

Carolyn Pampalone Rabblers

Master of Fine Arts, Dance
The University of the Arts, 2020



"Lily of the Nile" (2018)
Photography Credit: Amelia by Design Photography
Choreography by Loie Fuller
Restaged by Megan Slayter-Jubenville
Wellspring/Cori Terry & Dancers

Contents

> **Page 04**

Artist Statement

> **Page 07**

Personal Narrative

Name Haunt

Training Into
Obedience

Beginning
Collabration

Ego, Scoliosis,
and Opening

Developing

Falling

> **Page 19**

Choreographic Work
List of works
Select works

> **Page 25**

Screen Dance Work
List of Works
Select works

> **Page 33**

Teaching
Philosophy
History & Genres
Certifications
Video Archive

> **Page 37**

Research
Manifesto
MFA Actionshare
For White Folks
Excerpt

> **Page 47**

Service
Bring Back the
Beaches
Advising

> **Page 49**

CV

> **Page 55**

Appendix
Photos



Introduction

Through my extensive traveling and working in various capacities as a performer and scholar, this portfolio hopes to encapture joyful and passionate regard through its sharing of memories. As a reflective working document, it captures some of the breath of my desires as an artist working through and navigating towards a future of love, care, and community. Thank you to all of the friends, colleagues, and mentors who have guided me and offered bedrock support and heartfelt advice through the journeys on land and sea. A sincere thank you to all of the brilliant minds, souls and bodies at UArts and the guidance in manifesting this always working document.

Artistic Statement

My current research explores somatic healing practices and racial identity politics. Building empathy and relationships are my main goals within each project. My work as CPR Dance: Inhale Movement, proposes movement as fundamental to existence as breath. . in process and in affect I focus on Breathing life, cultivating life, dancing within artistic collaboration, relationships, memories, and moving experiences.

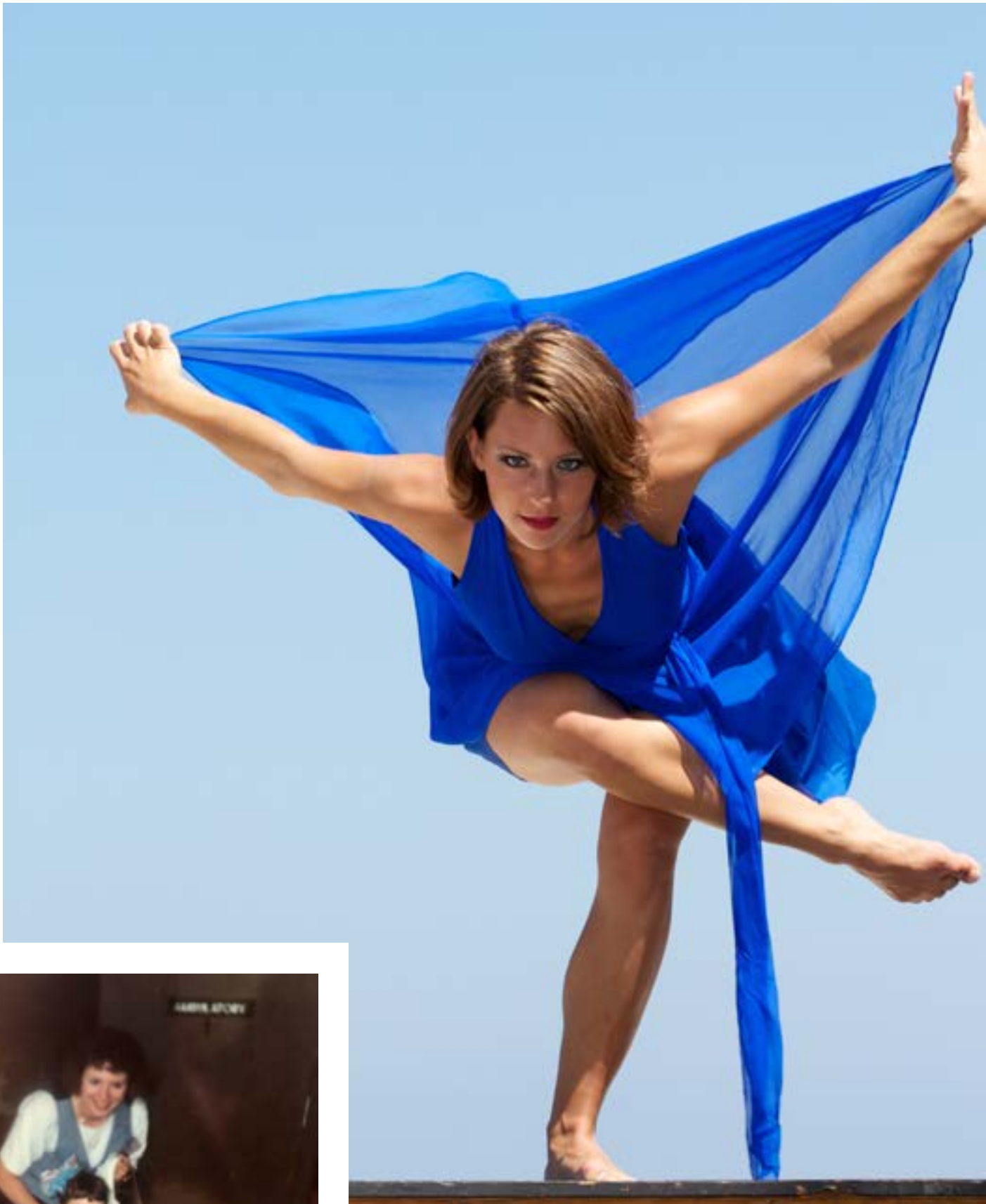
I have cultivated my interests in performing and creating dance movement-based work by lensing my desires. Through alethic vision, utilizing improvisational scores, theatrical elements, and technology in explorations. I pursue a spiritual sense of connection anchored in quantum physics, while exploring emergent strategy through permaculture-based explorations in pedagogy and research creation approaches.



I am open to multiple structures in format, and currently my work explores creating through film. I like to challenge myself with building value in my art for what we value as part of our societal time rooting it in a deeper context of accessibility. By intentionally choosing open formats, I enjoy exploring how technology can be utilized in experiencing art and bending the edges of when the art experience starts/stops. I am inspired

by the overlapping intergenerational pedagogical approaches between Hawkins technique, Countertechnique, and Ballet.





Above: Crazeehorse

Left: From Dolly Won't You Dance with Me, 1992

The beginning of steps

Carolyn Marie Pampalone Rabbers

Where does my name come from?

Carolyn: My first name came from a last-minute whim, an idea that my mother had while en route and in labor. I originally was planned to be a Laura. While traveling down the road, passing the only cemetery in town, going over the railroad tracks that allowed Stevensville, MI to thrive in its creation history, my mother Catherine Elizabeth Tkach Pampalone looked over to my father, Mark James Pampalone, and asked his opinion about the name Carolyn instead. My ever-wise, steady-minded, and logical father replied, "Let's get to the hospital first, and then we can talk about a name." I was born in the same hospital room as my brother. As I grew up, I became friends with a Laura, and as fate would have it, she had been intended to be a Carolyn. Our friendship grew and was based on the relevancy of magic about our sisterhood of names. We became one together, as we navigated our early learning, and school days. I can't help but wonder at the spiritual connected calling for both Laura and myself. The calling into existence through the articulation of ancestral voices, perhaps from the cemetery in town.

Marie: This was a generic middle name of the 80's. Not having any biological sisters, I found joyful sisterhood from my fellow Middle-Name-Marie's in dance and school classes.

Pampalone: My father's family name passed onto me. Although most of my heritage and identity is in my maternal traditions from Slovakia, Tkach. I know that my Pampalone family is from Palermo, Sicily. Both of my grandparents on my paternal and maternal side are immigrants with my parents as first generation Americans. I was blessed to grow up with stories of the old country, recipes, holiday traditions, and language dubbed by my brother as Slovis: half Slovak, half English. As I got older, I began to hear stories of war, experiences and sacrifices made, family left behind, and potential not met.

The Queen Mary is the ship my maternal grandparents were able to travel to the USA on while claiming asylum during/after? WWII. They had been houseless and displaced with their young family...being barely adults themselves through Nazi occupation. Their fate was lucky. Not knowing how to peel a banana, or even speak English, my grandfather worked the steel mills in Gary Indiana to provide the promise of life to his family. The Queen Mary is located today in Long Beach, CA. While I lived in LA, I had the amazing opportunity to spend a Mother's Day with my mom, touring the vessel. Walking through the very halls that brought us to the United States...so that we may transcend the limits of our lands and landings.

My grandfather on my paternal side worked as a carpenter, building schools for the growing community in Merrillville, IN. Both of my grandmothers stopped their formal education once they became married. My maternal grandmother after about and equivalent of a 6th grade education, never formally learning to write English, and making up her own phonetic English-Slovak letting. My father and mother met with the expectation of being able to accomplish new things for their family lineage. They were the first ones to graduate from college. I will be the first with a masters degree. Transcending the limits, realizing more while remaining rooted.

Rabbers: My partner's family name. I don't yet identify with this additional name. Becoming Carolyn Rabbers seems to remove myself from my stories. Identifying as Carolyn Pampalone Rabbers merges, matching the transcending self-identities with the potential of becoming-with a new person. Like a tree growing to reach the sunlight, it's branches expand in the fullness around it, so too does my desire to grow. My initials CMPR, or CPR pull in a wonderful synchronicity between my study of breath, somatic and wellness priorities from having scoliosis, and anxiety. My work as CPR Dance: Inhale Movement, encourages the linking of movement as fundamental to existence as breath. Breathing life, cultivating life, dancing life through art making, relationships, memories, and moving experiences.

Looking through my life I'm haunted with memory. Past moments forgotten, yet always remembered that make up the structural foundation for my being. Even through the letters and memories that are arranged to make the structure of my name. Dance teaches me to let go of these hauntings through fully investigating and being with present moments, people, and places. Bodily ego and subconscious scripting are released through traveling means and end, always present, never tangible dancing body. This body, wholly connected with spirit and mind, still learns and travels, nomadic and not certain of the soil I dance on. Looking for utopic non-existence while learning where my feet touch the ground.

My first memory of dancing as a child was filled with desire for authentication as I was certain that the music, I was hearing was speaking in a special way only to me. I was convinced that this deep emotional connection to how the music influenced me was only shared between myself and the music. That no one else could feel what I was feeling. Looking back, in some ways I was feeling my own special connection. The beginnings of my artistry were explored through living room productions to the local classical radio station. Letting go of the possessiveness of it being MY experience developed as I matured, listened and connected with dance even more deeply. With care from teachers, friends, and family, I have grown to feel the fullness of communal dance collaboration possibility.

Training Into Obedience

My interests in collaboration stemmed from creating with friends as a child. Dance was everywhere and with everyone, and it always became a performance. I loved being able to leave behind Carolyn and explore through unfolding narrative play and movement. Being Carolyn came with rules, responsibility, following and being obedient. Dancing left all of that behind. I was able to find a freedom in continuous learning, allowing my repetitive steps to transition into sequences of expression that touched into my first memories of uniqueness and artistry. I was lucky that this desire for freedom, artistry, and learning aligned with values of success Carolyn was directed towards by her family. I continued to obediently 'succeed' in my schooling and dance training through the dual support of academic achievement aligned with the responsible obedient daughter my parents desired as well as the open free expressive becoming I found through learning. The classroom, stage and studio spaces were a home, where Carolyn and I could be present together. Where body, mind and spirit aligned with the energetic guidance of ancestors, spirits, and everyone that I share an environment with.

