

CU ★ PRESENTS

THEATRE & DANCE 2025-26 EVENTS



Theatre & Dance

UNIVERSITY OF COLORADO **BOULDER**

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CU Boulder is a **SMOKE-FREE CAMPUS**.

Open Space

Curated by CU Dance Connection

Feb. 27-March 1, 2026

Charlotte York Irey Theatre

Choreography

Madelyn Dusel
Camden Sharkey
Talli Fox
Sam Antell
Adin Williams
Angel Anderson
Tanniqua-Kay Buchanan
Elizabeth Ervin
Eden Kartchner
Alysia Villarreal

Stage Manager

Assistant Stage Manager

she is

Choreography

Madelyn Dusel

Performers

Elizabeth Bigelow, Maddie Dusel, Elizabeth Ervin, Avery Jackson, Alma Lebit, Sawyer Shepardson, Erin Timms

Music

Sweet Jane by Cowboy Junkies; *Planet Caravan* by Black Sabbath; *Drunk in LA* by Beach House, edited by Madelyn Dusel

Lighting Design

Ayana Glass

Choreographer's Notes

This piece investigates feminine labor and the quiet mechanics of womanhood. It intends to lean into the cyclical nature of womanhood and highlight patterns that repeat across days, generations and bodies, where care, presentation and emotional regulation loop without a clear beginning or end. This piece asks where these cycles are cherished, loving and sustaining, and where they become restrictive. By reimagining how the space is inhabited and expanding beyond traditional front-facing performance, the work disrupts expectations of display and invites the audience to reconsider what is seen, what is valued and what remains hidden.

Special thanks to my beautiful cast, whose generosity, curiosity and trust have continually encouraged this research and carried

the work far beyond what I imagined. Your willingness to question, experiment and show up fully made this process alive. Thank you to the adjudicators for taking the time to witness this piece and for challenging me to open my eyes to new pathways, deeper risks, and expanded possibilities for where this work can go.

About the Choreographer

Madelyn Dusel is a dancer, educator, and maker raised in Lyons where she grew up training at Mayama Movement Studio. She is currently a dance teacher at Poppy and Sage Studio and a choreographer who has created multiple musicals with The Spark, cultivating imaginative and empowering spaces for young performers. At the University of Colorado Boulder, Dusel worked as a learning assistant for Nii Armah Sowah and has shared her own choreographic work within the CU Boulder dance community. She approaches dance as both devotion and inquiry, grounded in the belief that bodies are inherently political and that movement carries impact. Dusel is excited to continue creating, collaborating and imagining new possibilities through movement.

we didn't even kiss

Choreography

Camden Sharkey and Adin Williams

Performers

Talli Fox and Adin Williams

Music

A Boy and a Girl by Eric Whitacre

Costume Design

Camden Sharkey and Adin Williams

Lighting Design

Summer Levin

Sound Design

Camden Sharkey and Adin Williams

Choreographer's Notes

"We tried...

 If we could...

 We said it was casual...

 I'll come back as something you could love...

The desire for intimacy is nearly universal.

So is the fear of it.

This work sits inside the space between wanting and having— where we find something that feels like connection, but only just enough. Enough to feel held. Not enough to stay.

What does it mean to keep reaching for something that almost works?

To feel closeness, then absence?

To rehearse tenderness without knowing how to sustain it?

Born from queer experience but not limited to it, this duet explores the repetition of almost-love—the choreography of trying, touching, leaving, and trying again. What is it like when we have to sit with each other and feel?

Special thanks to my parents and family for their constant love, trust, and support from when I started dancing in high school to now and in the future. Thank you to Adin, you were the first friend I made at CU and it is an honor to make this work with you. To my friends, your presence, humor and care is something I am grateful for each day and helps make each day feel fuller. Thank you to my fellow Student Body Presidents for being the greatest team I could wish to be a part of. Lastly, my teachers and mentors, thank you for your guidance, challenge, and continued faith in my growth as an artist. This piece would not be possible without all of you and many more who I have not named.

About the Choreographer

Camden Sharkey is an interdisciplinary artist at the University of Colorado Boulder, completing a double degree: a BFA in dance and a BA in political science. His work sits at the intersection of choreography, embodiment and civic life, investigating the body as both archive and site of resistance—where movement becomes a way of thinking, remembering, and organizing. At CU Boulder, Sharkey has studied with guest artists André Zachary (NYU) and Tiffany Bong (USC), shaping his approach to making and performance. He received an Undergraduate Research Grant to travel to New York City to trace Modern-to-Post-Modern lineages, research that informs his senior thesis. Alongside his artistic practice, Sharkey serves as one of CU Boulder's Student Body Presidents, advocating for student needs at the state and federal levels. He is interested in how dance can hold contradictions, build community and imagine new futures.

