



RESEARCH

Movement Fundamentals® builds upon six paired principles as elemental concepts for moving and creating in life and art. Ten tenets, sourced from the experience of the individual body, guide the practice toward the development of selfhood and artistry. Movement Fundamentals (MF) facilitates thinking through the body for agency and artistic refinement, forming an inclusive paradigm for perceiving, learning, connecting, and creating.

Within the MF paradigm, theory and practice are in deep relationship and rooted in somatic movement education, which values the judgments and decisions of the body.

MF, as a moving methodology, continues to be a dynamic experiment focusing on practicing embodiment, refining movement, and crafting expression. The MF curriculum, coupled with the dance form of Contact Improvisation, emphasizes training the practitioner through sensory awareness, proprioception (the body's neurological knowledge of itself in space) and imagery. MF proposes training the articulate body to be understood and experienced as an intelligent instrument, while integration of body, mind, spirit supports the practitioner's development of selfhood and as an engaged and engaging artist. This (w)holistic approach toward dance training develops skills for a creative and regenerative living practice while presenting opportunities for rich trans-disciplinary collaborations across the community and liberal arts. MF has been an ongoing experimental curriculum in practice and research at Luther College since 2001. The MF curriculum and paradigm has been presented nationally and internationally and in March 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 with ongoing research, praxis, and certification. Please visit: <https://movementfundamentals.org/>

EDUCATION

Degrees

MFA – Performance & Choreography, University of Illinois at Urbana-Champaign, *Phi Kappa Phi*, 1995

BA – Theatre, Luther College, Decorah, Iowa 1987

Professional Training

FABRIC, Nottingham, England, 2022

Kinaesonic Conversations in Motion: Improvising Dance & Music Dramaturgy Symposium

To Earth Workshop with Julie Cleves and Robbie Syngé

WINDEMERE INSTITUTE OF HEALING ARTS, Personal Wellbeing Certification, Decorah, Iowa 2010

CONTACT IMPROVISATION 25th CELEBRATION & TEACHER INTENSIVE, Oberlin College, Oberlin, Ohio 1997

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

SUSAN MARSHALL & COMPANY PERFORMANCE LAB (attendance by audition only), New York, NY 1995

NEW YORK UNIVERSITY, Summer Intensive (Scholarship recipient), New York, NY 1994

Faculty: Terry Creach, Stephen Koester, Bebe Miller, Stephen Petronio, and Doug Varone

ALVIN AILEY AMERICAN DANCE THEATRE, Certificate Program (by audition only), New York, NY 1989-1990

ACADEMIC APPOINTMENTS

Luther College, Visual & Performing Arts | Identity Studies, Decorah, IA – Professor of Dance, 2000-present
Black Earth Collaborative Arts (BECA,) 501(c)3 non-profit corporation, Founder/Artistic Director. 1996-present
Interlochen Arts Academy & International Summer Arts Camp, Interlochen, MI – Modern Dance Faculty, 1996-2000
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, 1992-1995

INTERNATIONAL RESIDENCIES & PRESENTATIONS

Inclusive Movement Participatory Arts & Community Dance Centre (IMPACD C.I.C.), “Movement Fundamentals”
Nottingham, England (2022-2023)
Kultur im Trillke - *Tanz: Oder Gar Nicht*, “Movement Fundamentals” Hildesheim, Germany, (November) 2022
Movement Fundamentals Coalescence, Zoom, Nottingham, England (October/November) 2022; (March) 2023
Yoga Bahrenhof, “Inaugural European Movement Fundamentals Coalescence” Niebüll, North Germany, (July) 2019
Universidad de Las Américas, “Performática International Forum of Contemporary Dance and Movement Arts” San
Andreas, Cholula, Mexico – *You Are Not My Enemy Community Performance* 2018
Birr Theatre Arts Center and *Legitimate Bodies Dance Company*, Birr, Offaly County, Ireland (November) 2010
K-3 Zentrum de choreographia, Kampnagel, Hamburg, Germany (November) 2010
European Eco Arts Festival Live Video Feed, The “B” Collective, Port Townsend, WA, USA (April) 2009
International Association for Dance, Medicine, and Science 18th Annual Meeting, Cleveland, OH, USA (October) 2008

