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2026-27 EVENTS



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A.R.T. Through the Wake

Episode 1 of 4

Oct. 23-25, 2026

Charlotte York Irey Theatre

Creative Team

Choreography	Angel Anderson
	Rhianna Cranston
	Tanniqua-Kay Buchanan
Lighting Design	Evan Hunter
	Samantha Antell
Director of Production	Kate Bashore
Production Associate.	Mackenzie Derrick
Stage Manager	Alysia Villareal
Assistant Stage Manager.	Peyson Wuensch

This production includes theatrical haze and adult language.

There will be a short pause after the first piece.
There will be a 15-minute intermission after the second piece.

Afroidizm: Analog Girl in a Digital World

Choreography: Angel Anderson

Performers: Angel Anderson, Tina Anderson and Dina Dale-Coleman

Music: *Witch Doctor* by Erykah Badu and The Alchemist; *Black Woman (Wild Ox Moan)* by Vera Hall and Alan Lomax; *How Glad I Am* by Melanie Charles; T.S.O.P by The Three Degrees; *Every Nigger is a Star* by Boris Gardiner; *Signifying Monkey* by Rudy Ray Moore; *Every Nigga is a Star* by Keiyaa; *Unplug Me* Medley by Liv.e; *I Been Livin'* by Liv.e

Scenic Design: Angel Anderson

Costume Design and Support: Angel Anderson, Veronica Dewey, Ted Stark, Josephine McGinty

Hair Stylist: Layla Jordan

Lighting Design and Support: Evan Hunter, Lisa Engelken

Sound Design: Tyreis Hunte

Video/Cinematography: Edem Dotse

Dou Doula: Tyreis Hunte

Choreographer's Notes: It took a village. Thank you, first and foremost, to my mother and aunt. I will forever and always give you your flowers. Special thanks to my guides and mentors, Rennie Harris, Helanius Wilkins and S.N. Nyeck. Thank you, my CU family: Michelle Ellsworth, Anya Cloud, Larry Southall, Kate Bashore, Ted Stark, Veronica Dewey and Makisig Akin. Gratitude to my contemporaries and support system: Lisa Engelken, Jesse Smith, Emily and Joshua Culbreath, Jessica Bertram and Alston

Tyndall. Our phone calls, Google document comments, voice messages and contemplations nourished this iteration of the work. Edem, I admire your brilliance and the magic we were able to make together. Doudou, thank you for always listening deeply and reminding me of my work's trajectory. Lastly, thank you to the R and T of the *A.R.T.* I wouldn't have wanted to do this alongside anyone but you. With love and respect, A.

About the Choreographer: Angel Anderson is a black womb-holding interdisciplinary artist and aspiring archivist hailing from the south suburbs of Chicago. Her movement archive encompasses Black American street and club dance forms alongside contemporary Africanist expressions. Her work, centering on coded womanist technologies and the survival of matrilineal bloodlines, interweaves inherited cultural movement practices, storytelling and coded imagery to make seen the unseen, heard the unheard, and existent the nonexistent. In love with performance, Anderson serves as a principal dancer in Rennie Harris' Puremovement, performing in works such as *Losing my Religion*, *American Street Dancer*, *Jim Has Crowed* and *Nutting But a Word*, in venues such as the Joyce Theater, ICA Boston, and the New Victory Theater. An advocate for effectively and intentionally passing down Black counterhistories via education, Anderson is a third-year MFA student in the dance department at the University of Colorado Boulder, where she is evolving her teaching practice.

When the Island Speaks Back

Choreography: Tanniqua-Kay Buchanan,
in collaboration with Cast and Wise Council

Performers: Tanniqua-Kay Buchanan, Jamie Chavez,
Camille Hunt, Susie Imhof, Nika Ipakchi-Saiy, Laura Jumper,
Gabi Marranzino and Alyssa Slatky

Music: Thelma, the Metronome; *Living Testimonies* (Living
Records); Tuning

Scenic Design: Tanniqua-Kay Buchanan in conversation/
collaboration with Moe Gram, Michelle Ellsworth and
Kate Bashore

Costume Design: Ted Stark, Veronica Dewey,
Josephine McGinty

Lighting Design: Evan Hunter

Video/Cinematography: Kate Bashore

Wise Council: Marcia Douglas, Asia Ingram, Sará King,
Elizabeth Morales, Onye Ozuzu, Kathryn Ross, Jade Young

Choreographer's Notes: To the land/the wood/the water/
the salt & sugar (thank you).