The obedience, achievement and loyalty that was expected of me came from my community as well. I trained at Dolores Shearer's Dance Studio, learning tap from Gill Gilbert, Jazz VOP from Frank Hatchet, Rockette-styled opening and closing show numbers, as well as our ballet, pointe, and acrobatic techniques. By about 10 years old, I was able to audition for a local production of The Nutcracker with Studio Dance Theatre directed by Rhonda Rabbers, and I was cast as a girl child in the party scene. I again was enchanted by the stage, acting, dancing, rituals, smells, and rehearsals. To be dancing at one studio and performing with another was counter to the community standards of loyalty and obedience. However, I continued to perform in many ballet productions culminating in several principle roles, and as my first formal pas de deux's.

I had also started taking lessons from Nancy Gitlin at the YMCA, and modern from Theresa Graziano at the Citadel and with Berrien County Dancers, a county-wide public-school dance program. When I was 13, I auditioned for the first time outside of my community. I felt a humbling shock as I realized my ignorance through the course of my first 90-minute ballet audition for Blue Lake Fine Arts Camp. I was not accepted. I still remember the advice from Jefferson Baum about how to insert ballet into our daily lives, and his expectations through petit and grand allegros. A year of balancing in retire while brushing my teeth and insisting that I point my toes every time they came off of the floor, I wanted to audition again. This time knowing generally what to expect of my second ever 90-minute ballet class. I was accepted. I attended on financial scholarship when I was 14 and was able to continue to grow through the regional exposure 'ballet camp' provided to a small-town girl through new teacher and peers with passions for dance as well. I continued exploring and training with ballet through performing opportunities with Grand Rapids Ballet, the Russian Moscow Ballet, and Blue Lake's International Ballet Ensemble.

Beginning Collaborations

The collaborative pedagogical approaches from so many different schools foundationally established value in thought, experimentation, and opening up towards approaches for how I continued to be as a learner and shared as a student teacher. With this desire to learn more and dive deeper into dance, I was transcending the boundaries of studio territoriality and competition that is often found in smaller communities. All of my identity was wrapped up and lost in disappearing intangible movement.



I love to fall. Suspending in time and space, adrenaline rushing, panicked and calm, traveling, yet not yet landing. This is where I feel at home. During my time at Berrien County Dancers, Theresa Graziano exposed theory, choreography, history, and modern dance techniques. Working through Graham floor work, Humphrey Falls, Taylor's back sequence, and Horton's laterals. As a part of class, I started to formally choreograph, teach, costume, design lights, and assist in overall production elements. Critically thinking and evaluating my choreographic work, while working alongside my peers so we could cultivate a concert each semester offered a feeling of collective action of shared voice and artistry. We also performed in works by guest artists including Randy Duncan, John Lehrer, and Eisenhower Dance Ensemble. I shifted my gaze. While still inspired by the technique of ballet, I was motivated by the potentiality of modern and contemporary dance. I found exhilaration through the multitude of ways of traveling within bodily movement coordinated with overall theatrical design elements.

Ego, Scoliosis, and Opening

At 15 I was diagnosed with scoliosis. I honestly did not know what it was at first. I just remember the doctor for my school physical asking for me to bend forward and my back being checked. We were recommended to the nearest specialist at The University of Chicago Children's Hospital. As an older teenager, sitting and becoming familiar with a children's hospital lobby, all of the eerie cheer exploding to try to help children forget that they are sick, is a hunting memory. After going through the usual routine of full body x-rays, I was meeting with a team of specialists, and it was determined that I should wear a Charleston brace at night. While I slept for 3 years, I wore a body cast of molded plaster so I could be in the reverse direction of my curvature. Every 3 months we continued to attend our checkups. Driving almost 2 hours one way to be x-rayed and told that my curvature degree was getting worse.

When I graduated from high school in 2007, I planned on attending Western Michigan University to study dance. The summer between high school and college, we had another scheduled visit to check up on my scoliosis. It's a funny thing...measuring the degrees of which your bones are shifting and determining growth plate density as a means for catalyzing action for better health. An internal process with external nuanced details most people didn't notice. Except for my dance teachers, I couldn't hide my insecurities from them. After the usual process of waiting room, x rays, and



Photo Credits: Kia Smith

then the doctor. I was advised on a decision that was only mine to make...now being officially 18 and an adult. The first time I had a say in the care and treatment for my body. I was at 48 degrees. At 50 degrees, surgery is highly recommended. Surgery consisted of steel wire fusion to pull my vertebrate back into a vertical alignment. It reduces spinal flexibility, making movement greatly restricted through the torso, and practically impossible for my desires with modern dance. This experience created a root fear in me. Not being able to move, restriction, surgery, were all now able take away the bodily freedom, wanderlust and identity I felt from being dance and movement. I said no. Living with scoliosis has made me question everything about my body. It feels to be in one place, but in reality, my bodily shape is in another. Feeling as if I'm deformed somehow, and carefully considering how clothes will sit on my back, while believing in an innate distrust of my bodily experiences and sensations. From Losing jobs, always lacking self-confidence, afraid of this secret and the pain it causes me. But I still had to dance, because I was movement.

While at Western Michigan University, I was challenged, encouraged and grew in ways that I never thought possible. Because of my structured modern training and anxieties about my scoliosis, softening my torso and developing relationships and connections internally and to the floor were a constant struggle. I wasn't ready to trust my body after the betrayal I felt from my scoliosis. I was cast in The Great Works Guest Residency project with Willy Shives from the Joffrey Ballet learning 'Dark Elegies' by Antony Tudor. Rehearsing this piece opened up a new emotional center in myself with performance. Twice a week, listening to German opera, and grieving through the choreography brought upon a new consciousness about the richness of performing and community. Through this experience, I now knew I wanted to pursue performing.

I was led to the American Dance Festival the summer of 2008 with my friend, Kia Smith, we danced as much as possible. Improv jams in the Arc, to dancing in the quad during the many rainstorms North Carolina summers offer. We danced with pleasure, joy, sensation, our bonds with dance rooting deeper, healing our wounds from our rigid technique training. We watched over 30 companies perform that summer. I had never seen modern dance performed live before. I was held accountable for my ignorance. My shame at moments through asking a question the wrong way or asking a wrong question, allowed me to learn and leave my ego behind. By listening and being thankful for kindness and friendships that developed to expand my perception of dance and art

allowed for accountability and rebounding. Much of what I aspire to offer as a teacher was founded through this first summer experience at ADF. Through letting go of ego, I finally started to feel the internal body connections and softening in my torso. I was able to allow and trust myself from the freedom, openness and community ADF provided.

My sophomore year at WMU, I was part of Western Dance Project, a repertory company that included working with scripts, props, balloons, breaking plates, sneaker wheelies, and multiple styles and genres. My new trust in myself allowed for faith to start choreographing again. I reflected upon PTSD from veterans of the Iraq war, as friends were coming back home and not able to transition into civilian life. I danced in an original pas de deux by Sharon Garber with music by Claudia Howard Queen. 'Epilogue' required acting out a Romeo and Juliet like love story with my partner Terk Waters. We were placed in motion capture suits and harnessed up to replicate drowning together as the overall piece would transition from beach to murky watery depths through a death and love Pas De Deux. Slowly self-doubt and fear-based obedience crept back in as the loving supportive community from ADF was not present in the rehearsal process. A senior was cast as my understudy, and I felt anxious to prove my placement to counter the cover bullying I experienced. I also performed a historical reconstruction solo by Lōie Fuller, entitled 'Lily of the Nile', restaged by Megan Slayter Jubenville and Jessica Henderson. I was the first dancer to perform this piece since Lōie Fuller roughly 100 years earlier. In this work, 90 yards of silk attached around my neck and were controlled with two fishing rods strapped to my arms. Art was collaboration. Movement with people, objects, and experiences through a variety of fieldings. It offered an escape for me, to avoid the unworthiness fear that ate away at my self-trust. Open difference in collaborative performing techniques and genres fulfilled and expanded my desires of performing intangible movement into breathtaking moments.

My last full academic year, I performed in two ballets. My soul and heart were yearning for the movement freedom I felt while at ADF and with modern contemporary movement, and yet consistently ballet was being directed back into my performing. It felt constricting. Similar to the family and community standards of obedience I was raised with. I had chopped all of my hair off, as a way to establish my identity as being more than just my ballet technique and one of my professors strongly encouraged me to grow my hair and get a ballet bun hair piece for the upcoming performances. And I obeyed. My lifelong training of respecting authority figures didn't even question them, while my heart dissented.

I danced a pas de deux by David Curwen with Michael McDonald. Dancing with the virtual other, to be reunited in person with one other. The ballet was again romantic in nature and filled with abandonment as Michael and I tossed ourselves off and onto balance with each other sweeping across the virtual and physical stage spaces. This is the most fulfilling ballet that I have ever danced, and I'm so thankful to have shared the love and movement with the open hearted and kind Michael. I also performed in a Great Works piece 'Birthday Variations' by Gerald Arpino, set by Willy Shives, and as the yellow birthday soloist. The experience was filled with physical achievement towards spectacularly visceral highlights, yet left my heart hollowed out from the fake emotions and hair needed to perform this piece.



Developing

As an artistic refuge, I began to develop my undergraduate thesis work. Our Graduating Presentations, 'Common Anomaly', required a year's worth of planning, learning and moving. Focusing on the overall development of creating work, and the administrative duties of presenting work, my mentors helped me navigate through the difficult decisions as I was finding my voice about transformation, spiritualism, and collaborative theatrical elements in 'From No Where to Now Here'. The dancers poured water and paint across themselves and the stage while my lighting design recast otherworldly colors contrasting textural starkness. I was exploring the Dao, and opened collaborative approaches with movement creation through improvisation, gesture, and empathic presence all while utilizing water, fire, and paint. This was my first time documenting my process, reflecting upon it, and then verbally defending it to my professors. It revealed to me the importance of reflection on work as significant for intentional movement forward. I realized I never allowed myself time for reflection, as I had a tendency for forward momentum obsession, wanderlust driven, and performance pleasing.

Into the last fall semester, I worked with several dancers and drummers with improvisation scores in 'Trio Por Uno'. Finally, I felt like my true self was safe enough to be in existence and seen in my environment. After past years of not being accepted into the showcase with previous improvisation scores, it was joyful to share, perform, and communicate opportunities within improvisation. Collaboration, rhythm, and joy capsulated this project as we all played and experimented through our varying techniques.

I graduated in December 2010 from WMU, with academic honors, and as the Presidential Scholar for the department of dance. While at school I had the pleasure to study from Jane Baas, Tony Calucci, Rhonda Cinotto, David Curwen, Nina Nelson Fuqua, Sharon Garber, Kirsten Harvey, Megan Slayer Jubenville, Whitney Moncrief, and Carolyn Pavlik. I moved to NYC, my apartment in Rego Park Queens, joined Dance New Amsterdam, and Steps on Broadway's work-for-trade programs in order to continue my dance training. I became a server at Emmet O'Lenny's, started a yoga practice with Yoga to The People, joined JT Lotus Dance Company, and started to make friends and perform. Yet I missed the physical connections and deep friendships I had developed from my communities in Michigan and ADF. I realized that days had gone by without physically touching someone. My deep loneliness called me to walk. I would leave for the day, and walk for blocks in the city, partially as a way to maintain exercise since I could not afford a gym membership, and partially to allow for open availability of encounters with anyone I would happen to meet.