On the Precipice

Choreography

Talli Fox

Performer

Talli Fox

Music

Original Soundscape created by Talli Fox

Scenic Design

Kate Bashore

Lighting Design

Summer Levin

Choreographer's Notes

The work derives from a curiosity about labor and what it means to actually *earn* a movement or change. The work is centered on the notion that labor is not an obstacle, but the foundation of everything, shaping how and when something unfolds. The work hopes to sit in the tension between desire and capacity, tracing the edges of endurance and exploring what becomes possible when effort is the primary force guiding the body.

Special thanks to my partner Kai, Michelle Ellsworth, Anya Cloud, the graduate students and my peers for endlessly showing me how important it is to create, for supporting my work, and believing in me. This would not be possible without all of you. Thank you.

About the Choreographer

Talli Fox (she/her) is a Denver-based dancer and maker whose work lives at the intersection of movement, memory and meaning. With roots in both biology and dance, her choreography is deeply informed by an understanding of living systems, how bodies adapt, respond and communicate without words. She is drawn to the quiet tensions between joy and grief, control and surrender, structure and improvisation. Fox's work explores dance as a living, breathing organism: constantly evolving, shaped by the people who inhabit it. She approaches performance as a space for vulnerability, connection and shared human experience, creating pieces that feel both intimate and expansive.

Noise Complaint (as i am, anyway)

Choreography

Sam Antell

Performers

Sam Antell, Linz Ellis, Gabi Marrantzino, Skyler Martin,
Katrina Chandrashekhar Sonwane

Music

It's My Life by Bon Jovi, edited by Sam Antell

Costume Design

Sam Antell

Lighting Design

Ayana Glass

Choreographer's Notes

This piece is about learning how to live one's life for themselves. In a world that, from the moment you are born, is constantly telling you who you are and who you should be, how do you realize that you can be who you want to be, let alone fight to get there? Unbecoming and becoming. Loathing and loving. Knowing and unknowing. Hiding and being seen. Everyone has put on a facade at one point or another to feel more accepted in this world. There is both an internal and external battle of wanting to take this facade off and be authentically yourself, while knowing how deeply terrifying it is to truly be seen as who you are. To be loud in a world that tells you to be quiet. To break character from the person

everyone else wants you to be. To be different from what is found acceptable and polite.

To my cast, thank you will never be enough. You are some of the strongest and gentlest women I have ever known. You are brave, intelligent, beautiful, and your hard work is unwavering even in the hardest of moments. I hope this work has helped you to remove your mask as all of you have helped me to remove mine. I hope you have felt truly seen as I have felt truly seen by all of you. Please never stop being yourselves, never stop being loud, never stop taking up space, and never stop fighting against the fucking patriarchy. IT'S YOUR LIFE! and don't you ever forget that! You are all so perfect just as you are. I love you, I am proud of you, sam fam forever <3

To Anya, Tyreis, Chrissy, Kate, Jesse, Rhianna and Lisa, thank you. You are helping me find the artist I want to be every day. You inspire me in everything you do. Thank you for pushing me past my own artistic boundaries and to break through rules that don't exist. The development of this work would not have been possible without you. <3

About the Choreographer

Sam Antell (she/her) is a loving artist, mover, creator and human. She is endlessly inspired to explore the human experience through dance, movement, and connection. Finding passion in how the inherent political nature of dance can change the world, she strives to foster a safe, loving, and celebratory environment where community thrives.

The Sum of the Two Proceeding

Choreography

Adin Williams

Performers

Harley Butler, Riley Carter, Maddie Dusel, Elizabeth Ervin, Talli Fox, Avery Jackson, Marlee Marney, Avery Maxwell, Sawyer Sheparson, Erin Timms, Adin Williams

Music

Genesis by Grimes

Costume Design

Adin Williams

Lighting Design

Ayana Glass

Sound Design

Adin Williams

Choreographer's Notes

This piece was sparked by the frustration with instant gratification and its effects on each of us as a collective, in every moment of our lives. Are we able to slow down, relearn, find patience or keep letting life go unnoticed? Will we heal our dopamine receptors and resist the cyclical temporal dopamine we crave each day? Will we finish what we start?

Special thanks to Michelle Ellsworth for inspiring me to keep growing with this research. Special thanks to my dancers for your dedication to growing with and listening to this piece.