NATIONAL RESIDENCIES & PRESENTATIONS

Movement Fundamentals Coalescence, Luther College, Center for the Arts, Decorah, IA (July) 2011-2021
Inaugural Iowa Water Festival, Des Moines, IA – *Body of Water* Performance (June) 2019
American College Dance Association, *Movement Fundamentals* 2003, 2012, 2017, 2019
Annual Mental Health Conference, Perry, IA – *Movement Fundamentals* with Tabita Green’s *Her Lost Year* (April) 2018
Women for Water Conference, Iowa State University, Ames, IA - *Action, Arts and Humanities* (November) 2018
Iowa Water Conference, Iowa State University, Ames, IA – *Body of Water* Performance (March) 2018
Big Rig Dance Collective, Dallas/Ft. Worth, TX – *Movement Fundamentals* (June) 2016
National Dance Education Organization, *Movement Fundamentals* (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 – *Movement Fundamentals* (October) 2014
University of Colorado, School of Dance, Boulder, CO – *Movement Fundamentals* (October) 2014
Kansas State University, School of Music, Theatre, and Dance, Manhattan, KS – *Movement Fundamentals* (April) 2014
Arizona State University Herberger Institute of Design, School of Dance, Tempe, AZ, *Movement Fundamentals* (May) 2012
American College Dance Festival, *Input*, Gala Performance, Springfield, MO, March 2012
Viterbo University, Theatre/Music Theatre Departments, La Crosse, WI – *Movement Fundamentals* (October) 2010-2011
Connecticut College, “Contact Improvisation Teachers’ Exchange: CI in the Academy” New London, CT (June) 2010
Midwest Regional Black History Conference, “Black Migrations: Movement in Context, Community, and Faith.” *Move! A
Tribute To Katherine Dunham*, Luther College, Decorah, IA (February) 2009
Motus Humanus Conference, “Somatics in Education” Mount Madonna Center, Watsonville, CA – *Movement
Fundamentals* (June) 2006
Minnesota State University, Women and Spirituality Conference, Mankato, MN – *Movement Fundamentals* (October) 2004
University of Illinois, Department of Dance, Urbana-Champaign, IL – *Movement Fundamentals* (November) 2004
DreamAcres Farm, *Thunderground: Performance Research Intensive and Flourish for All Ages: Experiences in Performing
Arts and Agriculture*, Wykoff, MN – *Movement Fundamentals* (August) 2005, (June) 2012
Windemere Institute of Healing Arts, Decorah, IA – *Movement Fundamentals* 2010-2012
GLACIER (Great Lakes Area Contact Improvisation Enthusiasts Retreat), MN – *Movement Fundamentals* (May) 2009

NATIONAL RESIDENCIES & PRESENTATIONS (continued)