I was offered my first contract with Royal Caribbean Cruises and ended up working for Royal Caribbean and Celebrity Cruises for 2 years, a total of 3 contracts. Our shows ranged from Ballroom, to Disco, to Broadway, and Cirque. Through this process, my growth as a performer exploded. Our contracts traveled through the Caribbean, Mediterranean, and northern Baltic seas. From Iceland to Russia to Turkey to the Canary Islands and back to Miami and Aruba performing twice a night every single day. The authoritarian hierarchical systems in place to keep order and safety on the ship and on land I understood. My grandparents had survived through some of the most extreme examples of authoritarianism regimes, so I endured. I was female dancer track number 4, weighed in every week, and in charge of the emergency safety of 900 guests at a muster station in the restaurant. Getting the choreography down, in heels, on a moving floating stage, wearing bikinis, fishnets, staying skinny, climbing silks, appearance photography opportunities, operating a fire hose, survival swim training, and dancing were all part of the job. If my back hurt, or I struggled to learn and adapt



Photo Credits: Crazeehorse

to life at sea, I would be replaced. I witnessed multiple casts in rehearsals go through several dancers as the rigor of learning and pressure made many dancers fold and began to develop stress hives from my anxieties. The irony of my pursuit for a modern dance career that led me to dancing in the middle of the ocean in a bra, heels and feather backpack was not lost. Again, what my intention was at the start of my pursuit shifted. It felt like the universe was playing with me to see how much I wanted to dance, how much I was willing to endure, how much I really desired fulfilling my wanderlust for moving. I loved performing and developing the familial friends that ship life brings, while transcending borders, language, and cultural barriers. Traveling was exciting and fulfilling with each new port, but I began to hate structure, rules, and hierarchy of stripes and duties. I missed nature, and the natural landscape of dirt and grass when all we were surrounded by was steel. We were completely isolated from the rest of the world.

I moved to Los Angeles, CA in 2013. I started training and working with Mariana Olivera in The Union Project Dance Company, and with Diavolo's Educational Company. From day one backflipping off of the top of a ladder, to standing on top of a moving door frame. The physical feats and trust needed were too much for me for my anxieties to bear. I gracefully pulled myself away from Diavolo and further into my training with Mariana. My life was balanced between auditions, rehearsals, yoga, and working as a barista for Starbucks. Over the next few years in LA, I worked commercially and artistically for: Starbucks, Proactiv, Jockey Bra, Kaplan University, Da Silva Studio Photography, Vox Lumiere's Phantom of the Opera, Kelly Todd, Coldplay, Omi, Nickerson-Rossi Dance Company, Clairbscur Dance Company, and The Union Project. I received my 200 Hr Yoga certification and became a barre instructor for the socially liberal and iconic LA barre company, Pop Physique. I toured and performed at Jacob's Pillow, and across the southwest with. Dancing and finding a balance of fulfilling my fiscal needs for food and housing but my emotional needs for 'success' worthiness and artistic fulfillment had me entrapped to keep striving for more.

In 2014, I auditioned to teach for The Gabriella Foundation. This led to a teaching career throughout many aspects of their organization. The Gabriella Foundation's mission is to bring affordable, accessible quality dance training to families and communities in LA that would otherwise not have the opportunity. I taught through their charter school and focused on building curriculum to bridge and support their classroom instruction K-8. Faced with apathetic students at times and realizing that my pedagogical impact developed their relationship to dance, made me question and reject the authoritarian leadership style that I had been trained in, worked in, and then failed to manage my classrooms with. I was quickly humbled. I needed to re-write the survival strategies I inherited from my family and dance training. Still today these students, their creativity, and their willingness to grow inspires me. I was thrilled to be in what I felt was a cutting edge of pedagogical approaches and building collective support for our community and the people of LA. In 2015, Michelle Obama received our students for a performance at the White House, and recognized The Gabriella Foundation, and Everybody Dance as one of the best after school dance programs in the nation.

Falling

2016 brought a profound change for me. I became engaged, and married my now husband and partner, Garrett Rabbers. I moved from LA back to Michigan, and to my hometown. I started teaching for my mother-in-law, Rhonda Rabbers (you might remember I mentioned her earlier as the director of Studio Dance Theatre I grew up performing with), where I also worked with my sister-in-law six days a week. As a new wife, I wanted to appease my new in-laws, and held my tongue when I felt dissent about our work and family environments. I was projected into the original world of loyalty, obedience, and rules that I had navigated away from. Conflict and pressure continued to be present as authoritarianism and exclusivity rubbed against the new ways I was choosing to wander through intangible movement, relating, teaching, and life. I tried to find independence through dancing and choreographing for Tapestry Dance Company and professional ballroom exhibitions. I understood performing, even when I didn't understand yet how the me that had developed as an artist and adult would navigate and find home in the projections and expectations of a past life. As the year developed, it became evident my current work environments and interactions with my in-laws were not a healthy choice to continue with. When I grew comfortable enough to ask questions, or to question the authority of a particular choice, I was met with gaslighting, triangulation, and other manipulation tactics to maintain power, and distance from feeling healthy, safe, and in harmony with myself, my relationships, and environments. I officially gave my notice of resignation from my mother-in-law's studio in 2017. The fallout still continues to be traumatic today as denial strategies and scarcity mentalities are toxic barriers yet to be worked through. I was officially lost. I felt anchored and burdened by familial strain, small town living, and projected differences in ethics, spirituality, and passions about dance.

While going through this, my previous high school program teacher from Berrien County Dancers, Theresa Graziano, reached out, and I started guest teaching for their spring and summer semesters. This was my anchor through grief and confusion, not knowing, and unburdening expectations. I was allowed space to contribute as myself without expectation and with love, care and support. Not only did I find renewed friendship with my old dance teacher, but also the familiar refuge and relationship to dance that I thought I had lost. Western Michigan University's Alumni page posted an audition for Wellspring/Cori Terry & Dancers in Kalamazoo, MI. I was familiar with the company from when I had attended Western, and thankfully was able to attend and accepted as a company member. My faith was renewed in dance and movement. I was home in the classroom, stage and studio spaces, as a modern dance company member in rural Michigan. Again, irony of life's pursuits and giftings added humorous perspectives through this manifestation of shifting, healing, and moving.

In 2017 I started my training as an American Ballet Theatre National Training Curriculum Certified instructor. Achieved my certification in Pre-Primary – Level 3, and in 2018 Levels 4/5. With current culmination plans to finish my certification with Level 6&7 in 2020, COVID-19 suspended. Learning how to teach from some of the best ballet instructors in the world was intimidating and again humbling with Franco De Vita and Raymond Lukens. Through this training program, my teaching has become much more succinct. My standards and vocabulary in articulating growth, awareness, and development grew more specific.

Summer 2017, I also developed a yoga program for the local hospital network in my area. Teaching adults again was wonderful, and the program quickly expanded. Remembering my roots with Yoga to The People, I felt it was important to offer the

same accessibility. Today our \$5 drop in yoga classes happen 6 days a week and include multiple instructors at various hospital campuses. We've received funding to bring free meditation during Hospital Week to every shift at every hospital in the county. Actively pursuing accessible care for hospital staff, growth, and wellbeing would not be possible without the support from the ever-engaged yogis that intentionally show up. We were able to dedicate one class a week for the patients at the Marie Yeager Cancer Center. Building community and softening health and wellbeing, through gentle movement, meditation, and considerate friendship. The yogis that attend these classes are some of the most resilient people I have had the pleasure to ever meet, let alone guide.

Wellspring/Cori Terry & Dancers is a Hawkins' technique informed company. It has been the perfect union for my interests in history, ballet, and modern dance. Working every day through company class, rehearsals, and life struggles with friends, I'm lucky to consider like family, fulfilling my heart desires for company life from the tour bus when I was 15. We perform each fall and spring, with varying collaborations throughout Kalamazoo including The Gilmore Keyboard Festival, the Kalamazoo Symphony Orchestra, Kalamazoo Institute of Art, with local talents and creatives, and through every Art Hop Friday. Alexis Harris and I were commissioned to develop a program entitled 'Ready Movers' bridging Mindfulness, Movement, and Literacy into Ready 4's classrooms throughout Kalamazoo. I also began to choreograph again, a self-solo, set to live original music by The Last Gasp Collection. My playfulness and artistry, questioning authority and emotional survival was encouraged and supported. I felt at home and safe in my performing community as I was healing and recovering. I worked commercially still for a local advertising firm and for Rubbermaid, Sur La Table, and Newell Sunbeam. I was able to start teaching again with the academy students at Wellspring Dance Academy, transitioned as the Academy Coordinator in 2020, and formally begin a documentary archival mini-series for Wellspring's upcoming 40th Anniversary Season in 2020-2021.

I started my improvisation practice again. 'Newsploration' sorted through the current daily rubble from the news podcast 'Up First' by NPR, questioning what affect information energy had on our skin, psyche, and being. Listening, improvising, videoing, and posting to share the news unbiasedly to a home community that purposely isolated itself was exposing. It generated conversations, took away and/or pressed into political pressure that alienated us from one other. It also opened wounds. The grief I felt from my in-laws was still present in my body and most improvisation sessions included a breakdown of tears, and bodily emotions as I was experimenting with play to unroot from my anger, pain, and habits.

Fall of 2018 I submitted to be a backup dancer in a local independent film entitled 'Moondance'. A few days later, I was on set, as the lead female character, Abby. The fatefulness of leaving LA and being casted in my first feature film as the lead in Michigan was certainly humorous. March 2020, 'Moondance' premiered at select theatres across the nation with opening weekend being the same opening weekend as when Covid-19 hit most of the USA, essentially eliminating the



Photo Credits:
Amelia By Design Photography
Wellspring/Cori Terry & Dancers

theatrical release for 'Moondance'. 4by3 Productions was able to secure streaming through Amazon as everything shifted to the virtual stage. Working on this film and my video newsplorations, inspired me to consider film again and the possibilities in our technology generation. I desired to be connected to the rest of the dance and art communities, and through film and video that was possible. I lead a group video documentation, with dancers from Wellspring, entitled 'Newsploration-October 2018'. This became my first dance film. Editing news clips and video movement footage this film became a time capsule capturing the rage about Bret Kavanaugh and injustices through our daily functioning. It premiered at the Kalamazoo Institute of Arts as part of the larger 'Do It' curation.

Our fall concert season with Wellspring, was based upon historical reconstructions. We performed 'Family Alter', an iconic work from Cori's repertory, 'New Moon' by Erick Hawkins, 'Chair Pillow' by Yvonne Rainer, and I was granted the rare occurrence of re-performing 'Lily of the Nile' again by Lōie Fuller. It was 10 years from my first performance to this performance, and my last evening of pulling the silk overhead into the lily flower, left me broken and fulfilled, flying and grounded with gratitude and sadness. The Lily flower will always hold special meaning for me as the transcendence of womxn in winged victory, strength, peace, ingenuity and divinity.

Teaching for Wellspring's Dance Academy ranged from creative movement with 3-4-year-olds to communal adult modern. There is refuge and space to experiment and build a teaching practice designed to reflect ethics and trust one's priorities and hope to come into the spaces while teaching. Gratitude fills my heart as I feel similar learning and experimentation as my days teaching for Gabriella Charter Schools. The time teaching here has greatly contributed in developing my movement voice and articulations. Realizing my overall health, wellness, mindfulness, movement, breath, meditation, and friendship was possible to permeate through my performance, choreographic, and teaching artistries. CPR Dance: Inhale Movement was born as a vessel for my screen dance works and other movement-based art explorations. A way to further succinctly identify and communicate the values of wandering through intangible movement, lost and found, with well-being and care as a fulcrum. Experiencing movement as essential as breath.

In 2019 I was commissioned by Krasl Art Center and featured as an artlab artist for the Body Language curation. My films 'Newsploration-October 2018', along with 'AutoWave', 'Snow(e)scape', 'Without Words', 'Floor Play', and 'Breathing Spaces' were developed and on display. 'Breathing Spaces', created as a site-specific dance in the Kalamazoo Public Library for RAD Fest's 2019 mobile tour, took on new life, as an improvised score inspired by breath, space, refuge, architecture and breath bubbles. All films are based upon improvisation score structures, filmed on iPhones, and under 10 minutes in length. I'm excited by the world of technology and social media and feel that it opens new doors to experiment with structure and architecture of movement while also reaching audiences where they are at. Since my start with experimenting with screen dance in October 2018, my films have been featured in several festivals including: Rouge Dance Films, Prisma International Film Festival, Motion Pictures International Film Festival, Rethink Dance Film Festival, 2020 Great Lakes International Film Festival, and The Lift-Off Sessions.

