



[Click here to register](#)

Eight sessions in one weekend: August 23-24

Each session will last about 60 minutes and be conducted in English.

All sessions will be recorded and shared with students for a limited time after the workshop ends.

Time Zone help:

	U.S. Pacific	U.S. Central	U.S. Eastern	London	Paris
Session 1	8:00 a.m.	10:00 a.m.	11:00 a.m.	16:00	17:00
Session 2	9:15 a.m.	11:15 a.m.	12:15 p.m.	17:15	18:15
Session 3	10:30 a.m.	12:30 p.m.	1:30 p.m.	18:30	19:30
Session 4	12:00 p.m.	2:00 p.m.	3:00 p.m.	20:00	21:00
Wrap-up	1:00 p.m.	3:00 p.m.	4:00 p.m.	21:00	22:00

Saturday, August 23

Session 1 • [Jim May](#) • The Soul of Sokolow

A look into the 20th century and how it influenced the choreographic development of Anna Sokolow. Shaped by many forces: jazz & contemporary music, Stanislavsky's Method, global travel, Martha Graham, Elia Kazan, Sokolow created what is known today as Theater/Dance; the interaction of spoken words, music, & movement for artistic expression.

--- 15 minute break and check-in for next teacher ---

Session 2 • [Bruno Benne](#) • Hybrid Compositions Inspired by Baroque Arts

In the 17th and 18th centuries, ballet composers and dance masters sought to innovate, surprise, and push their art forward. Today, in my approach of baroque dance for creation, I see myself as part of that same lineage, being modern in my own time. I draw on baroque legacies as creative drivers to develop hybrid works. My presentation will be



an opportunity to show short excerpts from my recent creations: *Rapides*, *Prendre l'Air* and *QUATRE (saisons)*, and to explain the concepts behind them.

--- 15 minute break and check-in for next teacher ---

Session 3 • [Lori Belilove](#) • Deliberate or Spontaneous? Isadora Duncan's Dance Unpacked

Isadora's legacy is surrounded in mystery and strange myths. Did she dance in the nude? Did she have any "technique?" Did her work survive her unusual death? In this presentation, Belilove will lead the participants on a journey of discovery, exploring the basic principles and philosophy underpinning Duncan's dances and learning short phrases from her original repertoire.

Session 4 • [Nancy Reynolds](#) • A Writer's Perspective on the Spirit of Balanchine

This special session will be in the form of a live interview between the dance historian Nancy Reynolds and Caroline Copeland, Associate Director of The New York Baroque Dance Company. Nancy's work with the Balanchine Foundation, specifically the Video Archives, relates directly to the topic of re-capturing the spirit, or essence, of his works.

Sunday, August 24

Session 1 • [Jody Sperling](#) • Expanding the Kinosphere à La Loïe Fuller

[Loïe Fuller \(1862-1928\)](#), one of the "mothers" of modern dance, performed in enormous silk that allowed her to expand and abstract movement to suggest elemental and organic forces. In this experiential workshop, participants play with inhabiting a larger-than-life kinosphere to sense a permeable relationship to the world around them. The workshop will encourage participants to imagine an embodied space-time connection with Loïe's fin de siècle. Bring a pillowcase!

--- 15 minute break and check-in for next teacher ---



Session 2 • [Shireen Dickson](#) • Connecting across centuries: Historical dances for 21st century audiences

For over 40 years OKRA Dance has used movement, rhythm, song and storytelling to honor and celebrate community traditions and innovations from all over the world, and in particular, those of the peoples of the Americas. This presentation examines ways that OKRA Dance strategically engages partner dances in its educational performances to address the shifting priorities of intergenerational 21st century audiences.

--- 15 minute break and check-in for next teacher ---

Session 3 • [JoDe Romano](#) • Igniting the Spark of Flamenco

Fire up your hands and bring a fan! In this workshop, JoDe Romano, La Chispa (meaning, “the spark”), will share with students the spirit and legacy of the legendary flamenco dancer, José Greco and her experiences performing in his world-renowned company. Students will also learn the basic movements of the hands (floreo) and arms (bracero) as well as the secret language of the Spanish fan.