About the Choreographer

Adin Williams is an Unangax̂ woman from Alaska who was raised primarily in Hawai'i where she grew up surrounded by the vast beauty of nature and a strong, supportive community that guided her toward dance as a form of expression. She began her formal dance training at KUGA Dance Studio, now known as Kauai Dance House, and was also a company member. Williams is currently completing a BFA in Dance at CU Boulder as a first-generation college student. Her choreographic practice centers storytelling and research, using movement to explore lived experiences of grief, love, womanhood, and the insecurities surrounding the female body. She is deeply inspired by and grateful for the mentorship of her teachers and professors, including Jenna Gonsalves, Chrissy Nelson, Michelle Ellsworth, Helanius J. Wilkins, Rennie Harris and Anya Cloud. Drawing from her Native Alaskan heritage, Williams is committed to creating meaningful, honest, and expressive work through dance.

What the Ancestors Rehearsed: Rituals for the not-yet

Choreography

Angel Anderson and Tanniqua-Kay Buchanan

Performers

Angel Anderson and Tanniqua-Kay Buchanan

Costume Design

Tyreis Hunte

Lighting Design

Ayana Glass

Sound Design

Rhianna Jordan-Cranston

Choreographer's Notes

This project is an interdisciplinary duet investigating blood memory, histories of land, rituals for protection, and the not-yet. It approaches time non-linearly, aiming to prepare for the imagined futures; functioning as both archive and premonition. It remembers the rituals taught to us by mothers and grandmothers, creates and imagines new rituals, and takes into consideration land that feels inaccessible.

Through shifting spatial, architectural and spiritual configurations, Tanniqua-Kay and Angel examine what it means to remember, remake, reconsider practices for self and lineal preservation.

Who is responsible for remembering? This work examines what it means to be a vessel for support and a conduit for self-preservation. It investigates what it means to be a living archive, asking: What rituals are you willing to conjure in order to map pathways for your lineage's survival, for transcendence?

to our mamas mamas and our not-yets, ily world without end.

About the Choreographers

Angel Anderson is a Black female-identifying interdisciplinary artist, scholar, and aspiring archivist hailing from the south suburbs of Chicago. Her movement archive encompasses street and club dance forms alongside contemporary Africanist expressions, with her work weaving together poetry, movement, and Black American methods of storytelling. A principal dancer in Rennie Harris' Puremovement, Anderson has assisted Harris in setting works on Dayton Contemporary Dance Company, students at The Juilliard School, and Hubbard Street Dance Chicago. In RHPM, she has performed works such as *Jim Has Crowed*, *Nutting But a Word*, *LIFTED* and *Rome and Jewels* in venues such as the Joyce Theater, ICA Boston, and the New Victory Theater. Anderson is a second-year MFA student in theater and dance and a 2025-26 CAAAS Fellow at the University of Colorado, where she is delving into archival work for the preservation of contemporary Black matriarchs in African Diasporic dance.

Tanniqua-Kay Buchanan, MUPP (she/her) is a first-generation Jamaican American dancer, choreographer and urbanist whose work bridges movement, design and urban planning. Buchanan seeks to inspire collective introspection, inviting people to shed

layers of socially ascribed identity, participate in the deep listening, and return home: to their culture, to their body and to themselves. Buchanan's life's work focuses on examining and affirming Black landscapes through personal case studies in dance, design and urban planning. She has collaborated with numerous Chicago-based organizations in educational, dramaturgical and choreographic roles, including Hyde Park School of Dance, South Chicago Dance Theater, DanceLoop, and Hubbard Street Dance Chicago. Her dance films have been featured in national festivals such as The Culture Lab (New York), Sarah Lawrence College, The Outlet Dance Project (New Jersey – Finalist), and the Greensboro Dance Film Festival. She continues to build intersectional, community-rooted work that integrates body, space and memory.

From, a 22-year-old woman standing at the edge of something unnamed, flooded with fear, anxiety, confusion, anger, too many feelings for one body, too many futures asking to be chosen at once. Wondering if not doing what I want will quietly ruin everything. Wondering if doing what I want will make me a burden. Tired of the world's bigotry and hatred, tired of politics living in my ribs, tired of watching my body become a debate. Tired of being edited down, made digestible. Tired of being looked at like an object, tired of being admired without being heard. Wanting to find my eroticness, not for them, for me. I lost the volume of me somewhere in all of that. Became both the gold star and the black sheep, rewarded for compliance, punished for desire. Fuck that.