Luther College Summer Humanities Seminar, Decorah, IA – *Movement Fundamentals* (June) 2005
 American College Dance Festival, *Necropolis*, Gala Performance, Boulder, CO, March 2003
 New ARTiculations Dance Theatre, Tucson, AZ – *Movement Fundamentals* Performance (July) 2002
 The D.E.P.T.H. Foundation (Developing Educational Practices and Theories), Northport, MI – Artistic Director 1998-2000
 Interlochen Pathfinder School, Traverse City, MI – Artist in Residence 1998-2000
 Northern Michigan Human Services Agency, Traverse City, MI – Artist in Residence 1997-2000
 Children’s Discovery Center, Northport, MI – Artist in Residence 1997-2000
 Leelanau Children’s Center, Leland, MI – Artist in Residence 1996-2000
 Leelanau Community Cultural Center, Leland, MI – BECAC Performance, Artist in Residence 1999
 Jordon River Arts Council, East Jordon and Charlevoix, MI – BECAC Performance, Artist in Residence 1999
 The Dennon Museum, Milliken Auditorium, Traverse City, MI – BECAC Performance, Artist Director (February) 1999
 Beloit College, Theatre Arts Department, Beloit, WI – BECAC Performance, Artist in Residence (spring/fall) 1998-1999
 The Friendship Community Center, Suttons Bay, MI – BECAC Performance, Artist in Residence (summer) 1998
 Encore Society of Music, Traverse City, MI – BECAC, Artist in Residence (summer) 1998
 Michigan Midwife Association Conference, Frankfort, MI – BECAC Performance, Guest Artist (summer) 1998
 Noyes Art Gallery, Lincoln, NE – Artist in Residence (September) 1997
 Bay View Association, Department of Theatre Arts, Bay View, MI – BECAC Performance (fall) 1997
 Dance Arts Academy, City Opera House, Traverse City, MI – BECAC Performance (fall) 1997
 Macalester College, Theatre and Dance Department, St. Paul, MN – Guest Artist (fall) 1997
 Minneapolis North High School, Minneapolis, MN – Guest Artist (fall) 1997
 Gustavus-Adolphus College, Theatre/Dance Department, St. Peter, MN – Guest Artist (fall) 1997
 St. Olaf College, Department of Dance, Northfield, MN – Guest Artist (fall) 1997
 University of Wisconsin, Theatre/Dance Department, Whitewater, WI – Guest Artist and Dance Adjudicator (spring) 1996
 National Endowment for the Arts, Arts Corp Pilot Project – Artist-in-Residence (Norfolk, NE) 1994

INTERNATIONAL AWARDS

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

NATIONAL AWARDS | RECOGNITION

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
Bravo’s National Arts Education Award-Special Recognition, The Dennon Museum, Traverse City, MI 2000
ACDFA Dance Magazine Award for Outstanding Student Performer, The Kennedy Center, Washington, D.C., 1994
Vannie L. Sheiry Distinguished Performer Scholarship Award, Krannert Center for the Performing Arts, 1994
National Endowment for the Arts, Arts Corps Pilot Project, New York, NY 1994 (\$5,700)
 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

GRANTS | FELLOWSHIP

Iowa Arts Council, 2002 (\$1000)
Traverse Area Arts Council, Traverse City, MI 1998 (\$2000)
Michigan Council for the Arts and Cultural Affairs, 1998 (\$2000)
Glen Arbor Arts Association Project Grant, Glen Arbor, MI 1998 (\$1000)
Arts Midwest/Meet the Composer, Minneapolis, MN 1996 (\$828) (\$2000)

LUTHER COLLEGE | DISTINGUISHED PROFESSORSHIP | AWARDS

The [Nena Amundson Distinguished Professorship 2020-22](#)

“Sensing Identity: Applying Movement Fundamentals in Search for Self-care, Selfhood, and Self-agency” (\$5000)

The *Doris and Ragnvald Ylvisaker Endowment for Faculty Growth Award*

“Issues of Color: It’s More Than Black & White,” 2018 (\$1500)

“They Played With Tactical Mastery,” Douglas Dunn Master Artist and Jane Hawley Residency, 2010 (\$2000)

“The Ovarian Seed Project,” 2004 (\$2000)

The *H. George and Jutta F. Anderson Faculty Development Fund Award*

SKY an intergenerational performance with New ARTiculations Dance Theatre, Tucson, AZ, 2002 (\$2000)

LUTHER COLLEGE FACULTY/STUDENT RESEARCH AWARDS

How Movement Fundamentals® benefits those who practice physiologically and psychologically relating to human evolution. Kalie Debelak, 2020-2022 (\$3000)

[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)

Academic Administrative Assistantship with Avery Jamison, 2016

Senior Honors Project Advisor, *Unwrapping the Essence of God with Bodily, Phenomenological Epistemology through Touch Practices*, Calli Micale, 2012-2013

