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## EDUCATION

### Degrees

MFA in Performance and Choreography,  
University of Illinois, Urbana-Champaign, *Phi Kappa Phi*, 1995

BA, Luther College, Decorah, IA, Major: Theatre, 1987

### Certification and Professional Training

Windemere Institute of Healing Arts,  
Personal Well Being, Certification Program,  
Decorah, IA 2010

Contact Improvisation 25 Celebration,  
Teacher Intensive, Oberlin College, Oberlin, OH  
1997

(Faculty: Steve Paxton, Nancy Stark-Smith, Daniel  
Lepkoff, KJ Holmes and Martin Keogh)

Susan Marshall & Company Performance  
Lab (attendance by audition only), New York, NY  
1995

New York University, Summer Intensive

## ACADEMIC APPOINTMENTS

Luther College, Visual & Performing Arts Department, Decorah, IA – Professor of Dance, 2013-present; Associate Professor of Dance, 2006-2013; Assistant Professor of Dance, 2000-2006

Black Earth Collaborative Arts Company, 501(c)3 non-profit corporation, Traverse City, MI 1996-2000; Decorah, IA and Minneapolis, MN – Founder/Artistic Director, 2000-present

Interlochen Arts Academy, Interlochen, MI – Modern Dance Faculty, 1996-2000

Interlochen Pathfinder Summer Arts Camp, Traverse City, MI – Dance Faculty, 1997-1999

Dance Arts Academy, Traverse City, MI – Modern Dance Faculty, 1996-2000

Beloit College, Theatre Arts Department, Beloit, WI – Visiting Assistant Professor of Dance, 1995-1996

University of Illinois, Allen Hall Resource & Opportunity Program, Urbana-Champaign, IL – Faculty, 1993-1995

University of Illinois, Extramural Program, Urbana-Champaign, IL – Faculty, 1992-1995

University of Wisconsin, Summer Music Clinic, Madison, WI – Dance Faculty and Choreographer, 1991

Lombard Ballet Company, The Dance Centre, Lombard, IL – Dance Faculty and Artistic Director, 1990-1992

## RESEARCH

Please see: <https://movementfundamentals.org/>

*Movement Fundamentals: Liberating Practices for Dance Artists | Movement in Life & Art™* is a paradigm for accessing the body as primary source for radically different ways of perceiving, learning, connecting, and creating while focuses on the integration of practicing embodiment, refining movement, and crafting bodily expression through Paired-Principles, Tenets of Practice, and the 4 Phases. Theory and practice are in deep relationship and rooted in somatic movement education, which values the judgments and decisions of the body, gathered from engagement with self, other, and environment, presenting opportunities for rich trans-disciplinary interactions and activities across the liberal arts environment. The *MF* curriculum has been an ongoing experimental curriculum in practice and research at Luther College, Visual & Performing Arts Department since 2001. In March of 2019, Jane and seventeen *MF* alumni developed the *Movement Fundamentals Institute* where *MF* artists and practitioners collectively disseminate the *MF* paradigm through their various disciplines and lifestyles, continuing the experiment and ongoing research and praxis.

**International**

Inaugural European Movement Fundamentals Coalescence, Niebüll, North Germany, (July) 2019  
Ghent University in collaboration with Vooruit, COMPO, and KASK, "Does it Matter? Composite Bodies and Posthuman Prototypes in Contemporary Performing Arts" Gent, Belgium – Presentation (March) 2015  
Birr Theatre Arts Center and *Legitimate Bodies Dance Company*, Birr, Offaly County, Ireland – Artist-In-Residence (November) 2010  
K-3 Zentrum de choreographia, Kampnagel, Hamburg, Germany – Artist-In-Residence (November) 2010  
European Eco Arts Festival Live Video Feed, The "B" Collective, Port Townsend, WA – Artist-In-Residence (April) 2009  
Universidad de Las Americas, "Performática International Forum of Contemporary Dance and Movement Arts" San Andreas, Cholula Mexico – Presentations and Performances (March/April) *Time* 2007, *You Are Not My Enemy* 2008, *Reign* 2009, and *You Are Not My Enemy Community Performance* 2018  
International Association for Dance, Medicine, and Science 18<sup>th</sup> Annual Meeting, Cleveland, OH – Presentation (October) 2008