Video:

El Greco: [YouTube José Greco - Flamenco Danse](#)

Session 4 • [Caroline Copeland](#) • Convention/Invention in Baroque Ballet: A Shorthand to Style and Spirit

Time is always tight in production schedules for opera and concert dance. If the ultimate goal is to produce a spirited choreography and not a historical artifact, how can we facilitate an embodiment of the style to performers without bogging them down in technical details? Join Caroline Copeland as she shares her ideas on what is the “spirit” of Baroque ballet, her practical approach to achieving style, and cultivating invention for the uninitiated dancer.

--- 15 minute break and check-in for next teacher ---



Wrap-up

Please join us as we say goodbye to our presenters and each other, get our outstanding questions answered, and share our final thoughts and takeaways from the workshop.

Presenter Bios:

Jim May

Jim May was a devoted disciple of Anna Sokolow for 35 years and co-artistic director of her dance company, Players' Project, since 1990. In 2004, he founded Sokolow Theatre/Dance Ensemble to reconstruct, perform, and teach Sokolow repertory. Mr. May has also performed with the Limón Company under Jose Limón's and Carla Maxwell's directions, the Ruth Currier Company, Danny Lewis, the Eliot Feld Ballet Company, and performed on Broadway in "Hair." He received the Bessie Award and Martha Hill Award for lifetime achievement, the Marcus Award for Teaching Excellence from Washington University, and was granted a Fulbright award to teach in Chile. Mr. May has taught on the faculties of SUNY Purchase, Juilliard School of Music, and Princeton University, Limón Institute as well as teaching in Taiwan where he founded the company Dance Forum Taipei, and Mexico at Central de Investigacion Corografica.