Senior Honors Project Advisor, *Body of Stories: Expressed Lived Experience through Storytelling and Movement*, Amanda Moran 2011-2012

Academic Administrative Assistantship with Mike Moran, 2011-2012

Artistry and Articulation: Practice-Based Investigation of the Movement Fundamentals Theory & Curriculum, Sophie Rog, Summer 2011 (\$3250)

Why Weight? Developing practices based in somatic research to aid young women with tools for learning how to accept all aspects of their body, Brennan Harvey, NCUR, April 2009

Sacred Space: A Practice of Going In and Being With, Karen Jensen, NCUR, April 2008 and *Performatica: International Forum of Contemporary Dance and Movement Arts*, Spring 2008

FILMS | TELEVISED PRODUCTIONS

[Sensing \(i\)dentify. Oneota Film Festival](#), Hotel Winneshiek Ballroom, Decorah, IA – (March) 2023

[The Showing of Love](#), Dance/Opera Film Luther College and Decorah Landscapes – 2021

[Dry Run Creek Dance Composition Clean Up](#), We Are Water and Rochester Public Works, MN – 2021

[Love Letters to Water](#) in partnership with We Are Water Rochester and Public Works Environmental Services, MN – 2021

[What Would Love Do?](#) interview and choreography clips, Luther College – 2020

[Dance 2020: Are You There?](#) A COVID Dance @ Home Film – 2020

[Movement Fundamentals in Community](#), Luther College Summer Research – 2019

[4 Phases: Movement in Life & Art](#), Decorah, IA – 2019

[Issues of Color: It’s More than Black and White](#), Luther College – 2018

[The Invitation Game](#), Luther College – 2016

[Body of Water DVD & Documentary](#), Luther College – 2015

[Movement Fundamentals and Chiropractic Care with Dr. Laurie Meinholz](#), Corbin Group Biz, Decorah, IA – 2015

[Luther College: Fundamental Movements with Jenn Schmidt](#), Decorah, IA – 2015

[bodySourceCode](#), Luther College – 2012

[Movement Fundamentals at Luther College: Overview](#), Decorah, IA – 2011

“IT’S ART!” monthly performance series, BECA, *Public Access Television Series*, Traverse City, MI – 1998-99

Lay Bare Thy Limbs, BECA, *TV29/8 Christmas Special*, Traverse City, MI 1996

LITERARY PUBLICATIONS

Debelak, Kaylie, Frydenlund, Sarah, and Hawley, Jane M. "Journey into Self" Movement Fundamentals Voices of Embodiment Chapbook Series, no. 1 (July 2021)

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, (2020) Lever Press

Hawley, Jane M. "[Dance Program Bridges Divide Between Education of the Body and Mind](#)," Ideas & Creations Blog (February 2021).

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*).

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, distributed by the Traverse Area Record Eagle, (January/February 2000): pg. 8.

Hawley, Jane with Kate Mitchell, "Art and Education," Art's Borealis, (March/April 1999): pg. 8.

INTERNATIONAL PERFORMANCES

Ghent University in collaboration with Vooruit, COMPO, and KASK, "Does it Matter? Composite Bodies and Posthuman Prototypes in Contemporary Performing Arts" Gent, Belgium, *bodySourceCode*, (March) 2015

Performática International Forum of Contemporary Dance and Movement Arts, Mexico

Reign: Lover/Magician, Universidad de Las Américas San Andreas, Cholula, Mexico, (April) 2009

You Are Not My Enemy, Universidad de Las Américas, San Andreas, Cholula, Mexico, (April) 2008

Time, El Teatro de la Ciudad, Puebla, Mexico, (March) 2007

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

SELECTED NATIONAL PERFORMANCES

Going Dutch Festival, Chicago, IL – *Stuck In The Spoke*, choreography Chris Johnson, (May) 2018

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

Krannert Center for the Performing Arts, *She Totem*, choreography Renee Wadleigh, (November) 2004