**National**

American College Dance Association, – Presentation and Performance (March) 2004 (Gala Selection), 2012 (Gala Selection), 2017, 2019  
Big Rig Dance Collective, Dallas/Ft. Worth, TX – Artist-in-Residence (June) 2016  
National Dance Education Organization, – Presentation and/or Performance (October) 2001, 2002, 2010, 2014, 2015  
New York University, Tisch School of the Arts, and Movement Research, "Fostering the Future: Higher Education Dance Curriculum Development Sessions" NY – Presentation (October) 2014  
University of Colorado – Boulder, School of Dance, Boulder, CO – Artist-In-Residence (October) 2014  
Kansas State University, School of Music, Theatre, and Dance, Manhattan, KS – Artist-In-Residence (April) 2014  
Arizona State University, Herberger Institute of Design, School of Dance, Tempe, AZ – Artist-In-Residence (May) 2012  
Viterbo University, Theatre and Music Theatre Departments, La Crosse, WI – Artist-In-Residence (October) 2010-2011  
Connecticut College, "Contact Improvisation Teachers' Exchange: Special focus on CI in the Academy" New London, CT – Presentation (June) 2010  
Motus Humanus Conference, "Somatics in Education: Laban Practice Meets Somatics," Mount Madonna Center, Watsonville, CA  
– Presentation (June) 2006  
Minnesota State University, Women and Spirituality Conference, Mankato, MN – Presentations (October) 2004  
University of Illinois, Department of Dance, BFA and MFA candidates, Urbana-Champaign, IL – Artist-In-Residence (November) 2004  
New ARTiculations Dance Theatre, Tucson, AZ – Artist-In-Residence (July) 2002  
Interlochen Pathfinder School, Traverse City, MI – Artist-In-Residence, 1998-2000  
The Dennon Museum, Northwestern Michigan College, Milliken Auditorium, Traverse City, MI – Artist-In-Residence, (February) 1999  
Noyes Art Gallery, Lincoln, NE – Artist-In-Residence (September) 1997  
National Endowment for the Arts, Arts Corp Pilot Project – Artist-in-Residence (Norfolk, NE) 1994

**Regional**

Inaugural Iowa Water Festival, Des Moines, IA – *Body of Water* Performance (June) 2019  
Going Dutch Festival, Chicago, IL – *Stuck In The Spoke*, Performer (May) 2018  
Annual Mental Health Conference, Perry, IA – *Movement Fundamentals 4 Phases*, Presenter with Tabita Green (April) 2018  
Iowa Water Conference, Iowa State University, Ames, IA – *Body of Water* Performance (March) 2018  
DreamAcres Farm, *Thunderground: Performance Research Intensive* and *Flourish for All Ages: Experiences in Performing Arts and Agriculture*, Wykoff, MN – Artist-In-Residence (August) 2005, (June) 2012  
Windemere Institute of Healing Arts, Decorah, IA 2010 -2012 – Artist-In-Residence, 2010-2012  
GLACIER (Great Lakes Area Contact Improvisation Enthusiasts Retreat), MPLS, MN – Artist-In-Residence, (May) 2009  
Luther College Summer Humanities Seminar, *Re-Imagining the Planet: Realizing Peace*, Decorah, IA – Presenter (June) 2005  
The D.E.P.T.H. Foundation (Developing Educational Practices and Theories), Northport, MI – Artist-In-Residence, 1998-2000  
Northern Michigan Human Services Agency, Traverse City, MI – Artist-In-Residence, 1997-2000  
Leelanau Children's Center, Leland, MI – Artist-In-Residence, 1996-2000

**International**

*Worldwide Who's Who*, VIP Member with special distinction honors (2016)

**National**

*Dance Magazine*, "Radically Somatic: Jane Hawley transforms dance at Luther College," Lifetime Learners Teacher Training, supplement to *Dance Magazine* and *Dance Teacher*. May Issue, 2009  
*ACDFA Dance Magazine Award for Outstanding Student Performer*, The Kennedy Center, Washington, D.C., 1994 (Awarded: Scholarship for Professional Study)  
*Bravo's National Arts Education Award-Special Recognition*, The Denmos Museum, Milliken Auditorium, Traverse City, MI 2000  
*Michigan Council for the Arts and Cultural Affairs*, 1998 (\$2000)  
*National Endowment for the Arts*, Arts Corps Pilot Project, New York, NY 1994 (\$5,700)

**Regional**

*The Doris and Ragnvald Ylvisaker Endowment for Faculty Growth Award*, "The Ovarian Seed Project," 2004 (\$2000); "They Played With Tactical Mastery: Bridling the Fundamentals of Composition and Performance," Douglas Dunn Master Artist and Jane Hawley Residency, 2010 (\$2000) "Issues of Color: It's More Than Black & White," 2018 (\$1500)  
*The H. George and Jutta F. Anderson Faculty Development Fund Award*, SKY a collaborative, intergenerational performance work with New ARTiculations Dance Theatre, Tucson, AZ, 2002 (\$2000)  
*Iowa Arts Council*, 2002 (\$1000)  
*Traverse Area Arts Council*, Traverse City, MI 1998 (\$2000)  
*Glenn Arbor Arts Association Project Grant*, Glen Arbor, MI 1998 (\$1000)  
*Arts Midwest/Meet the Composer*, Minneapolis, MN 1996 (\$828) (\$2000)  
*The Vannie L. Sheiry Distinguished Performer Scholarship Award*, Krannert Center for the Performing Arts, 1994 Graduate Fellowship, Department of Dance, University of Illinois, Urbana-Champaign, 1994-95.  
Graduate Teaching Assistantship, Department of Dance, University of Illinois, Urbana-Champaign, 1992-1994  
*Incomplete List of Teachers Ranked Excellent By Their Students*, University of Illinois, Urbana-Champaign, 1992-95