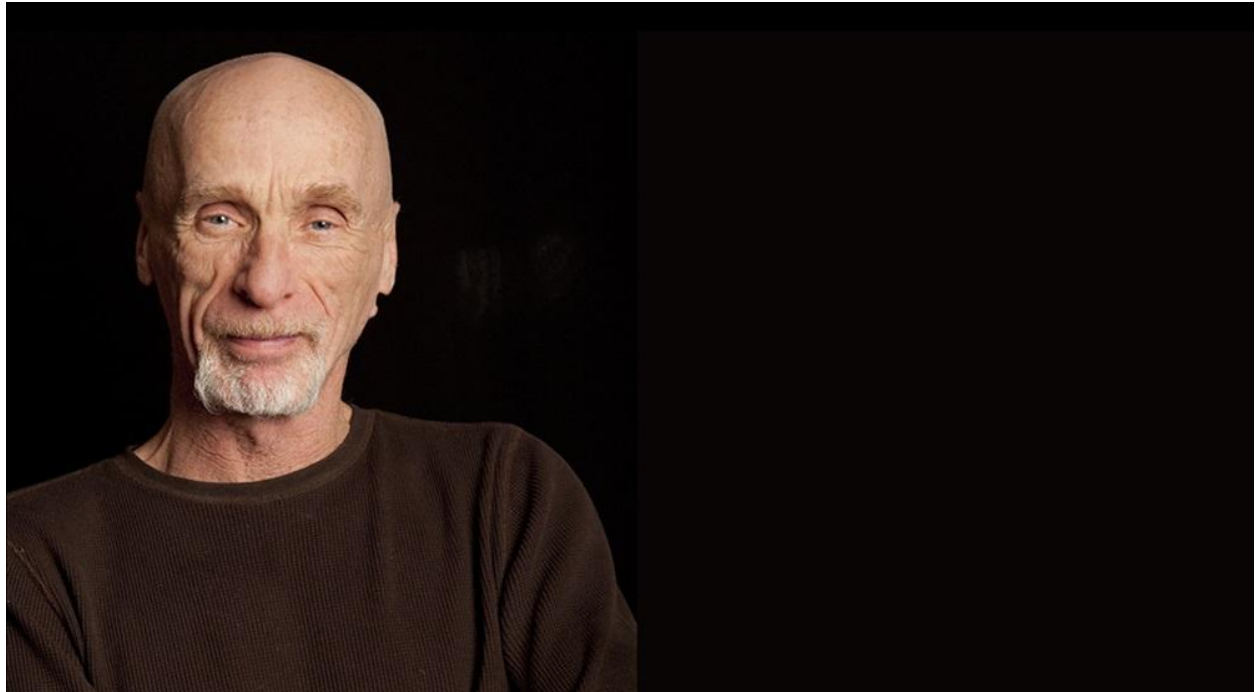


Photo credit: MeemsImages

[Anna Sokolow's "Rooms" - Media Collections Online](#)

▶ ANNA SOKOLOW / FROM THE HORSE'S MOUTH

Bruno Benne

As a specialist in Baroque dance and music and founder of the interdisciplinary company Beaux-Champs, Bruno Benne brings a modern perspective to the Baroque arts. He trained in classical dance at the CRR in Toulouse and in contemporary dance at the CNSMD in Paris. In 2005, he began long-term collaborations with two leading figures in Baroque dance : Béatrice Massin and Marie-Geneviève Massé. He has also performed choreographies by pioneer Francine Lancelot, as well as Françoise Denieau and Nathalie Van Parys. Bruno's research has intersected with American minimalism, particularly through three collaborations with Lucinda Childs between 2013 and 2017. This dialogue between Baroque codification and conceptual abstraction has led him to rethink his relationship with time and space. Several works created with the Beaux-Champs company reflect this creative path, including *SQUARE* (2016), *Caractères* (2019), *Rapides* (2022), *Prendre l'Air* (2024), *QUATRE Saisons* (2025) and *Ornements* (2016), commissioned by the Ballet de l'Opéra national du Rhin.

<https://www.beauxchamps.fr>



▶ Rapides - water music (2022) - Compagnie Beaux-Champs

Lori Belilove

As a third generation Duncan dancer, Lori Belilove is considered the living embodiment of Duncan's grace, power, and mastery of weight. Her direct lineage and prestigious performing career have earned her an international reputation as the premier interpreter and ambassador of the dance of Isadora Duncan. She was coached for performance and technique by 1st generation Duncan Dancers Anna Duncan and Irma Duncan, two of the six adopted artistic daughters of Isadora, also known as the Isadorables, and then with 2nd generation Duncan Dancers Julia Levien, Hortense Kooluris, and Mignon Garland. Lori received a B.F.A. in dance, religion, and classical studies from Mills College and trained extensively in the modern technique of Doris Humphrey as a private student of Eleanor King and Ernestine Stodelle, both original members of the Humphrey-Weidman Dance Company. She is the leading dancer in the award-winning PBS documentary *Isadora Duncan: Movement From the Soul* and as a master teacher she has held residencies at such distinguished institutions as Harvard



University, The Juilliard School, Northwestern University, Smith College, University of Alabama, Ohio State University, Wesleyan University, Princeton University, The Peabody Preparatory of The Johns Hopkins University, among others.



Photo by Eichenbaum

▶ Lori Belilove Performs The Revolutionary

▶ Scherzo-excerpt

Nancy Reynolds

Nancy Reynolds began training as a ballet dancer at the School of American Ballet in 1951 and in 1957, she was invited to join the New York City Ballet, where she danced for five years while continuing to train at the School of American Ballet, The Juilliard





School and the Martha Graham School. From there, she studied briefly at Sorbonne University in Paris in 1962 before achieving a Bachelor of Art in art history at Columbia University in 1965 and entering the field of publishing as an editor with Praeger Publishing from 1965 to 1971. Ms. Reynolds worked as a freelance editor for such books as “Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present” in 1974 and “School of Classical Dance” in 1978. She authored her first book, “Repertory in Review: Forty Years of the New York City Ballet” in 1977. From 1978 to 1993, she served as a co-publisher for “Twentieth-Century Dance in Slides,” a slide library produced by Pictura Dance. Among countless other publications, Ms. Reynolds authored “The Dance Catalog: A Complete Guide to Today’s World of Dance” in 1979, “In Performance” in 1980, and had the opportunity to edit “Ballet: Bias & Belief” in 1983, a collection of works by former director of the New York City Ballet, Lincoln Kirstein. Ms. Reynolds has contributed articles to a wide range of professional journals and served as an associate editor for the International Encyclopedia of Dance in 1998. She later authored the 2003 book, “No Fixed Points: Dance in the Twentieth Century” and edited “Remembering Lincoln” in 2007.