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

The University of Colorado/ACDFA Gala, *Dark Blue Circumstance*, choreography Rebecca Nettl, Boulder, CO 1995

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

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

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

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

The Kennedy Center, ACDA National Gala, *The Peaceable Kingdom*, choreography Renee Wadleigh, and recipient of Dance Magazine's "Outstanding Performer" Award, Washington, DC 1994

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

The University of Iowa/ACDFA Gala, *The 4 Subjects*, choreography Jane Hawley, Iowa City, IA 1993

Krannert Center for the Performing Arts, *To Rise High and Roll in Slumber*, choreography Jane Hawley, UIUC 1993

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

Body Language Dance Company, *Black and Blue*, company member, Boulevard Arts Center, Chicago, IL, 1990

DEvised PRODUCTIONS

[*Sensing \(i\)dentify*](#), Luther College, Center for the Arts, Jewel Theatre (2022)

Unpacks reflections on being and becoming through dance, music, film, and conversation. This multi-media performance is the culminating research of professor Jane Hawley's Nena Amundson Distinguished Professorship Award and attempts to weave together embodied experiences juxtaposed with applying Movement Fundamentals® in search for self-care, selfhood, and self-agency. This embodied phenomenological research in context requires trust, vulnerability, and authenticity as the sense experience fuels the creation of movement vocabulary from the perceiving subject's investigation.

[*The Showing of Love*](#), Dance/Opera Film Luther College and Decorah Landscapes (2021)

An opera, a dance, and a film inspired by the life and writings of Julian of Norwich. This film features the driftless landscape of Decorah, Iowa. Julian of Norwich, writing in a cloistered cell in the 14th century, described her visions as "revelations of divine love." Julian's writings became the first book in English to be written by a woman, and her ideas are as progressive ("God is our Mother") and comforting ("All shall be well") today as they were in the turbulent times in which she lived.

[*What Would Love Do?*](#) Luther College, Center for the Arts, Jewel Theatre (2019)

A dance examining the question, "How are you crazy?" from writer and philosopher Alain de Botton using music, a painting, a podcast, a dog, balloons, a mother, a baby, a toddler, and people in love and relationships – within, after, and without the falling.

[*Issues of Color: It's More than Black & White*](#) Luther College, Center for the Arts, Studio One (2018)

An embodied dialogue within beloved community for action attentive empathy on matters of social injustice and cultural inequality. *Issues of Color* centers on the proximity of racially different people. Featuring two duet dances created from the same set of directives (Hawley's directography = directives to make choreography). Each duet created different outcomes yet came to a similar inquiry. This documentary features interviews with dance footage and highlights the creative processes while fostering social justice dialogue between the arts and the community. The project aims to imagine new models for respectful and inclusive engagement, specifically regarding issues of race-related experiences through embodied dialogue, creative process, and racial discourse of lived experiences.

[*Thinking Through The Body*](#) Luther College, Center for the Arts, Studio One (2018)

This video highlights research from practitioners of the Movement Fundamentals III: Practices of Vocabulary & Intention course, Professor Jane Hawley, Luther College, Decorah, Iowa. This video accesses Movement Fundamentals, an educational service, namely, training dancers as artists through multiple phases of improvisational exercises is an experimental dance curriculum developed by Jane M. Hawley and in practice since 1996.

[*Who Do You Trust?*](#) Luther College, Center for the Arts, Jewel Theatre (2016)

Dance curation and "directography" for *Who Do You Trust?* comes from written directives scribed by Hawley while witnessing her sons interact at the ages of two and four years. For Hawley, when two adult bodies use these directives, the results portray spontaneous and unprecedented choreography, trust, and abandonment. Each duet is unique and deeply evocative. *Who Do You Trust?* premieres nine duets within a gallery exhibition format.