In 2019, I've started administratively working as part of the 40th anniversary season task force for Wellspring, Artist Intern support for the Regional Alternative Dance Festival (RAD Fest), an adjudicator for the RADicle artist residency, and a board member of Krasl Art Center's Summer Performance Series.

I've attended OBOC Amsterdam for studying Countertechnique by Anouk Van Dijk, Niharika Senapati, Nina Wollyn and James Vu Anh Pham. The Countertechnique toolbox has been transformative for my body and my approaches towards performance and teaching. Again, creating more succinct internal dialogue, as I learn to let go, and rescript for each moment of moving and falling. Vertical and horizontal falling through space with Countertechnique feels like a new landing home and I am exhilarated to continue my studies in Countertechnique. I've started performing for Marie Chamberlin in Kalamazoo, MI and presenting choreography again. The most recent work being 'Facet: An Inundated Drip' set on the adult modern students from Wellspring's Dance Academy. This piece explores the drip drip drip of womxn objectification, bypassing, and silencing as womxn have verbally fought for on the debate stage, on social media, and through daily experiences.

I feel compelled and supported by my current community of artists, in the small southwest of Michigan. My voice and movement beginning to take space while also directly in counter to the rural community around it. As Anouk Van Dijk would say "You don't have to shrink to fit in small spaces." I feel compelled to bring art, community consideration, movement and freedom with and to my environments, people and artistic expressions. Bringing my past, my relationships, all that is me into each moment through empathic presences, and to not let censorship or societally pressure limit myself. Allowing for experimentation, without judgement, releasing unnecessary tension, building understanding, gratitude and appreciative agape love are joyfully filling my intentions. As I widened my expectations, this is only the beginning.



Photo Credits: Kia Smith



Photo Credit: Zach Sutton "Common Anomaly"

Choreographic Work

2020

Facet: An Inundated Drip

2019

AutoWave

Breathing Spaces

Peacha Kucha SJBH

Two Worlds

2018

Newsploration

Converstations

2016

Unlimited

2010

No Where to Now Here

Trio Por Uno

Ilumenti

2009

Junior Jury

2008

ForAmerica

2007

Leaving What's Left Behind

Hold On

Jesus Christ Superstar

2006

Enduring Obscurities

Passing

2005

Habanera



From No Where to Now Here

2010

Senior undergraduate thesis exploring collaboration through fire, paint and water while studying the Dao.

Music: Olafur Arnolds
Lighting Design, Costume and
Choreography by Carolyn Pam-
palone Rabbers
Dancers: Katy Copeland, Ashley
Deran, Elizabeth Hutter, Sarah
Milosch, Caitlin Perna, Chelsea
Parmenter, Allison Wilson

[https://www.youtube.com/
watch?v=IOGzW-_SchQ](https://www.youtube.com/watch?v=IOGzW-_SchQ)



Photo Credit: Zach Sutton





Photo Credit: Zach Sutton



Trio Por Uno

2010
Improvisation Collaboration

Percussionist: Peter Breithaupt,
David Crieder, Joe Tucker.
Dancers: Ashley Deran, Rachel
Nadler, Carolyn Pampalone Rabbers



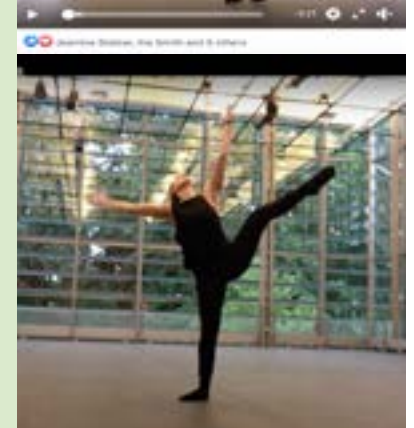
Photo Credit: Zach Sutton

Foramerica

2008
A reflective study of PTSD affects from war.

Music: Thom Yorke
Lighting Design,
Costume and Choreography by
Carolyn Pampalone Rabbers
Dancers: Valerie Elg, Elizabeth Hutter,
Sarah Rabbers, Sarah Milosch,
Kia Smith, Anessa Smith ,
Lauren VanGheluwe





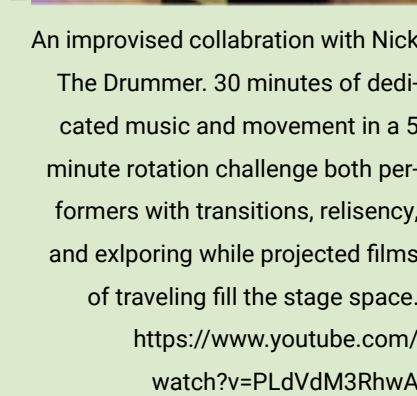
Improv in real time

- Working on viewing what I'm doing with a "choreographer's lens" while I'm improving in the moment.
- Working on articulating with a quick reaction time in response to my environment.
- Working on fulfilling the instincts of exploring each new movement choice.

Up First by NPR News

<https://open.spotify.com/episode/3P8x...>

All improvisation exercises were performed through social media, presenting process along with daily current events.





Facet: An Inundated Drip

"I'm in this world for a reason."

Lighting Design, Costume and Choreography by Carolyn Pampalone

Rabbers

Music: The Cyclist

Dancers: Lachan Jaarda, Alisa

Lindsay, Rachel Paran, Lucy Lucas

Valentine, and Melina Wilcox

<https://www.youtube.com/watch?v=l2vbsOEi5PI>



Photo Credit: Precision Productions

Connecting to the Body: Understanding our liveness affect through quotidian power

by Carolyn Pampalone Rabbers

Photographer: Robyn Honing

Lighting: Stacey Williams

Model: Jasmine Statzer

Carolyn is investigating dance-based movement through multi-media outlets and interrogates accessibility, improvisation, individuation, and spirituality.

<https://www.pechakucha.com/presentations/connecting-to-the-body>



Photo Credit: Jasmine Statzer

Pecha Kucha SJBH

EPR Dance

...Inhale Movement...

2020

Abandoned Spaces

Emergence

Wellspring Through The Years:

Hive of Glass

Only In Passing

2019

300 Words of Thought

AutoWave

Breathing Spaces

Floor Play

Snow(e)scape

Without Words

2018

Newsploration-Oct 2018

Movement Captured

Screen Dances

25





Abandoned Spaces

Abandonment and escapism
haunting through gentrification.

Location: Benton Harbor, MI

Music: Jimmy Buffett

Dance Artist: Maria Vettraino

Choreography and Editing: CPR Dance

<https://www.youtube.com/watch?v=Ku37Cxs3NKs>

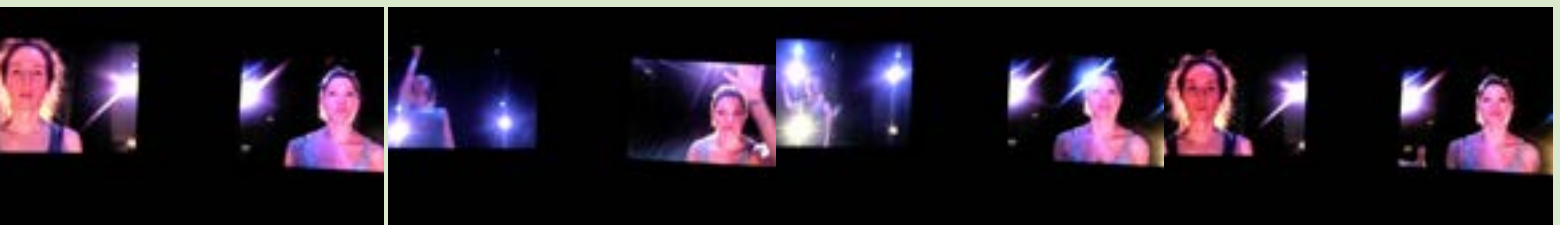
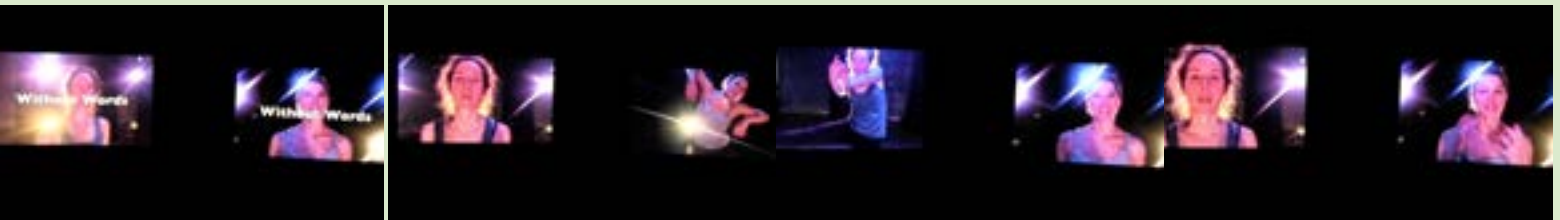
AutoWave

2019

Dance Artists: Maddie Korff & Dave Nelson

Music: Kelly Moran

Choreography and Editing: CPR Dance



AutoWave explores heartbreak and forgiveness as memories, past and present are filtered.

<https://www.youtube.com/watch?v=S93c6u8Ny4E>



Without Words



2019

Dance Artists: Alexis Harris and
Jasmine Statzer

Music: Taylor Deupree

Choreography and Editing: CPR Dance

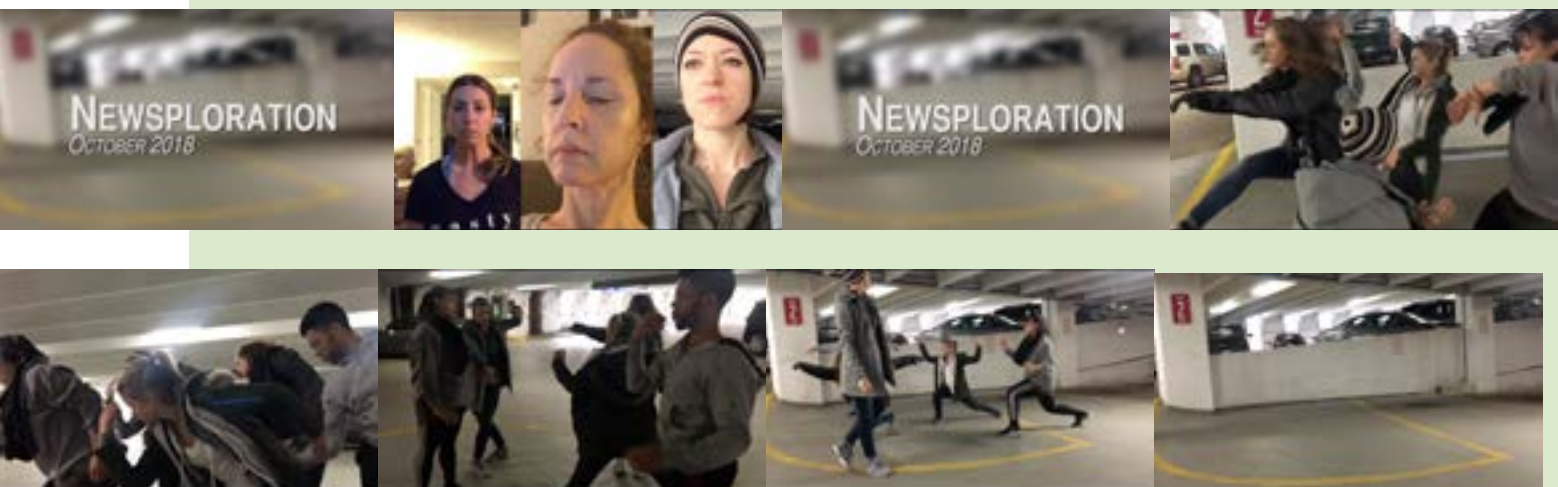
Technical Assistant: Marisa Bianan

Without Words explores improvisation, conversation and caring love through reflecting through and sharing memories. Alexis and Jasmine were filmed at the same time while moving and talking to each other. Monitors are placed on an angle allowing for their conversation to continue through installation viewing.