To the people before me makers of magic, makers of new things,
people from water and fire. I am spilling over with gratitude; a
living testimony.

To Rosetta, Madeline, Thelma, Joan/Candacie, Michelle (my
mother), I am honored to be trusted to carry the torch. I love you,
world without end.

To my inner worlds (my cast), thank you for doing the holding and
carrying, mapping and time traveling. Thank you for keeping the
work honest.

To my husband, this kind of world-building could not have been done without you. Your quiet sense of knowing is prophetic. The tenderness with which you hold me, carry me, and make room for my unfolding is earthshaking. ily,wwe.

To my wise council, the deep listening was necessary. Thank you for insisting that I do the unfolding, for standing with me.

To my not-yets: I love you, I love you, I love you. World without end. There's nothing we can't get through, even { }.

A really special thanks to Michelle Ellsworth for seeing me/ moving grief with me, Anya Cloud for asking the hard questions, CU Dance faculty for reawakening me. To my cohort, what an honor to be making alongside free-thinkers Xx.

About the Choreographer: Tanniqua-Kay Buchanan, MUPP (she/her), is a first generation Jamaican American mover, maker and urbanist. Her practice uses movement, memorywork and body-to-land tethering to excavate what the body knows, mapping relationships between memory, land and urban space. She seeks to inspire collective re-voicing, shedding socially ascribed identity and calling people to return home to themselves. Her work is powered by the quest and commitment to unmasking, recenturing ritual, and resisting erasure.

Buchanan's life's work examines and affirms Black landscapes. She has exhibited at Denver's historic Emmanuel Art Gallery, the Denver Armory and RMCAD, and collaborated with Chicago-based dance organizations in educational, dramaturgical and choreographic roles. Her dance films have been featured at The Culture Lab, Sarah Lawrence College and the Greensboro Dance Film Festival. She is a public art project manager and MFA dance candidate at the University of Colorado Boulder.

Altar of Sound

Choreography: Rhianna Cranston

Performer: Rhianna Cranston

Sound Design: Soundscape and mixing by Rhianna Cranston

Text: bell hooks, *Speaking Freely*; Rochelle Nembhard, *The Disruptive Power of the Third Space*; Nina Simone, *The Sound of Soul*

Music Variables: Amine, *letstalkaboutit*; Atjazz, *It's Complete* (2022 Mix); Cochise, *Hydroplane*; Flo Milli, *HOT AS A BIC*; Korn, *Freak on a Leash*; KAYTRANADA, *Intimidated* (feat. H.E.R.); Maxwell, *Ascension*; Minnie Riperton, *Les Fleurs*; Solange, *Binz*; TellaX, *F**k the Quality*; The Internet Music, *Roll* (Burbank Funk); Yeat, *bigger than everything*; Yeat, *Put It ONG*

Scenic Design: Cade Cranston, Jordan Feeler, Rhianna Cranston

Costume Design: Ted Stark, Veronica Dewey, Josephine McGinty, Rhianna Cranston

Lighting Design: Samantha Antell, Rhianna Cranston

Sound Design and Mixing: Rhianna Cranston

Video/Cinematography: Cade Cranston, Rhianna Cranston

Choreographer's Notes: Thank you, Divine Universe. I am deeply grateful to be here, creating, making, and connecting, especially in a world that is grieved and grieves.

To my parents, grandparents, and siblings, and closest friends, I am because of y'all, and I thank each of you for supporting me as I continue to become. I love you all so much.

Cade, my soul partner, thank you for your love, radical understanding, and unwavering commitment throughout this

process (and life). Thank you for seeing me. And, of course, our sweet Remmington and Theo, a huge part of my “why.”