[*The Invitation Game: #yourmove*](#), Luther College, Decorah Schools, The Visitation School - MN STEAM DAY (2015-17)

An interactive moving arts carnival integrating the arts with technology into learning games for all ages, abilities, and comforts. Including interactive digital body drawings for participants to discover how movement engages and energizes the body, mind, and spirit. The Invitation Game is part of the *Impermanence: Embracing Change* campus-wide discussion, inspiring reflection upon habitual patterns of thinking while encouraging new ways of learning.

Body of Water, Luther College, Grinnell Summer Fest, Iowa State University, Iowa Water Festival (2015 - present)
The key features of the water molecule justify its distinction as the molecule of life. Water allows cells to form and all bodies to survive. Flowing water authorizes movement and existence. Every cellular body exists in an ecosystem that is dependent on water flow, from backyards to streams, rivers, the Mighty Mississippi, the Gulf of Mexico, the ocean, and the earth. This performance reveals the sacredness of water in an intimate way, creating affection and reverence for this essential molecule of life. Current challenges surrounding water usage and quality will be examined, along with solutions that involve practices and people within the Dry Run Creek Watershed, Decorah, and the broader community. This production highlights how small actions by individuals accumulate into a powerful force, producing an outcome that benefits all.

A Tragedy Like Macbeth, Luther College, Center for the Arts, Jewel Theatre (November 2012)
an evening of dance in collaboration with dramaturg and Professor of English, Mark Muggli based on the extraordinary and infamous Shakespeare play, *Macbeth*. The dance focuses intently upon *empathy* while juxtaposing the notions of “losing footing and gaining power” to “losing power and gaining wisdom.”

The Assemblage Point, Luther College, Center for the Arts, Jewel Theatre (May 2011)
a myth performance centered around the shadow and light aspects of twelve archetypal energies, which beckon to dream a new world into being. The archetypes are: Child; Divine; Lover; Hedonist; Alchemist; Saboteur; Femme Fatale; Networker; Trickster; Thief; Student; God; and Advocate.

Reign: The Masculine in Politics, Luther College, Center for the Arts, Jewel Theatre (November 2008)
a devised mixed-media performance work investigating four primordial archetypes campaign for decent leadership--sovereign, lover, magician, warrior – featuring the work of sculptor, William Allen.

Depth of Field, Luther College, Center for the Arts, Jewel Theatre (May 2007)
a dance performance featuring the work of poet Duncan Sprattmora and videographer David Maxfield. The performance investigates how perception is fueled by what attracts and repels our senses and explores how space and time alter our investigation into deeper fields of perceiving the Other.

Portals, Luther College, Center for the Arts, Jewel Theatre (November 2005)
an evening length dance examining the origins of the Argentine Tango and the emotions within partnering through various human relationships, Luther College Theatre/Dance Department, Jewel Theatre, Center for the Arts, Decorah, IA, November 2005

This Fragile Moment, Luther College, Center for the Arts, Jewel Theatre (November 2003)
an evening of dance, giant photographic projections, poetry, and Peggy Lee based on a kaleidoscopic voyage pondering the profundity of the mundane. Photography by Silver Moon.

Sky, Zuzi's Little Theatre, Center for the Arts Proscenium Theatre, Tucson, AZ (2002)
an intergenerational performance with New ARTiculations Dance Company of Tucson, AZ

Trembling Beside You, National Dance Educators Organization Conference (NDEO) Minneapolis, MN and *The Nobel Peace Prize Forum*, Luther College, IA 2001
an interactive performer/audience event accessing empathy to understand the fear of war and waiting in the dark to run or fight. Filmed and edited by Francesca Sloan

from beginningless time... Beloit College, Beloit, WI and Indiana University South Bend (video showing) 1996
an evening length collaborative work with Chicago composer Christopher Preissing using graphic arts and dance

BECA SUMMER COALESCENCES | COMMISSIONS

Totems & Masks, BECA's Fifth Annual Summer Coalescence, Luther College, Jewel Theatre, (July) 2007

a two week creative research intensive with artists from around the US and the Decorah community culminating in performances focusing on creating icons of our current daily lives in a variety of media including dance, performance art, painting, set and lighting design, sculpture and music.