<https://youtu.be/8uv1rv3VZUg>



Newsploration~October 2018



2018
Audio by Democracy Now! and
Western Skies Motel

Dance Artists: Marisa Bianan, Alexis
Harris, Maddie Korff, Dominic
Mitchell, and Jasmine Statzer

[https://www.youtube.com/
watch?v=b4V0trYkykI](https://www.youtube.com/watch?v=b4V0trYkykI)

Created by CPR Dance

Support by Public Media Network

Breathing Spaces

2019

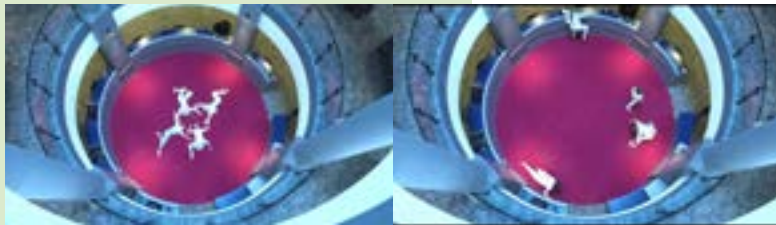
Dancers: Alexis Harris, Maddie Korff,
Carolyn Pampalone Rabbers, and Jasmine Statzer

Music: Volker Bertlemanna

Filming and Editing: Matt Whitney

Created by: CPR Dance

<https://www.youtube.com/watch?v=MwwF2y3yXu4&t=1s>



Emergence

2020

Created by CPR Dance

Music: Nicholas Baxter

Dance Artists: Wellspring/Cori Terry
& Dancers; Marisa Bianan, Alexis
Harris, Maddie Korff, Andrew Nied-
bala, Jasmine Statzer, and Cori Terry

[https://www.youtube.com/
watch?v=u-xXYenhRBk](https://www.youtube.com/watch?v=u-xXYenhRBk)



300 Words of Thought

2019

Created by CPR Dance

Dance Artist: Mari Andrea Travis and
Carolyn Pampalone Rabbers

Technical Assistant: Mari Andrea
Travis

[https://www.youtube.com/
watch?v=dNclrVZaC_o&t=74s](https://www.youtube.com/watch?v=dNclrVZaC_o&t=74s)



snow(e)scape

2019

Created by CPR Dance

Music: Garreth Broke

Dance Artist: Carolyn Pampalone
Rabbers

[https://www.youtube.com/
watch?v=lfm389XBd_A](https://www.youtube.com/watch?v=lfm389XBd_A)

Teaching Philosophy

I aim to decolonize the classroom by consistently evaluating how to improve structure, relation and content within each class. Heritage and history of techniques are emphasized, connecting the current learning experience to the artist lineage. My hope is to encourage a mindset of thinking larger than the present moment and anchoring our learning into 'what else' could unfold.

It is my responsibility to create a considerate space for my students. The classroom is a space where relationships are supported through inclusion, multiplying perspectives and leading by example. Everyone is

allowed to come as they are. I embolden myself and my students to show respect, consideration and empathy for each individual. This sets up an environment for community exploration and unfold a new relationships towards themselves, their learning process and each other. The overlapping intergenerational pedagogical approaches between Hawkins technique, Countertechnique, and ballet are inspirational aspects to my current pedagogy. By utilizing somatic practices and kinesiology in every class, students receive help navigating their specific needs.

Applying permaculture through naturally derived systems we go through guided intentional awareness. This allows for dancers to focus on finding movement qualities and inspired to recognize how natural systems act in our bodies. We view our bodies and movements as metaphors for larger explorations with nature. Harmonizing with how we move encourages students to look towards natural systems, processes and aesthetics inspired by awareness. Bringing permaculture into my pedagogical approach helps maintain a guide for the development of healthy bodies, minds, and spirits. My class aspires to help each student get to know themselves, instill confidence and share tools to act in a loving, empathic and just way as they pursue their individual goals.



Teaching History

Wellspring Academy Director	Kalamazoo, Michigan	2020-Present
Wellspring Dance Academy	Kalamazoo, Michigan	2017-Present
Yoga at Spectrum Health Lakeland	Berrien County, Michigan	2017-Present
Fusion Center for Dance	Benton Harbor, Michigan	2020-Present
Yoga FUNDamentals	Spectrum Health Lakeland	2019
Meditation -Hospital Week	Spectrum Health Lakeland	2019
Fusion Center for Dance Workshop	Benton Harbor, Michigan	2019
Berrien County Dancers	Stevensville, Michigan	2017
Dance Arts	Stevensville, Michigan	2016-2017
Pop Physique Barre	Los Angeles, CA	2015-2016
The Gabriella Foundation	Los Angeles, CA	2014-2016
Gabriella Charter School	Los Angeles, CA	2014-2016
CA Consevatory of the Performing Arts	Los Angeles, CA	2013
Celebrity Cruise-Ballroom	Celebrity Eciplse	2012
Dolores Shearer's Dance Studio	Stevensville, Michigan	2001-2007

Genres

Ballet, Pointe, Creative Movement, Modern, Contemporary,
Jazz, Beginning to Intermediate Tap, Basic Hip Hop

Modern Studies include"

Hawkins

Countertechnique

Release

Graham

Limon

Laban

Certifications

American Ballet Theater's National Training Curriculum

Pre-Primary - Level V

200 Hr Yoga - Core Power Yoga

Reiki Levels I, II, & III

STOTT Pilates Beginning Mat Certified 2010-2014

Research

- > Do something physical in relationship to what I explore.
(examples:)
 - ~ Walk in nature
 - ~ Trying neurofeedback therapy
 - ~ Physical explorations help to reveal subconscious body & brain mapping tendencies.
 - ~ Dance
- > Talk to community members that are already established in my learning desires.
- > Experiment without judgement and end gaming.
- > Record my discoveries.
 - ~Written,
 - ~Voice memo,
 - ~Video
 - ~Charts/graphs
 - ~Pictures,
 - ~Collect physical objects potentially for repurpose, reuse, recreation
- > Chat (conversation)with questions and interests topics about the environment and people.
- > Intentionally make time for reflection.
- > Listen, explore, and learn from all five of my senses.

Manifesto

- > Bring people into my process ...invite collaboration.
- > Understand intent vs impact.
- > Allow for multiple entry opportunities. Invite participation in research contributions through all stages of research development.
- > WAIT = Why Am I Talking.
Listen more than speak when researching.
- > Acknowledge emotions and memories that come to consciousness when researching, and especially while doing physical explorations.
- > Remove the 'I' (ego driven desires) from the evaluation and editing process.
- > Navigate through as many lenses, perspectives, points of view as possible.
~What does this movement look like from a religious lens, political lens, from a sibling lens, a parental lens etc....

37

MFA Action Share

UArts Summer 2020

<https://uartshomeschool.org/Carolyn-Rabbers-Action-Share>

Hello!

I would love to invite your participation in an experiment as we navigate through a walk together.
I'm currently experimenting with formats in how to collectively share a walk,
and it is still research that is evolving.

Participation would include a walk in an environment of your choosing.
I will also be walking outside and in nature.

During our walk together, starting, stopping, navigating the needs of your environment are at your discretion, pace and desire.
Freedom of engaging physically is determined by your choices, preferences, available options, and handicaps.

Please keep in mind clothing and footwear choices for your desired location, level of physical engagement, weather, and health priorities,
while also observing current Covid-19 guidelines for your location.

"Walking as striking a delicate balance between being and doing...working and idling... bodily labor that produces nothing but thoughts, experiences, arrivals." Thoreau

Here is a suggested timeline:

10:00 AM - 10:20ish AM (EST) ~ Walk

You can choose to walk at any time according to your needs and schedule.
This is a suggestion to share in a physical walking form, without zoom, as a long-distance collective movement imagining.

10:25 AM - 10:45 AM (EST) ~ Zoom
Share together on zoom.

While on our walk:

Please take a photo and/or video to be potentially shared.

Please collect one item also to be shared.

At the 'end' of our walk we will share and gather together on zoom. We will have a writing prompt, and potential sharing of our photography/videography/collected object. Lastly, we will all share our collected object through creating together.

Both Means and End

Both Travel and Destination

I greatly look forward to sharing a walk together.

Carolyn

Bibliography:

"Harmonia: Sacred Geometry, the patter of existence".

<https://creativefeel.co.za/2018/04/harmonia-sacred-geometry-the-pattern-of-existence/>

L. T. Hobhouse. "The Ethical Basis of Collectivism". International Journal of Ethics , Jan., 1898, Vol. 8, No. 2 (Jan., 1898), pp. 137- 156.

The University of Chicago Press. <http://www.jstor.com/stable/2375259>

Solnit, R. (2002). "Wanderlust: A history of walking". London: Verso

For White Folks

Understanding White Body Supremacy and Initiating a Non-Racist White Identity

(Excerpt)

"These ceremonials in honor of white supremacy, performed from babyhood, slip from the conscious mind down deep into muscles...and become difficult to tear out". Lillian Smith

Part III: Relating to the Body

"How to care for an injured body, the kind of body that can't hold the content it is living? And where is the safest place when that place must be someplace other than in the body?" Claudia Rankine, *Citizen: An American Lyric* p. 143

Wendy Allen has found in their research specifics of how somatic movement markers, known as tags, are formed by the enactment of white privilege and which actions/behaviors are somatic manifestations of white dominant social discourse. Understanding the links between oppression and the body are crucial and need to occur at the institutional, systemic, and individual levels where oppression originates. To do this, people with privileged identities need to become aware and examine what is happening in their bodies and the body's role in perpetuating oppression and racism. Not doing this results in thinking soma states and behaviors like white solipsism: to speak, imagine, think and act as if whiteness described the world (Allen). We have found through studying victims of 9/11 that releasing trauma through the body has higher long-term effective benefits than traditional talk and psychotropic drug therapies (Kolk). Utilizing body-based practices to help 'unlearn' white body supremacy and 're-form' an autonomous non-racist white identity would help build collective actionable change I certainly believe in. This is hopefully individual, and community driven in nature. Taking intentional efforts in community driven activities to discuss and re-form collectively together.

Historical trauma is body to body, generation to generation, and trauma can spread body to body in any relationship. A traumatic reaction can manifest as fight, flight, freeze, collapse, anxiety, constriction, pain, fear, dread, (un)pleasant thoughts, reactive behaviors, and will be stuck in the body until it is addressed (Menakem). Through this our bodies store knowledge of what is safe and what is dangerous. They reflectively react, and our traumas interfere with the managing and interpreting our experience and understanding. The representation of the external world to the body can come into the brain only via the body itself (Damasio p. 91). Our hands and face carry most of our neuro receptors, and through movement we learn the construction of emotional feeling states (Feldenkrais, Damasio p. 94). A small alteration on the brain or body

can have a major effect in how a person articulates its feeling states and achieve new choices through the brainstem and Vagus nerve's fight, flight, freeze reflex. Our minds perceptually map our bodies' feeling states, making our thoughts a physical motor act (Damasio p 97-100). The triggering of motor neurons in the motor cortex, directly connects to our muscles in our bodies (Hanna p. 145-146). When the body and its environment interact with each other, the changes in the body that are mapped in the brain regulate comfort and safety within experiences (Damasio p. 91-92). Our neurons, chemical signals, and neuro receptor circuits manage the body which then informs and manages our lives (Damasio p. 96). Through utilizing EMG gradient charting of muscle tension, experiencing interruption from our goal-oriented activities increases muscle tension and fascia becomes disrupted. Our fascia network is one of our richest sensory organs. When fascia binds up, it can disrupt motor patterns and lead to chronic tissue holding patterns and limit articulation (Schierling). When the suspense of an experience is over, the muscle tension ends. But if an event is interrupted and not complete, residual muscle tension remains in the body thus physicalizing trauma (Hanna p. 148-149). This is made more complicated as our brain can map states that are actually occurring to our bodies, transform body states, and simulate body states that have not yet occurred through mirror neurons (Damasio p. 93). Mirror neurons are what allow for us to develop empathy, an as-if body understanding consciously and subconsciously (Damasio p. 104). Efference-copy allows our vision to anticipate the consequence of movement through simulating a body state without actually producing it. This allows for us to be able to block and protect ourselves from any impending harm saving time and energy (Damasio p. 102). Our nervous system and the quality of our thoughts determines the quality and effectiveness of our bodies enacting and then in turn the quality of our lives (Hanna p. 151).