Ms. Reynolds began her work on George Balanchine as the director of research for the book “Choreography by George Balanchine: A Catalogue of Works” from 1979 to 1982. In 1994, she joined [The George Balanchine Foundation](#) as the director of research and the concept director for the George Balanchine Foundation Video Archives, which she established and considers one of her greatest professional accomplishments. In 2008, Ms. Reynolds served as the editorial director for the updated “Balanchine Catalogue” for the foundation.

Jody Sperling

Jody Sperling is considered the world’s leading exponent of the style of early modern dancer and performance technologist [Loïe Fuller](#) (1862-1928). Years of working in Fuller’s idiom, which involves kinesphere-expanding costumes, has influenced Sperling’s awareness of the body’s relationship with the larger environment. Currently, she is developing a dance practice called ecokinetics that cultivates the relationship between the moving body and environmental systems while providing strategies for climate-engaged artmaking. In 2014, she participated in a polar science mission—as the first choreographer-in-residence aboard a US Coast Guard icebreaker, her short film *Ice Floe*, shot during the expedition, won a Creative Climate Award. Sperling also earned a World Choreography Award nomination for her work on the French feature film *The*



Dancer (Dir. Stephanie Di Giusto, 2016 Cannes Film Festival). A dance writer and scholar, Sperling has served on the Board of Directors of the Society of Dance History Scholars (SDHS) and her dance writings have appeared online and in print in *Dance Magazine*, *The Village Voice*, *The SDHS Conference Proceedings*, *The International Encyclopedia of Dance*, and she has contributed chapters to the books *Birds of Paradise: Costume as Cinematic Spectacle* (British Film Institute, 2014) and *Milestones in Dance in the USA* (Routledge, 2022). She is currently Eco-Artist-in-Residence at The New York Society for Ethical Culture.



▶ Jody Sperling Dancing on Arctic Sea Ice

▶ "Lily Dance" choreographed by Jody Sperling for Soko in "The Dancer", Loie Fuller...



Shireen Dickson

Shireen Dickson is the director of Chicago-based OKRA Dance Company and currently the Managing Director of the interdisciplinary performance research group, SLIPPAGE, under the direction of dance history scholar Thomas F. DeFrantz at Northwestern University. Shireen's dance interests lie in vernacular styles including Tap, Swing, Improvisation, Hip Hop, and Traditional jazz, and world rhythmic forms and her performance background spans from being a teen member of the National Tap Ensemble to professional cheerleading for the NBA to Equity and Off-Broadway theater. She was also a dancer with and assistant to award-winning choreographer Dianne McIntyre for 10 years. She founded and was director of Community Engagement for both Elizabeth Streb Lab for Action Mechanics and Dance Parade Inc., and is also a founding member of the Collegium for African Diaspora Dance at Duke University. In addition to

directing and administrating, Shireen is on the board of the Illinois Dance Education Organization as director of conferences and professional development, facilitates educator professional development programs with the historic Chicago Auditorium Theatre, and recently received an 2025 Individual Artist Program grant from the Chicago Department of Cultural Affairs to restage OKRA works.



JoDe Romano

JoDe Romano, “La Chispa”, began her professional dance career at the age of 3. She is a graduate of and former instructor at the High School for the Performing Arts, Houston Texas and has appeared as a featured dancer in The Houston Grand Opera's production of Carmen.