**Luther College**

## Student/Faculty Summer Research

*Movement Fundamentals: Praxis for Community*, Cory Eull and Julia Simpson, Summer 2019 (\$6000)  
*Thinking Through the Body: New Perspectives on Dance for Interdisciplinary Endeavors*, Abigail Grinager, Summer 2017 (\$3000)  
*Artistry and Articulation: Practice-Based Investigation of the Movement Fundamentals Theory & Curriculum*, Sophie Rog, Summer 2011 (\$3250)  
*Integrative Alignment Assessment and Self-Image Questionnaire*, Karen Jensen, Summer 2007 (\$3250)  
*Dance in the Schools: Stimulating the senses and encouraging creativity through the self-worth cycle of identity, communication, process and harmony*, Lynn Bowman, Summer 2003 (\$3500)  
*Contact Puzzles*, Ann Estling, 2002 (\$3500)

## Senior Honors Projects

*Unwrapping the Essence of God with Bodily, Phenomenological Epistemology through Touch Practices*, Calli Micala, 2013  
*Body of Stories: Expressed Lived Experience through Storytelling and Movement*, Amanda Moran 2012

## Academic Administrative Assistantships

Avery Jamison, 2016  
Sophia Rog, 2011-2012  
Mike Moran, 2011-2012

**Televised**

"IT'S ART!" a monthly performance series by Black Earth Collaborative Arts Company, *Public Access Television Series*, (performer/choreographer), Traverse City, MI 1998-99  
*Lay Bare Thy Limbs*, a collaborative sight specific solo performance with composer Tom Bourcier and Blacksmith, Dan Nickels of Black Rock Forge, *TV29/8 Christmas Special*, Traverse City, MI 1996

**Literary | National**

Enos-Berlage, Jodi and Hawley, Jane. "Body of Water: Merging Biology and Dance to Reach New Communities." In Extraordinary Partnerships: How The Arts & Humanities Are Transforming America, edited by Christine Henseler, forthcoming. Lever Press

Woozney, Nancy, "Radically Somatic: Jane Hawley transforms dance at Luther College," Lifetime Learners: Teacher Training: A Supplement to Dance Magazine and Dance Teacher Volume 83, no. 5 (May 2009): pp. Cover photo; 14; 16-17.

Hawley, Jane M., "Luther College Contact Class," and "Some Luther College CI Student Writings," Contact Quarterly Journal 27, no. 1 (Winter/Spring 2002): pp. 66-67.

Horosko, Marian, "Teacher Talk: Problems of Success," Dance Magazine 68, no. 7 (July 1994): p. 52 (photograph, Jane (Hawley) Trainer, *awardee of Dance Magazine's outstanding ACDFA performer*).

**Literary | Regional**

Hamp, Amanda and Hawley, Jane M. "Movement Fundamentals: Research for Liberating Technique and Developing the Dance Artist," Agora 22, no. 2 (Spring 2010): pp. 32-36.

Hawley, Jane M., "Stubborn Light," Agora 16, no. 2 (Winter 2004): pp. 20-22.

Hawley, Jane, "Manifesto: Body, Mind and Natural Elements," Art's Borealis, a bi-monthly publication of the Traverse Area Arts Council distributed by the Traverse Area Record Eagle, (January/February 2000): pg. 8.

Hawley, Jane, "Art and Education," Art's Borealis, a bi-monthly publication of the Traverse Area Arts Council distributed by the Traverse Area Record Eagle, (March/April 1999): pg. 8.

Black Earth Collaborative Arts Company, "DIG" (a featured column), Art's Borealis, 1998-2000.

**Performances | National**

Douglas Dunn Creation/A Jane Hawley Performance (*Zephyr*), Jewel Theatre, Luther College Decorah, IA (September) 2010.