When prejudice causes me to act differently around you, and I'm less relaxed, I am now discriminating, creating residual muscle tension, and mapping a brain pattern for this expediency for the future. The release of cortisol stress hormones change the way our muscles and fascia contract and release, and our perceptive ability of how our body receptors function (Damasio p. 96). We tense our bodies in anticipation to sufficiently cope with and prepare for the greatest possible intensity in experiences (Feldenkrais p. 10). The racial history of the United States has unquestionably contributed an unquantifiable amount of trauma and physical stress. The victims of racialized acts of oppression have cultivated many survival strategies throughout generations and only some were mentioned earlier. Taking time to educate oneself and owning responsibility in learning about the harms of racism-based oppression is crucial to prevent further traumatization by depending on people of color to educate oneself.

When I reflect on the words of Dr. Martin Luther King Jr.

“Whatever affects one directly, affects all indirectly. I can never be what I ought to be until you are what you ought to be. This is the interrelated structure of reality” (Bishop), I wonder about the residual body tension within oppressors. What does it take to create a white supremacist body, and not be able to see the harm caused in achieving percepticide? What is the phantom effect on our bodies nervous system from the traumatic history of enslavement? What ways have we adapted in order to survive this trauma and ignore the harm caused to people generation after generation?

The collapse in the structure of self-recognition, self-experience and empathy is how white bodies have adapted (Kolk). Wendy Allen points to the importance of the body’s role in perpetuating patterns of inequality and injustice through learning about social systems through non-verbal communication. When the strategies are repeated and passed on over generations, it becomes standard and familiar in communities and cultures. The tragedy of white body supremacy on black bodies and people of color must stop immediately. White dominated cultural norms have created an alexithymic white culture. Alexithymia being the inability to sense what is going on with oneself. (Kolk). Empathy and recognizing the self needs to be built back into white bodies to counter white body supremacy. Building awareness in how a white body enacts white body supremacy unconsciously also needs to be addressed. This will then help create sustainable actionable change in conjunction with the body, emotions, and memories needed to truly work towards the liberation of black bodies in the United States.

Martha Eddy clearly outlines four ways to utilize somatic movement to MOVE Humanity Toward Equity and Justice.

- “1. Noticing and relaxing muscular tensions, autonomic or conscious.
2. Anatomical knowledge of breath and diverse practices to use breath.
3. Finding 3-dimensional fullness in the body and movement choices by being able to breathe and move in any direction.
4. Recognizing that humans can choose and practice how to transform inefficient habits through finding new coordination, exploring novel movement and thereby awakening new neural pathways to and within the brain” (Eddy).

To change habitual patterns of actions is to change these states/emotions (Hanna 186). Addressing the feeling states of oppression from white dominate culture means it needs to address feelings towards efficiency; our bodies tend to have a bias towards creating a normalization of capitalism, and our feelings of security in relation to white power dominant oppression. (Hanna p. 187, Feldenkrais p. 11). Our bodies are gradually distorted beyond endurance as muscular tension builds, hindering movement and the ability to articulate sensation in

collapse deluging consciousness with hyperactive fight, flight, freeze, pain and anxiety (Hanna 150). This originates and perpetuates historical generational trauma, and the lack of ability to recognize white body supremacy because of the normalization of institutional racism. This 'body splinter' can become problematic in its own way, like we have seen with the embodiment of white body supremacy through the avoidance of emotions. By somatically interrogating emotions and memory, we can increase one's tolerance for feeling as well as one's capacity for conscious containment of oppressive actions (Allen). By addressing 'white ontological expansiveness', to act and think as if all spaces are available to move in and out of as one wishes, and imbalanced non-verbal expression sensitivities, white bodied supremacy could become recognizable conscious, in the moment, and white bodies could actively build empathic responsive actionable choices instead.

Recognizable body states of white body supremacy include: spatial intrusively, energetically, physically, emotionally; using laughter to bypass feelings of self-consciousness when uncomfortable, body states of feeling numbness or floaty, tightness in the chest, forward and backward movement in the head and upper torso, turning the head to the left to disengage, and stiff uncoordinated sharp movements (Allen). Feldenkrais describes a connection to binary thinking patterns and rigid movement tendencies with sudden lowering or lifting, intense swinging of the body, and intense acceleration. These movements can be understood as tags and recognition of these within a person could increase awareness and access to feelings that might assist in making deliberate choices about behaviors and responding vs reacting with fight, flight, freeze survival mapping techniques. By helping white bodies to navigate their privileges in racialized interactions, it reduces the chances of racism perpetuating and acknowledges the desire for integration and balance that white bodies do not always know how to achieve.

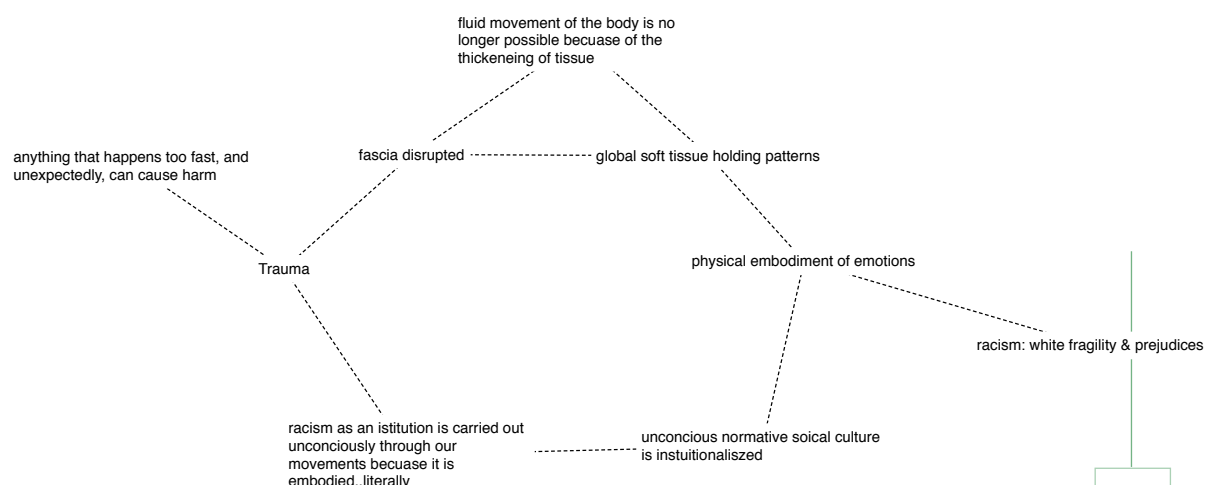
"Changing the world begins with the body" (Menakem). Because of brain plasticity, actions can be unlearned and replaced with new learning, but only if it is intended (Hanna p. 186). In *Scientists Show How Gratitude Literally Alters the Human Heart & Molecular Structure Of The Brain* by Arjun Walia, we are validated that consciousness can transform our physical material world experiences, and through gratitude, empathy, compassion and meditation we can make our outer world more peaceful. By utilizing somatic studies of performativity and double presences (active sensory witnessing internally and externally), we can brain map transformative life regulation into minded regulation, and eventually consciously minded regulation (Damasio p. 107). An aspect necessary in doing this is addressing the binary dualism of our Cartesian body-mind split as another form of historical white cultural dominance. Paying attention to our emo-

tions and memories when participating in investigating oneself is one way to address this binary. By using movement, stillness, and directing nonjudgmental open attention to proprioceptive signals, eventually bodies will move with a fuller range of motion and with more ease, relaxation, focus, relief from stress and pain, and gain wisdom and/or spiritual insight (Eddy). Decreasing reactivity can also be achieved through mindfulness, grounding and breathing exercises (Menakem). With working in social justice and somatic movement, understanding comfort and discomfort, pain and pleasure, dirty pain (reaction for superficial immediate comfort) vs clean pain (response in dealing with discomfort for long-term healing) can allow for new systems within our social, economic and environmental structures. Bodily justice, or body reparations can emerge. This work must be consistent, ongoingly investigatory and community driven.

"Social Somatics use awareness of cultural complexity and context of privilege and oppression to engage in creative and embodied action. It aims to bridge disconnections and transform cycles of injustice into new paradigms of mutual respect for all" (Eddy). The healing in and through the body and of what our bodies do, is not a private experience, but a community experience. And so, our healing practices must be community driven in nature. "The essence of health is the constant renewal and rejuvenation of life" (Menakem). The unfolding and letting go of one's white body supremacy must align in solidarity with investigating this through one's work environment, education, and action learning compulsion lenses, so that the development of a non-racist white identity may emerge.

"Don't follow the path. Go where there is no path and begin the trail. When you start a new trail equipped with courage, strength and conviction, the only thing that can stop you is you." Ruby Bridges

Figure 3:
Demonstrates
the cyclical
nature of
historical
trauma in re-
lation to the
perpetuation
of racism.



Service

Bring Back the Beaches

<https://www.facebook.com/BringBacktheBeaches/posts/>

We gathered data from a public survey through Facebook in late June through early July 2020. As a community group we are here to serve as help and assistance to increase the equitable access of public waterfront beach space.

Survey Results: <https://docs.google.com/forms/d/1QgR73Ypww7d1AzW37cqtU8xmLupePWZi75MHKbQz51s/edit#responses>

Who We Are:

A community group for advocacy work towards bringing back public access beaches to Lake Michigan in Lincoln Charter Township, Michigan.

Public access to Lake Michigan should be available within a lakefront community.

This is a multi-faceted issue which will take a multi-faceted solution done in incremental stages.

All perspectives help to create intentional movement forward.

A future without memories at Lake Michigan and/or having to drive to another community's beach is not the future we hope for.

Goals

Increased public access to Lake Michigan

Short-term and long-term sustainable solutions

Utilizing current blue prints for Lincoln Township Beach, and meeting with City's Environmental Engineers to discuss transitioning plans further inland to account for the current and future erosion.

Fundraising strategy

Currently strategizing to develop an in-depth community care advocacy campaign.

Coordinating Fundraising asks with current architectural blueprints building towards specific attainable goals.

Investing into the future value of our community

Roadblocks

Public opinion opposes taxation as a means to raise funds

The city budget is working with a deficit this fiscal year.

Environmental Erosion of the lakeshore

Water level is rising.

Tourism and pricing structures

Current law states that Free Parking Regulations available to all beach goers...regardless of residency.

Pricing structures can be modified in favor of local residents as a pricing break according to current law regulations with pricing structures.

Covid-19



July 2020 presentation at the Lincoln Charter Township's Board of Trustee meeting of data evident collected from over 200 surveys.

<https://www.facebook.com/watch/?v=647357169325000>

Advising & Administration

Wellspring Dance Academy

Coordinator

2020

Wellspring/Cori Terry & Dancers

Navigate contracting

Instructional staff, class

offerings, registration,

marketing, and COVID-19

Procedures

40th Anniversary Task Force.

2020

Wellspring/Cori Terry & Dancers

- Creating Virtual Celebrations throughout the 40th Anniversary Season.
- Archival Documentary Creation through interviews and reclaiming and restoring archival footage.