Choreography

Elizabeth Ervin

Performers

Elizabeth Ervin

Music

Don't Hold the Wall by Justin Timberlake; *Don't Hold the Wall* (Instrumental) by Justin Timberlake

Costume Design

Elizabeth Ervin

Lighting Design

Summer Levin

Sound Design

Elizabeth Ervin

About the Choreographer

Elizabeth Ervin is a Fayetteville, Arkansas-born choreographer, performer, and artist. She is pursuing a dual BA in integrative physiology and BFA in dance at the University of Colorado Boulder, an interdisciplinary foundation that informs her artistic practice.

Her choreographic work and performance experiences have been presented at the University of Colorado and the American College Dance Association. Additionally, she appears in the music video *Jenny* by The Runaway Grooms and several dance films. As an educator and assistant at Soul De Soul Dance Convention and Fayetteville Dance Company, she has supported world-renowned choreographers and mentored dancers of various ages and levels.

Ervin also contributes to the community by serving as the Lead Facilitator and Community Outreach Coordinator for CU Dance Connections, and performing at a fundraising event for The New Local. Her multi-genre performance experience grounds her artistic voice in collaboration, adaptability and embodied inquiry.

PRODUCTION TEAM

Light Board Operator: Edith Claybon

Sound Board Operator: Jasmine Linkenheil

Wardrobe Crew: Zeph Garvin

Run Crew: Angelo Auditore

Dance Production Crew: Samantha Antell, Cheri Bauman, Katrina Chandrashekar Sonwane, Lisa Engelken, Ayana Glass, Leila Gridley, Evan Hunter, Nathan Klimpel, Summer Levin, Marlee Marney, Hazel Palmer, Rory Smith, Loki Lebedenko

Costume Shop Assistants: Clara Bailey, Katie Barcroft, Jonathan Bashford, Elena Diederich, Alex Esquibel-Melanson, Zeph Garvin, Sophie Green, Savannah Gullett, Koral Jackson, Shannon Kosman, Avery Lichty, Kirra Lindauer, Dagny McGinty, Hope Mills, Riley Oswald, Adison Palmer, Davy Platt, Cyrus Porter, Kaylee Prestia, Brooke Rawcliffe, Ava Scott, Quinn Shultz, Sasha Solovyev, Sydney Sowl, Kai Symons, Kendall Wilson, Emily Zhou

Lighting and Scene Shop Production Crew: Cheri Bauman, Salvatore Bessey, Frank Brickman, Gweneth Burke, Peyton Burns, Hayley Delich, Oliver Fernandez Reed, Ayana Glass, Lucia Gordon, Lauren Haas, Gideon Harris, Evan Hunter, Eden Kartchner, Nathan Klimpel, Summer Levin, Emily Littlefield, Skyler Mazzone, Tessa Miller, Hazel Palmer, Elizabeth Schlue, Rory Smith, Liam Sucich, Sara Targum, Rachel Zwerenz

THEATRE EVENTS 2025-26

Oct. 3-12: **Pride and Prejudice**

By Kate Hamill

Adapted from the novel

by Jane Austen

“It hasn’t met a rib it can’t tickle.”

—The New York Times



Nov. 7-16: **The Olive Tree**

By Satya Chávez

It’s “Over the River and Through the Woods” —but instead of meadows and forests, it’s “Across the abyssal ocean and up the unforgiving heights of the capitalist mountain.”



Feb. 20-March 1: **Mr. Burns, a post-electric play**

By Anne Washburn

and Michael Friedman

“Downright brilliant.”

—The New York Times



April 10-19: **The Prom**

By Chad Beguelin, Bob Martin

and Matthew Sklar

Drama Desk Award for Best Musical



DANCE EVENTS 2025-26

Oct. 17-19: **An Offering in Time**
MFA Thesis Works



Nov. 14-15: **Revel**
An evening of works presented
by MFA candidates in Dance



Nov. 20-21: **FRESH: Fall 2025**
A showcase of students' works
in progress



DANCE EVENTS 2025-26

Jan. 30-Feb. 1: **Catapult**
A BFA dance concert



Feb. 27-March 1: **Open Space**
Curated by CU Dance
Connection



April 2-5: **The Current**
Dance works by faculty and
guest artists



April 17-18:
FRESH: Spring 2026
A showcase of students' works
in progress



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Associate Chair of Theatre

Ted Stark

Associate Chair of Dance and Director of Dance

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Bethany Rachel

Director of Dance Production

Kate Bashore

Dance Production Associate

Mackenzie Derrick

Assistant Director of Dance Production

Lisa Engelken

Costume Production Director

Ted Stark

Assistant to the Costume Production Director

Veronica Dewey

Technical Director

Jordan Feeler

Associate Technical Director

Stephen Balgooyen

Production Electrician

Thomas Woolner

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Costume Storage Supervisor

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Brooke Rawcliffe

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