations, including Jacob's Pillow, MASS MoCA, Indiana University, Joyce SoHo, Lafayette College, and Juniata College. He has received commissioning and grant awards from many venues and funders, including the Foundation for Contemporary Performance Art, the Harkness Foundation for Dance, the Jerome Foundation, the National Endowment for the Arts, the National Performance Network, the National Dance Project, the New York Foundation for the Arts, and the Mid Atlantic Arts Foundation. He has been an artist in residence at institutions and festivals including Wayne State University, Indiana University, Bates College, Stephens College, the University of Wisconsin Milwaukee, and many others. Munisteri has taught master classes in composition and technique all over the country, and has been an adjunct professor of modern technique, dance history, and dance criticism at Hofstra University and Adelphi University. He has a B.A. in English and Dance from Oberlin College and an M.A. in Dance Education from New York University.

Francois Perron

Francois Perron Managing Artistic Director of Studio Maestro, is a graduate of the Paris Opera Ballet School, where he studied under the direction of Claude Bessy. Francois comes from a family of dancers: his aunt Lycette Darsonval was an Etoile of the Paris Opera Ballet and was the original cast of "Symphony in C" by Balanchine. His uncle Serge Perrault was a principal with Roland Petit and his mother was part of the prestigious Paris Opera Ballet. Before moving to the United States in 1984, Francois danced with La Scala in Milan, where Maurice Bejart invited him to Brussels as part of Les Ballets Du XXe Siecle. His first principal contract came in 1980 with the Northern Ballet Theatre of England, where he danced the entire classical repertoire, including Giselle and Sleeping Beauty. A second principal contract followed from Ballet Du Nord and principal roles with the Joffrey Ballet in New York City led him to join the New York City Ballet, where he danced for six years.

In 1993 he briefly danced with American Ballet Theatre and has since freelanced his talent. He has appeared with the DanceGalaxy, Dances Patrelle, New York Theatre Ballet, Ruth Page's Nutcracker, Los Angeles Chamber Ballet, Ballet Concierto Di Puerto Rico, and the Colorado Chamber Ballet and in several "Dance in America" Programs. He served as Ballet Master for New York Theatre Ballet as well as for Florence, Italy's Maggio Danza. In 1997 he accepted a full faculty position at Studio Maestro in New York City where he has contributed significantly to the syllabus and teaching directive. Francois is regularly invited to guest teach at major dance schools including Miami City Ballet, the Academy of Nevada Dance Theatre, St. Louis Ballet, Central Pennsylvania Youth Ballet and Point Park College (Pittsburgh) Summer Program.

Rebecca Stenn

Rebecca Stenn, dancer, choreographer, writer, teacher, earned a B.F.A. in dance from the Juilliard School. As a principal dancer with Momix Dance Theatre from 1989 to 1996, Rebecca toured extensively throughout Europe, the Far East, South America, the U.S. and Canada and appeared as a featured performer in films for Italian, Spanish and French television. Rebecca assisted in the choreography of and performed in the Emmy Award winning film "Pictures at an Exhibition", a PBS, Dance in America Special. She is also a featured performer in the 3D IMAX film "Imagine". She has collaborated with Moses Pendleton in the making of "Passion", an evening length work to the music of Peter Gabriel, and assisted in the choreography of Lina Wertmuller's "Carmen" at the Munich State Opera, also performing as a principal dancer. Rebecca is a founding member of Pilobolus Too, a duet company formed by Pilobolus Dance Theater. With Pilobolus Too she created numerous works for the repertoire and a piece for the Radio City Rockettes, and has taught Pilobolus residencies at universities, elementary and high schools, and programs for the deaf and blind. Rebecca formed Rebecca Stenn/Perks, Inc in 1995. The company has since performed to critical and popular acclaim in national and international venues. She is a contributing editor at Dancemagazine, has written for the International Journal of Dance and the Brooklyn Rail, and is features editor for the Dance Insider.

Takehiro Ueyama

Takehiro Ueyama was born and raised in Tokyo, Japan. Mr. Ueyama began his dance training with Tatsuo Mochizuki. In 1991, he moved to the United States to study at The Juilliard School in New York, graduating in 1995. As a member of The Paul Taylor Dance Company from 1995 to 2003, he toured extensively throughout the United States, Europe, South America and Asia. His television and film credits include appearances on PBS for Dance in America's Acts of Ardor and Dancemaker, a film by Matthew Diamond. He has worked with the Martha Graham Ensemble under the direction of Kazuko Hirabayashi. In 2003, Mr. Ueyama formed TAKE Dance Company and his work has been performed both domestically and internationally. His Sakura Sakura was selected as the third prize winner at the International Modern Dance Choreographic Competition in Spain. Recently, he was commissioned by The Tallahassee Ballet in Florida to create a new work, Mizu, and has created new work with PHILADANCO for the Maggie Allesee National Center for Choreography's Free to Rep program. In addition to working with his own company, he has performed with Kazuko Hirabayashi Dance Theatre since 2003.

Todd Williams

Todd Williams was the leading dancer and Assistant Artistic Director for the Stephen Petronio Company from 1995 – 2002, and a member of the New York City Ballet from 1990 – 1994. He also performed as a guest artist in the companies of Zvi Gotheiner (1999 – 2000) and Doug Varone and Dancers (2004 – 2005). As a student, Williams attended the San Francisco Ballet School, and the School of American Ballet, receiving several awards including and a

medal from the Prix de Lausanne International Ballet Competition (1990). He is currently the Artistic Director/Founder of his own dance company WilliamsWorks.www.williamsworks.org

Karla Wolfangle

Ms. Wolfangle, teacher and choreographer, is a graduate of The Boston Conservatory of Music. She was a member of The Paul Taylor Dance Company from 1981 to 1993. Ms. Wolfangle was also a member of The Lar Lubovitch Dance Company, The Boston Ballet and was CO-director and CO-founder of The Cliff Keuter Dance Company. Karla has been on the faculty of The National Institute of The Arts in Taipei, Taiwan, The Harvard Summer Dance Center and was Guest Artist in Residence from 1995 to 1999 at The North Carolina School of The Arts. Her Choreography has been presented by The Paul Taylor Dance Company at City Center, The Lar Lubovitch Company at Jacob's Pillow Dance Festival. In the summer of 1999 Ms. Wolfangle choreographed and performed in Woody Allen's feature film "Small Time Crooks." She has also choreographed a revival of "Fiddler on the Roof" for the Greensboro Theater Company in North Carolina. In the summer of 2000 Ms. Wolfangle was invited to present her choreography as part of Paul Taylor's 70th birthday celebration at Jacob's Pillow. Currently she is on the Faculty at Eugene Lang College, Barnard College, and Hofstra University. For the past four years she has been both a teacher and has had her work presented by The American Ballet Theater Summer Intensive in New York City.