Artistic Intern Midwest Re-

gional Alternative Dance (RAD) Festival.

2020

Assisted in curation, overall production elements, artist hosting program, publicity and marketing and contracts with performing and teaching artists.

RADicle Croft Residency Adju-

dicator

2020

Adjudicator for the 1st

annual RADicle Croft

Residency to premier work at RAD Fest.

<https://croftresidency.org/radicle21/22>

Krasl Summer

Performance Series Board.

2019-2020

A community board of local performing artist to gather and guide together an outside performance series.

<https://krasl.org/event/sunset-coast-performance-series/>

Thesis Advisor

2019

WMU undergraduate BFA: Katherine Kennedy Guided and evaluated Katherine through her BFA Thesis performance and choreography presentation and portfolio. Culminated in a final defense.

CAROLYN PAMPALONE RABBERS

(269) 313-0921
carolyn.rabbers@gmail.com

EDUCATION:

Master of Fine Arts	2020		
The University of the Arts	Philadelphia, PA	Dance: Low Residency	
<i>Life Experience Scholarship, Dance Fellowship</i>			
Bachelor of Fine Arts	2010	G.P.A. 3.82	
Western Michigan University	Kalamazoo, MI	Major: Dance	Minor: Communications
<i>Presidential Scholar 2010, Partners in Dance Scholarship, Eugene Mills Excellence in Ballet</i>			

SCREEN:

<i>Wellspring Through The Years: Hive of Glass</i>	CPR Dance	Wellspring 40th Season	2020
<i>Abandoned Spaces</i>	CPR Dance		2020
<i>Emergence</i>	CPR Dance	Wellspring/Cori Terry & Dancers	2020
<i>Without Words</i>	CPR Dance	Wellspring/Cori Terry & Dancers	2019
<i>300 Words of Thought</i>	CPR Dance	UArts	2019
<i>AutoWave</i>	CPR Dance		2019
<i>Snow(s)cape</i>	CPR Dance		2019
<i>Breathing Spaces</i>	CPR Dance		2019
<i>Floor Play</i>	CPR Dance		2019
Body Language artlab Artist		Krasl Art Center	2019
<i>Newspiration - October 2018</i>	CPR Dance	Wellspring/Cori Terry & Dancers	2018
<i>Do It Project</i>	Contributor	Kalamazoo Institute of Arts	2018

PERFORMANCE:

Wellspring/Cori Terry & Dancers	Dancer	Cori Terry	2017-present
Chamberlin Dance <i>That Brighter Hour</i>	Dancer	Marie Chamberlin	2020
RAD Fest	Dancer	Kalamazoo, MI	2017-present
<i>Moondance</i>	Abby	Squatchagawea Films & 4by3 Productions	2020
<i>16:9 Quarantined Ratio</i>	Dancer	Wellspring/Cori Terry & Dancers	2020
Movement Collaboration with the KIA	Dancer	Wellspring/Cori Terry & Dancers	2020

<i>Body Language</i>	Featured Artist	Krasl artLab Artist	2019
<i>Pocha Kucha</i>	Presenter	BHSJ	2019
<i>Transit/In-Between</i> with Nick the Drummer	Dancer	ArtHop - October in Kalamazoo, MI	2019
<i>The Empty Sky</i>	Dancer	Alexis Harris	2019
<i>Warm Shadow</i>	Dancer	Cori Terry	2019
<i>Like A Storm</i>	Dancer	Cori Terry	2019
<i>Golden Parade</i>	Dancer	Cori Terry	2018-2019
<i>Give and Take Away</i>	Dancer	Cori Terry	2019
<i>Mixed Messages</i>	Dancer	Marisa Bianan	2019
Kalamazoo Symphony Orchestra	Dancer	Wellspring/Cori Terry & Dancers	2019
Rubbermaid	Actor	Johnson Rauhoff	2018
Sur La Table	Actor	Johnson Rauhoff	2018
Newell SunBeam	Dancer	Johnson Rauhoff	2018
<i>New Moon</i> by Erick Hawkins	Featured Dancer	Staged by Laura Pettinbone	2018
<i>Chair Pillow</i> by Yvonne Rainer	Dancer	Staged by Rachel Miller	2018
<i>Lily of the Nile</i> by Lóie Fuller	Soloist	Staged by Megan Slayter-Jubenville & Jessica Henderson	2018 & 2009
<i>Family Alter</i>	Dancer	Cori Terry	2018
<i>Citadel</i>	Dancer	Cori Terry	2017-2018
<i>Conversations</i> -solo	Soloist	Wellspring/Cori Terry & Dancers	2018
Dancing with the Symphony Stars	Dancer	SWMSO	2017-2019
<i>Floc</i>	Dancer	Cori Terry	2017
<i>The Place Where We All Meet</i>	Dancer	Alexis Harris	2017
Tapestry Dance Company	Dancer	Sarah L. Hannich	2016
Starbucks	Lead	Extreme Reach Talent	2015
LA Contemporary Dance Company	Guest	Kate Hutter	2015
Clairbscar Dance Company	Dancer	Laurie Sefton	2015
The Union Project	Dancer	Mariana Olivera	2013-2015
OMI <i>Cheerleader</i> Music Video	Dancer	OMI	2015
Vox Lumiere's <i>Phantom of the Opera</i>	Dancer	Vox Lumiere	2015 & 2012
<i>W.S.</i>	Dancer	Mariana Olivera	2015
<i>Fearing the Unknown</i>	Dancer	Mariana Olivera	2015
<i>Restless Pillow</i>	Dancer	Kelly Todd	2014-2015
Coldplay <i>True Love</i> Music Video	Dancer	ATMN	2014
Nickerson-Rossi Dance Company	Guest	Michael Nickerson Rossi	2014
Diavolo Dance Theater/EDCO	Apprentice	Diavolo Dance Theater	2013-2014

X	Dancer	Mar	2013
Kaplan University	Lead	ILF Media	2013
Jockey Bra	Actor	Launch DRTV	2013
Proactiv	Actor	Lieberman Productions	2013
Celebrity Eclipse	Specialty Dancer	Poet Theatricals	2012
Royal Caribbean Cruise Line	Dancer	Splendour of the Seas	2011
JT Lotus Dance Company	Dancer	New York	2011
<i>Birthday Variations</i> by Gerald Arpino	Soloist	Staged by Willy Shives	2010
<i>Par de Deux</i>	Lead	David Curwen	2010
<i>Beautiful Child</i>	Dancer	Whitney Moncrief	2010
<i>Trio Per Uno</i>	Dancer	Carolyn Pampalone Rabbers	2010
Dancing with the WMU/ Kzoo Stars	Dancer	Tony Calucci	2009& 2010
<i>Shattered</i>	Dancer	David Curwen	2009
<i>Epilogue</i>	Lead	Sharon Garber	2009
Reparatory Class Performance	ADF	Jen Nugent & Paul Matteson	2009
<i>Life, Love, Pursuit in the Sarah P. Duke Gardens</i>	ADF	Rodger Belman	2009
Paul Taylor Showing	ADF	Ruthie Chen	2009
Western Dance Project	Dancer	David Curwen	2008-2009
<i>Dark Elegies</i> by Antony Tudor	Dancer	Staged by Willy Shives	2008
Graduating Presentations	Dancer	Matthew Baker	2008
<i>Sweet in the Mornin'</i>	Soloist	Randy Duncan	2007
<i>Sexy Teen Love Idol Not</i>	Dancer	David Curwen	2007
<i>A Path</i>	Soloist	Randy Duncan	2006
<i>The Way Within</i>	Soloist	Jon Lehrer	2006
<i>Catharsis</i>	Lead	Eisenhower Dance Ensemble	2005

CHOREOGRAPHY:

<i>Fact: An Inundated Drip</i>	Wellspring Dance Academy	2020
<i>AutoWave</i>	Wellspring Dance Academy	2019
<i>Breathing Spaces</i>	Wellspring/Cori Terry & Dancers	2019
<i>Transit/In-Between</i>	ArtHop-October	2019
<i>Two Worlds</i>	Citadel Dance Company	2019
<i>Conversations - solo</i>	Wellspring/Cori Terry & Dancers	2018
<i>Come As You Are</i>	Tapestry Dance Company	2017
<i>Unlimited</i>	Tapestry Dance Company	2016
<i>No Where to Now Here</i>	Common Anomaly	2010

<i>Trio Por Uno</i>	Orchesis Dance Society	2010
<i>Isamenti</i>	Berrien County Dancers	2010
<i>Junior Jury</i>	Western Michigan University	2009
<i>Foramerica</i>	Orchesis Dance Society	2008
<i>Leaving What's Left Behind</i>	Berrien County Dancers	2007
<i>Hold On -solo</i>	Berrien County Dancers	2007
<i>Jesus Christ Superstar</i>	Kids On Stage	2007
<i>Enduring Obcurities</i>	Berrien County Dancers	2008
<i>Passing</i>	Berrien County Dancers	2008

CERTIFICATIONS & TRAINING:

School for Temporary Liveness	Vol 1 & 2	UArts	2019-2020
One Body One Career: Countertechnique Amsterdam	Dancer	Anouk Van Dijk	2019
ABT National Training Curriculum Certification	Pre-Primary to Level V	American Ballet Theater	2018
	<i>Level VI, VII & Partnering</i>	<i>COVID 19 Delayed</i>	2020
Politics and Performance Symposium	Dr. Rizvana Bradley	The University of the Arts	2019
Mark DeChiazza Workshop			2019
Reiki Certification	Levels I, II & III	Yoga Life	2018
American Dance Festival	Scholarship Student	Duke University	2008-2010
	Professional Workshop	Duke University	2018
<i>Studied with: Jon Nigmi, Paul Matteson, Gerri Houlihan, Pamela Piets, Jessie Zarritt, Bill Evans, Nicholas Leichter, Ruth Adrian, Keith Thompson, John Jaspers, Ursula Payne, Lisa Thomas, Rafael Lopez-Barnater, Yangua Kim, Miguel Gutierrez, Tere O'Connor, and Jay Davis.</i>			
Barre Teacher Certification	Pop Physique	Los Angeles, CA	2015
LA Contemporary Dance Company Intensive	Dancer	Kate Hutter	2014 & 2015
Ate9 Gaga Intensive	Dancer	Danielle Agami	2014
Doug Varone Intensive	Dancer	Doug Varone Dance Co.	2013
Yoga 200 Hour Certification	CorePower Yoga	Sherman Oaks, CA	2013
Steps on Broadway	Work Study	NYC	2011
Dance New Amsterdam	Work Study	NYC	2011
Blue Lake International Ballet Ensemble			2005
Berrien County Dancers			2005-2007

Blue Lake Fine Arts Camp			2004
--------------------------	--	--	------

TEACHING:

Yoga at Spectrum Health Lakeland	Coordinator & Instructor	Berrien County, MI	2017-Present
Wellspring Dance Academy	Instructor	Kalamazoo, MI	2017-Present
Fusion Center for Dance	Instructor & Masterclasses	Benton Harbor, MI	2019-Present
Yoga FUNdamentals	Spectrum Health Lakeland	Berrien County, MI	2019
Meditation & Yoga	Spectrum Health Lakeland	Berrien County, MI	2019
Berrien County Dancers	Guest Teacher	Lakeshore High School	2017
The Gabriella Foundation	Instructor	Carol Zee	2014-2016
Everybody Dance & Gabriella Charter School			
Pop Physique Instructor	Instructor	Pop Physique	2015
Dance Stylist	Da Silva Studio Photography	Los Angeles, CA	2014-2016
California Conservatory for the Performing Arts	Instructor	Chatsworth, CA	2013
Ballroom Masterclasses	Co-Instructor	Celebrity Cruises	2012

ADMINISTRATION:

