

# Art Values Education

Concerned about the diminishing presence of arts in education? So am I. This blog will explore the value of adding art to the three R's. It's more than the money, it's humanity.



John Lennon Peace Wall | Prague 2010 | Photo by Deborah S. Greenhut

<a href="#">Artful Teaching Links</a>
<a href="#">Art in the English Classroom</a>
<a href="#">Art, English, &amp; Ethics</a>
<a href="#">Population Connection</a>
<a href="#">Research on the Value of Arts in Education</a>
<a href="#">The Megapenny Project--What does a billion look like?</a>

**About Me**

**AVE**  
United States

Deborah S. Greenhut, PhD, is a playwright, arts documentarian, and educator who began teaching in a one-room school house in rural New England during 1970. These days you can find me collaborating with urban educators and students, seeking new ways to make education artful. I have consulted on management skills and communication arts in 44 of the United States and 5 provinces in Canada. I believe that people learn more effectively through drama-assisted instruction, and I exploit the Internet to deliver it. The views expressed here are entirely mine and not those of any other institution or organization.

[View my complete profile](#)

**WALDEN UNIVERSITY**  
*A higher degree. A higher purpose.*

Learn more about how Walden can change your future.

[www.WaldenU.edu](http://www.WaldenU.edu)

[Start Now](#)

Sunday, May 22, 2011

**HATCHed Sequel Series: Happening Choreographers at Jennifer Muller|The Works Studio**

Last evening, three up-and-coming creators received a second gift of cost-free space to present their work before a live audience at the **Jennifer Muller|The Works** studio in Chelsea. The Works' Studio has

**Followers**

Join this site with Google Friend Connect

**Members (6)**

Already a member? [Sign in](#)

[Blogs We Follow](#)

[UpTweet](#)

this **HATCHed Sequel** performance offers a return-engagement to support the development of the next generation of dancers in New York. **Pascal Rekoert**, a member of The Works, curates this nurturing project, and he emceed with his usual wit, clad in Bermuda shorts owing to the suddenly summer climate of the evening, and three choreographers' communities came together to support each other's art. An eclectic experience, ranging from the theatrical to the cool to the clown, the **sequel** evening was full and provocative. Experiments alternated with classical allusions to the history of dance in the works of three: **Koryn Wicks**, **Kensaku Shinohara**, and **Kendall Cornell/Clowns Ex Machina**. All three pushed the boundaries of integrating sound and movement.

Two works by Koryn Wicks stood out as the most fully formed in this evening of dances in various stages of progress. *Op. 117*, danced by Wicks and Yue Tong Kwan exhibited the polish of a careful study that transcended the poignant Brahms score. They were graceful and technical proficient, and the dance is beautiful and full. A standout performance was offered in a second electrically theatrical piece about heading home intoxicated, *It's a Long Walk Home*, performed by Kudzaishé Geli, Malik Kitchen (both trained by Ailey) and Jessie Niemiec (former Muller apprentice). Wicks' company included Sarah Molczan, Hildur Olafsdottir, Tommy Sutter, Lindsay Hall, Matthew Manix, Natalia Messa, Kassi Narcisse-Cousar, Tatiana Sanchez, and Jane Sawyer. There's an epic effort going on here, and they will be seen!

Kensaku Shinohara's *Third Supper*, a spirited and fun take on urban experience, incorporating spoken word and a range of sounds, opening with barking dogs. Kuan Yu Chen, Mei Yamanaka, and Shinohara collaborate well together. The dance is more than its sound track, and it will be interesting to see how the work progresses.

*Clowns Full-Tilt* is an ambitious work by Kendall Cornell and the Ensemble exploring the female universe through the eyes of woman clowns: Carla Bosnjak, Julie Kinkle, Michaela Lind, Diana Lovrin, Clare O'Sheeran, Aty Perry, and Lucia Rich. There are witty moments and good questions posed in this fusion of spoken voice and clown movements. The amusing appearance allows them to tackle otherwise taboo, intimate topics under the cover of a lot of laughter. Cornell opened with a wry sketch on de-whitening the walls of the Muller Studio, and the piece proceeded sometimes with the hilarity of an imaginary overstuffed car, and other times looking at subjects like depression with all the sadness a clown can bring. Heading to **LaMaMa** where a number of Cornell's pieces have appeared, this effort, as they say, has legs!

Side note: Jennifer Muller's newest work, a full-length dance *The White Room* opens on June 22 at Cedar Lake. It takes a village to nurture the next generation of artists, and Jennifer has been supporting this effort since 1974. **Tickets.**

Teaching History

Words on the Line  
by Philip Vassallo

uptweet

Fish

Total Pageviews

2,657