Makisig Akin, Kate Bashore, Anya Cloud, Michelle Ellsworth, Nicholas Felder, Rachael Harding, Rennie Harris, Reiland Rabaka and Larry Southall, your guidance and mentorship throughout this process has deeply expanded how I know, move, study, listen, and make. I carry that with me.

A&T, here we are! I’m still in awe of the universe for aligning us. This chapter could not exist without y’all woven throughout the pages.

And lastly, to all of the students I’ve had the privilege of collaborating with and sharing conversations and space with over the past three years, I hold our time together dear to my heart. Thank you for the inspiration, trust and care. <3

About the Choreographer: Rhianna Cranston is an interdisciplinary artist, scholar, and educator based in Denver, Colorado, whose work lives at the intersections of dance, sound, and identity. A biracial Black woman raised in Kansas, her practice explores third spaces/ways, hybridity, and contradiction as sites for belonging, liberation, healing, and joy. Her current research draws from sonic futurism, mixed-race theory, and critical Black studies to consider multiplicities of Blackness as a world-making practice, and the body as a site of reimagining and possibility. Cranston holds a BFA in Dance from the University of Kansas and is an MFA Dance Candidate at the University of Colorado Boulder, with a secondary emphasis in Sound Design and is pursuing the Hip-Hop Studies Certificate. Since her time in Colorado, Cranston’s professional dance company appointments have included Davis Contemporary Dance, Boulder Jazz Dance Collective, and Cleo Parker Robinson Dance (Cleo II). Her heart

lies with the youth, as she is passionate about arts education; offering instruction, mentoring, choreography, and educator training grounded in whole-dancer wellness primarily across Colorado and Kansas.

Production Team

Light Board Operator **Natasha Tjengal**
Sound/Video Operator **Lauren Hunter**
Wardrobe Crew **Olive Kern-Kensler**
Calder Moore
Run Crew **Olive Kern-Kensler**
Ava Tregembo
Josie Balsley

Costume Shop Assistants: Clara Bailey, Jonny Bashford, Zeph Garvin, Shannon Kosman, Kirra Lindauer, Josephine McGinty, Davy Platt, Cyrus Porter, Kaylee Prestia, Brooke Rawcliffe, Quinn Shultz, Veronika Silerova, Sasha Solovyev, Kendall Wilson

Dance Production Crew: Samantha Antell, Katrina Chandrashekar Sonwane, Ayana Glass, Evan Hunter, Marlee Marney, Hazel Palmer, Rory Smith, William Soucie, Claire Urschel, Alysia Villareal

Lighting and Scene Shop Production Crew: Frank Brickman, Ayana Glass, Cruz Hernandez, Eden Kartchner, Elizabeth Schlue, Evan Hunter, Gideon Harris, Hazel Palmer, Lauren Haas, Oliver Fernandez Reed, Peyton Burns, Parker Zwerenz, Rory Smith, Salvatore Bessey, Sam Nicastro, Sara Targum, Tessa Miller, William Sucich

Theatre & Dance Staff

Department Chair	Kevin Rich
Associate Chair of Theatre.	Theodore Stark
Associate Chair of Dance	Anya Cloud
Production Coordinator	Jenna Wadleigh
Director of Dance Production	Kate Bashore
Dance Production Associate	Mackenzie Derrick
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
Music/Accompanist Coordinator for Dance.	Jesse Manno
Business Manager	Jeanine McCain
Graduate Program Assistant	Kathryn Ross
Administrative Coordinator	Madysen Hunter
Academic Advisor	Jessica Baron
Costume Rental/Stock Managers . . .	Avery Lichty, Riley Oswald
Production Bookkeeper.	Sydney Sowl
Costume Production Shopper	Josephine McGinty
Wardrobe Supervisors	Brooke Rawcliffe, Joey Richards
Dance Costume Coordinator	Alysia Villareal
Dance Events Coordinator.	Rhianna Cranston
Recruiting Coordinators.	Sam Antell, Cruz Hernandez, Maizy Hoffman, Ava Scott
House Managers	Alex Cortez, Gillian Johnson, William Lewis III, Audrey Smith



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