Wellspring Academy Coordinator	Wellspring Dance Academy	Kalamazoo, MI	2020-Present
Artistic Intern RAD Fest 2020	RAD Fest	Rachel Miller	2019-2020
RADicle Guest Residency Adjudicator	RAD Fest	Rachel Miller	2019-2020
40th Anniversary Task Force	Wellspring/Cori Terry & Dancers	Kalamazoo, MI	2019-Present
Krasl Summer Performance Series Board	Krasl Art Center	St. Joseph, MI	2019-Present
Dancing with the Symphony Stars	Coordinator	SWMSO	2018-2019
<i>Common Anomaly</i> Graduating Presentations	Budget & Box Office Coordinator	Western Michigan University	2010

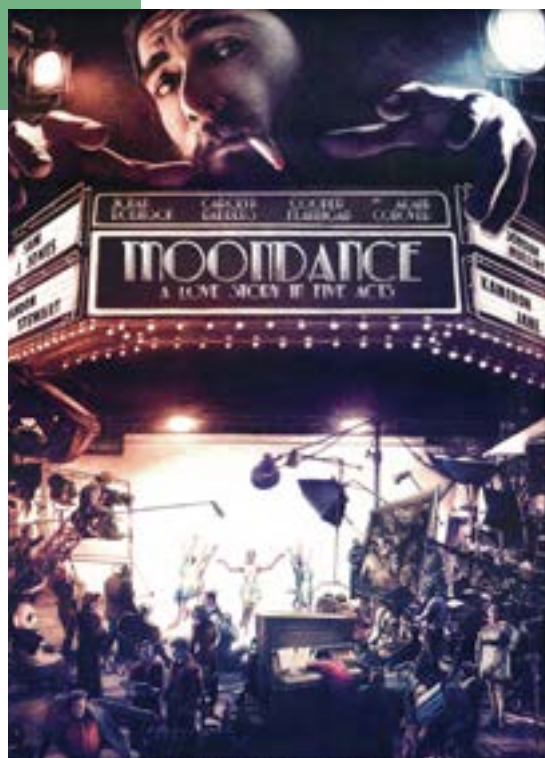
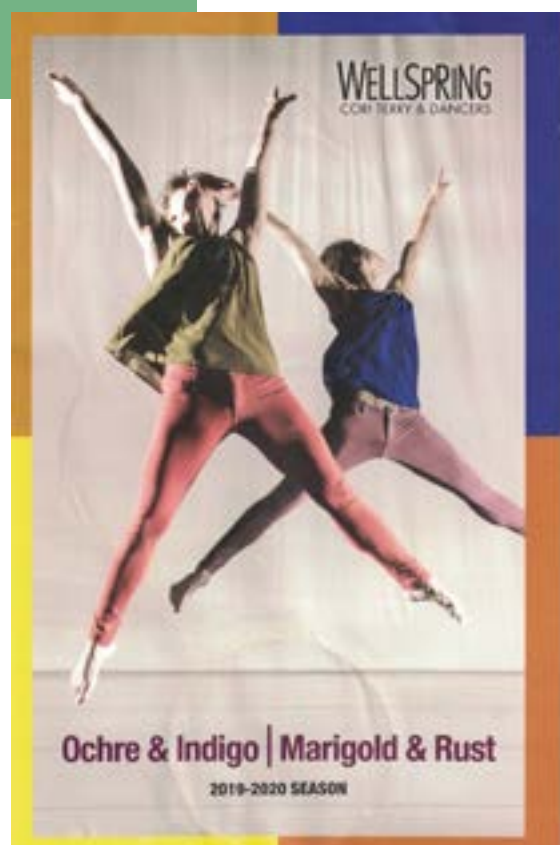
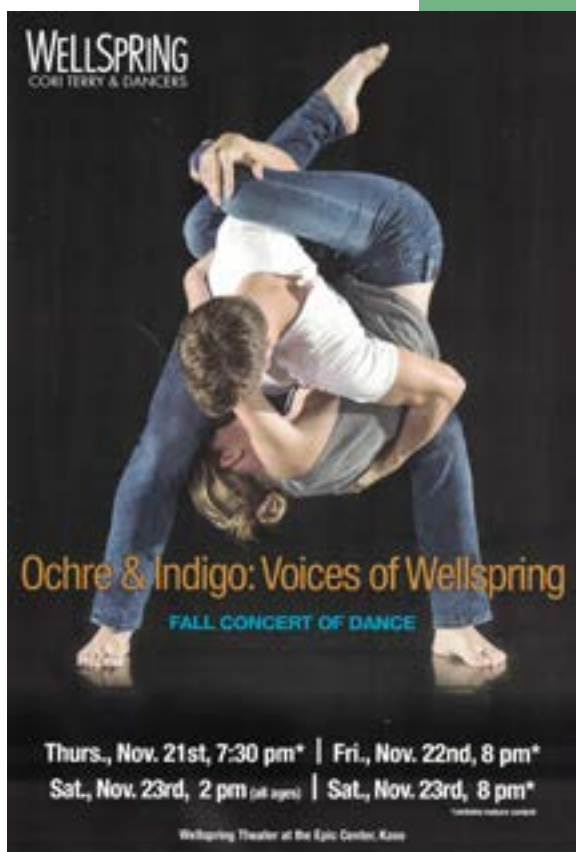
FESTIVALS:

The Lift Off Sessions	<i>Abandoned Spaces</i>	2020
Prisma	<i>Abandoned Spaces</i>	2020
Rouge Dance Film Festival	<i>Breathing Spaces</i>	2020

Appendix



Photography Credit: Lydia Woosley
Photography



ONE NIGHT ONLY! CELEBRATION CINEMA 3/15 4PM
TICKETS AVAILABLE @ BOX OFFICE



WELLSPRING/CORI TERRY & DANCERS by Amelia Falk

APRIL
30
THURSDAY

KALAMAZOO
\$15

UNIQUELY GILMORE
**ZOFO and Wellspring/
Cori Terry & Dancers**

ZOFORBIT: A Voyage Through Space

Eva-Maria Zimmerman, piano
Keisuke Nakagoshi, piano
2:00 PM

Wellspring Theater, Epic Center

Since joining forces as professional duo ZOFO in 2009, solo pianists Eva-Maria Zimmerman and Keisuke Nakagoshi have electrified audiences from Carnegie Hall to Tokyo, Japan, with their dazzling artistry and outside-the-box thematic programming for piano four hands. The Steinway Artist duo focuses on 20th- and 21st-century repertoire and keeps an eye on the future by commissioning new works from noted composers each year. Here they collaborate with Kalamazoo's Wellspring/Cori Terry & Dancers to present a multimedia concert experience of music, dance, and art.

Revue



THINGS TO DO IN 2019

ALSO INSIDE: BANDS TO WATCH,
NEW BEER RESOLUTIONS, GOVERNMENT REFORM

WEST MIC
WEDDING
SEE PAC

Arttoberfest and PechaKucha return to B. Harbor Arts District

BENTON HARBOR — A fall day of festivities is planned in the Benton Harbor Arts District on Saturday.

New Territory Arts Association's Arttoberfest returns from noon-11 p.m. with local artist booths, live music, food, drinks and PechaKucha. St. Joseph's Benton Harbor Nat'l H. PechaKucha, which runs from 8:30-10:30 p.m., at The Library, 100 Fifth St., will showcase eight presenters.

The event, which is open to the public, will feature Debbie Galtier, Carolyn Pangloss Robbers, Priscilla Strayer, Kandi Jay R, Traci Burton, Angie Ruffin, Terry Kucera Chase and Bart Christie Raudonis.

Earlier in the day, Arttoberfest entertainment will include the NCAA open stage all-stars from noon-2 p.m., Twin City Swing Band from 2:30-3:30 p.m., Salskely from 4-5:30 p.m., and Al Scotch from 6-8 p.m.

Food will be available from The Library, West B. North Village, Lake & Vermont Diner's Cafe Soul-food and BBQ, and Emma Harris & Market.

For more info, visit www.pechakucha.com/cities/st-joseph or newterritoryarts.org.

Sunday Music Series opens with flutist

BERRIEN SPRINGS — Andrews University's Biweekly Performing Arts Center, 4100 E. Campus Circle Drive, will host its



artlab is a venue for all artists who are pushing the boundaries of medium and form

artlab is a gallery space dedicated to installation, time-based media, sound and light

artlab is not afraid to showcase the fruit of visual experimentation; it does not require a "finished project" or an "established artist"

For more art by Carolyn Pangloss Robbers, visit carolynrobbers.com

In the article:

Movement Captured: A Screen Dance Series

APRIL 12 - MAY 26

about the artist

Carolyn Pangloss Robbers is a member of thePangloss/Carl Terry & Danvers, the graduates from Western Michigan University with a BFA in Dance, and was the President/Secretary in 2010. Carolyn has worked in New York City, Miami, and Los Angeles, dancing for Celine Dion, David Lauff, Celine Dion, Pearl Jam, The Roots Project Dance Company, LACDC, Celine Dion, The Roots Project Dance Company, David Lauff, A Modern Dance Company, and acting as a national coordinator for Starbucks, Kaplan University, and Jersey City. Carolyn can be seen dancing and acting on the local channel "105.1" in the film Movement (2014) by Squidgy-glowed Film. Her Screen Dance work has previously been featured in the National Institute of Arts, the co-created "Ready Movement" a multimedia, movement and literary program for KERA's Texas State Archives, and has taught dance for The Colorado Foundation in Los Angeles, honored by Michelle Obama as one of the best after school dance programs in the nation in 2014.

Carolyn judges for the Dance Competition, and her choreography has been featured in the Regional Alternative Dance Festival and in the students of the Colorado Dance Company, and Western County Dancers. Carolyn has taught at The American Dance Festival and studied under the instruction of Tia O'Connor, Doug Varone, David Lauff, Randy Dancin, John Leiner, Jan Huggert, Jesse Smith, Pamela Peters, and Jodi Lauff. Carolyn teaches Yoga for Spectrum Health (Lakeland), and is an American Ballet Theatre National Curriculum Certified Teacher in the Primary through Level 1. As a native of Southwest Michigan, Carolyn is proud to be contributing to the local art community, when not dancing/teaching, she enjoys spending time with her husband, Garrett and dog, Attila, traveling the wilderness & traveling.

BOOY LANGUAGE APRIL 12 - MAY 26, 2019

Booy Language (represented, depicted and interpreted) is a medium for a modern, efficient, authentic or honest? Is it a political statement? What is it telling us about the contemporary moment? Booy Language is an exhibition that explores the form of visual communication through visual representation. It speaks to modern generations and it is a reflection of the past and present and the use of all around us. Multi-disciplinary artists by contemporary artists working across the medium will be displayed in this dynamic exhibition. The exhibit is located in the exhibition at the West Michigan University Museum, 1000 Riverside Dr., Grand Rapids, Michigan. Museum hours will be the same.



IN THE artlab



Carolyn Pangloss Robbers, Movement Captured: A Screen Dance Series, 2019

Movement Captured: A Screen Dance Series APRIL 12 - MAY 26, 2019

FREE & OPEN TO THE PUBLIC

In tandem with the Booy Language exhibition, Movement Captured: A Screen Dance Series will showcase a series of works depicting dance performance and body movement. Robbers is a member of thePangloss/Carl Terry & Danvers, the graduates from Western Michigan University with a BFA in Dance and has performed for Celine Dion, Pearl Jam, The Roots Project Dance Company, LACDC, Celine Dion, The Roots Project Dance Company, David Lauff, A Modern Dance Company, and acting as a national coordinator for Starbucks, Kaplan University, and Jersey City.

Visit Dance Performance with Carolyn Pangloss Robbers & thePangloss/Carl Terry & Danvers. (APRIL 12 - MAY 26) 10 AM - 5 PM & OPEN TO THE PUBLIC. Two Opportunities to Experience: 1 PM and 2 PM