Susan Marshall & Company Performance Lab, New York, NY (July) 1995

The Merce Cunningham Studio, New York, NY 1993 (premieres) *Sanctuary*, choreography Bebe Miller

The Kennedy Center, ACDFA Sixth National Festival, Washington, DC 1994, Recipient of Dance Magazine's "Outstanding Performer" Award, *The Peaceable Kingdom*, choreography Renee Wadleigh

The Dance Center at Columbia College, Chicago, IL 1995, *Unforeseen Wilderness*, choreography Renee Wadleigh

Krannert Center for the Performing Arts, Illinois Dance Theatre, University of Illinois at Urbana-Champaign

Soloist, *Mass*, choreography Patricia Knowles, 1994

Soloist, *Panorama*, choreography Martha Graham, reconstruction Peggy Lyman, 1994

Performer, Suite from *A Choreographic Offering*, choreography Jose Limon reconstruction Stuart Gold, 1995

Featured Performer, *Drop In*, choreography Bill Young, 1995

Quartet, *The 4 Subjects*, choreography Jane Hawley, 1993

Chicago Dance Medium, company member, Chicago, IL, 1990-92

Body Language Dance Company, *Black and Blue*, company member, Boulevard Arts Center, Chicago, IL, 1989

**Performances | International**

Danceworks, (Jubilate Ministries, Seattle, WA) Eastern Europe and Soviet Union, 1986

**Performance | National**

*"Peaceable Kingdom" opens with Hawley dancing and speaking simultaneously, a difficult task for a dancer. She tells the story of a young girl who is dealing with the death of her brother. Hawley steals the show with her performance. She is a graceful and emotive dancer, dancing to the heart and soul of the story, as well as to the music and choreography. Steve Berger—University of Illinois Arts & Entertainment review, 1994*

*The Illinois Dance Theatre is made up of students and faculty members of the Department of Dance of the College of Fine Arts of the University of Illinois at Urbana-Champaign. The group may be academic in its affiliations, but is certainly not academic in the stuffy sense of the word. Ms. Miller's "Sanctuary" was especially effective. Six women gathered around wooden tubs, vigorously stamping their feet and slapping their legs. Occasionally, they gazed apprehensively into space, yet managed to give one another emotional support. And when they lowered their heads and hands into the water-filled tubs, they appeared to be participants in a ritual of purification and renewal. Jack Anderson—The New York Times, THE ARTS, Review/Dance, 1993*

**Choreography | National**

*The choreography Ms. Hawley created with the young man and woman from Luther College was humorous, beautifully timed, with a dynamic athleticism. It was a piece, from my observation of her class, which seemed to evolve naturally from her teaching methods and curriculum. The classroom sense of trust, reflection, curiosity, and exploration appear to provide a foundation for risk taking and development of movement, relationship, momentum, and timing. I congratulate Ms. Hawley on her work. She is dedicated, pure in her search for art and its relationship to life." Beckah Reed—Webster University, Chair of Department of Dance, peer review for the American College Dance Festival Springfield, MO, April 2012*

*A bold, imaginative, thought provoking and highly entertaining quartet (The 4 Subjects) with original music collage and captivating performance. Patricia Knowles—Professor Emeritus of Dance, Former Chair, Dance Department, UIUC 1993*

**Choreography & Performance | National**

*My review: A knockout! This may be the State Fair troupe's best show ever—a terrific mix of familiar show tunes, soaring Iowa songs, humor that ranges from cornball to classic and absolutely stunning choreography. Chuck Offenburger "Iowa Boy" –The Des Moines Register, State Fair Singers and Jazz Band Summer Tour, choreographer, 1996*

*I hardly know where to begin except to thank you for the Douglas Dunn residency. He is perhaps the most articulate person I have ever heard talk about the creative process. And the piece he set for you, and your performance of it, and Jessica's music - you know dance is difficult for me, but the hour spent in Jewell may have been the most "in tune" I've ever felt with a piece. As you danced I was thinking how nuanced your movements were, with nothing overstated or emotive. The turn of your head, the angle of a foot, the direction of your gaze - it all worked together so beautifully with every part of the body acting in unison. And then to hear Dunn explain his intent and to realize that my response resonated with his words, I finally felt that I got it! (at least this one time). What a rich experience. Thank you. David Kamm—Gallery Coordinator/Assistant Professor of Art, Luther College, Center for the Arts, Jewel Theatre, September, 2010.*

*"The Fat Tuesday Project" undoubtedly the most avant-garde work Encore has performed to date...one had to admire the spirit and spectacle of the production and be impressed by Black Earth Arts Company's effort to bring these diverse arts and performers together. It's good to see our community's creative envelope being pushed. Jim Barnes –Arts & Entertainment, The Traverse City Record Eagle, 1998*

*I felt awakened, stimulated and inspired with the tension and release, the passion, fear, sadness, anger and finally hope and joy...the movements were in turn ever connected with the emotion both felt and conveyed from facial expression to fingertips. Time passed very quickly and yet also stood still. Give us more, Black Earth. (Black Earth Collaborative Arts Company's Tending Ahead Performance, The Old Town Playhouse Theatre, Traverse City, MI) Dorothy Vogel—Northwestern Michigan College, 1997*