Balls Out, BECA's Fourth Annual Summer Coalescence, Luther College, Jewel Theatre, (July) 2006

a two week creative research intensive with Luther alumna, Decorah dance artists, a young boy, and a bunch of balls.

Image Action Place, BECA's Third Annual Summer Coalescence, Luther College and Decorah, IA (July) 2005

a two week artists in community creative research intensive culminating in a performance featuring 22 artists of diverse art forms inspiring improvised action in 4 diverse Decorah environments highlighting private, natural, and public.

The Ovarian Seed Project, BECA's Second Annual Summer Coalescence, Luther College, Jewel Theatre (July) 2004

a two week artists in community creative research intensive culminating in a performance and DVD featuring 21 performers plus community collaborators highlighting matriarchal leadership and environmental repair.

Sky, BECA's First Annual Summer Coalescence, Luther College, Jewel Theatre (July) 2003

a two week artists in community creative research intensive culminating in an intergenerational performance centering on cloud formations from CO2 and forest fires and the future planetary skies for our children.

Sight Alone Is Not Enough, The D.E.P.T.H. Foundation, Northport, MI 2000

a multi-media evening length performance featuring photographic projections, poetry, music and movement with Pathfinder Poetry Club

Thaw: Art Below Zero VI, The Dennon Museum, Milliken Auditorium, Traverse City, MI (February) 1999

an evening length multi-media benefit performance work commissioned by Traverse Area Arts Council

Shame, The D.E.P.T.H. Foundation and Glen Arbor Arts, Northport and Glen Arbor, MI (Summer) 1999

a video and photography installation work with movement, sound, and text improvisational scores investigating the "haunted" and "controversial" State Hospital Grounds, Traverse City, MI

The Fat Tuesday Project, Encore Society of Music, Milliken Auditorium, Traverse City, MI 1998

an integrated, experiential performance of sound, orchestral and choral music, painting with choreographed and improvisational movement scores.

Tending Ahead, Old Town Playhouse (Traverse City), Café Bravo (Beulah), Glen Arbor Studios, Suttons Bay Theatre; MI

1997-98 – a meditative evening length performance of dance, music, and poetry investigating The Fates of Greek Mythology – Clotho, Lachesis, and Atropos – presiding over human life and representing the inescapable destiny of humanity's birth, life, and death.

Castle Walls, Grace, Dance Arts Academy, Milliken Auditorium, Traverse City, MI 1999

The Butter Cake Clan, Interlochen Center for the Arts, Corsun Auditorium, Interlochen, MI 1999

Night Birds, Beloit College Theatre Arts Department, a sight-specific performance, Beloit, WI 1999

We Feel Right, Dance Arts Academy, Traverse City Opera House, MI 1998

Yoru No Tori, Interlochen Arts Academy Dance Ensemble, Festival '98, Corsun Auditorium, Interlochen, MI 1998

A Knocking From Inside, Interlochen Center for the Arts, Corsun Auditorium, Interlochen, MI 1998

Mare, commission for solo performance, Macalester College, St. Paul, MN 1997

These Very Words, Macalester College Dance Ensemble, St. Paul, MN 1997

Rendering of Necessity, Dance Arts Academy, State Theatre, Traverse City, MI 1997

Steed, Dance Arts Academy, State Theatre, Traverse City, MI 1997

Love Pig, The Barroom C-Haus, Beloit, WI 1996

Lay Bare Thy Limbs, Luther College 1996 Nobel Peace Prize Forum, Decorah, IA 1996

Coat of Arms, MFA Creative Thesis Concert, UIUC, Krannert Center for the Performing Arts, Champaign, IL 1995

SELECTED PERFORMANCE & CHOREOGRAPHY REVIEWS

The choreography Ms. Hawley created with the young man and woman from Luther College was humorous, beautifully timed, with 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 appears to provide a foundation for risk-taking and the 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, American College Dance Festival Springfield, MO, April 2012

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 about 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

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

"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

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