Ms. Romano has also danced in the Franco Zeffirelli production of Carmen at the New York's Metropolitan Opera before former President and Mrs. Clinton. Starring Plácido Domingo and Maria Benítez, this version of Bizet's classic was broadcast on the PBS series "Live From Lincoln Center" and toured Japan. Excerpts from this production were also part of the Met's 3 Tenors Gala 2000.

For over 20 years, Ms. Romano lived, studied and performed Spanish dance in Spain and Japan, and was a soloist and choreographer for the José Greco Dance Company. Previous to her work with Mr. Greco, Ms. Romano danced flamenco as part of The Charo Show in Las Vegas with Jerry Lewis, Joel Grey, and others.

Ms. Romano's professional credits include her choreography of The Broadway Workshop production of Rita Hayworth- Hollywood Goddess. She has also taught workshops at The Alvin Ailey Studio and Ballet Hispanico. In addition, she has choreographed numerous zarzuelas (traditional Spanish operas) and the mixed media dramatic presentation, Picasso's Guernica, at The Thalia theater in New York. Ms. Romano performed at the "Sing for a Cure" benefit at the New York's Richard Rodgers Broadway Theater with special guest Mike Wallace, which was held to raise funds for research into Lou Gherig's disease.

Ms. Romano has conducted Spanish dance, Flamenco, and castanet classes throughout the NY metropolitan area including Alvin Ailey, NYC public schools, Steps on Broadway, Ballet Hispanico, the Joffrey Ballet trainees and Joffrey Summer Intensive NYC, the 92Y Harkness Dance Center and is a graduate of the 92Y Dance Education Laboratory (DEL) program. She has been a guest teacher at Hunter College and co-developed and taught a DEL workshop at the 92Y. Ms. Romano also taught master classes and workshops at NYU for NYSDEA and at Fall for Dance at NY City Center.



Ms. Romano has also produced a series of instructional DVD's on castanet and flamenco movement techniques including, now on Vimeo. Her castanet playing is featured on her CD, Spanish Classical Piano and Castanets.

Her Carmen Entr'acte castanets were played with the beautiful artwork of Moulen Noir in the Netherlands on YouTube. Ms. Romano was honored to have choreographed and designed the costumes for La Jota Dolores on her NYC Ballet Hispánico pre professional students for the Tina Ramirez memorial at the 92Y/ 92NY. She is currently on the faculty at the Joffrey Ballet School NYC and Ballet Hispánico.

Caroline Copeland

Caroline Copeland is an embodied dance historian, choreographer, and educator who specializes in 17th and 18th century ballet and opera. She is the Associate Director with The New York Baroque Dance Company and a featured performer and choreographer for the Grammy-award winning Boston Early Music Festival. As a dancer and choreographer, Caroline has worked with prestigious festivals and performing institutions across the United States and Europe including appearances at Lincoln Center, Kennedy Center, Drottningholm Palace in Sweden, The International Handel Festival in Göttingen, Germany, and the Innsbruck Festival of Early Music in Austria. In the field of baroque dance she has performed in over 70 productions and has 50 choreographic credits in film, opera, theatre, and concert dance, not including her work at the Metropolitan Opera and in the dances of independent contemporary choreographers like Yvonne Rainer, Robert Battle, Trebien Pollard, Elke Rindfleisch, and JoLea Maffei. Her creative collaborations in opera and concert dance include projects with Musica Angelica, Cantata Profana, Merz Trio, and Juilliard415 and her choreography has been presented at Alice Tully Hall, Metropolitan Museum of Art, Public Theater, and Philipzaal Den Haag. In 2023, Caroline was invited to join an interdisciplinary project focused on the writer, composer, and abolitionist Ignatius Sancho. Led by esteemed musicologist Rebecca Cypess, at Rutgers University, Caroline contributed several essays and videos in collaboration with Trinidadian scholar and dancer, Kieron Sargeant on all Black balls in 18th century London and the transatlantic dance traditions of the Caribbean. Caroline is currently on the dance faculties of Hofstra University and SUNY Purchase Conservatory of Dance and a guest lecturer for



Juilliard's Historical Performance program. She received a BA in Dance at Goucher College and MFA in Dance at Sarah Lawrence College.

