

Barn Loft Residency Showing - Digital Program

Read all about the incredible new opportunity for emerging choreographers in Door County hosted by Smith-Redmann Dance Co.

Oct 3rd 2026 — 4PM

Run of Show

We're Building Something

... **Choreography & Performance** by

Meghan Morgan & Talia Marcus

... **Music** *What is Love - 7' Mix* by
Haddaway, *Bad Landing* by Andy Stott
, *From Here We Go Sublime* by The
Field, *Berimbau* by Bodikhuu, *Sound*
composition by Meghan Morgan

We entered this process with the intention of researching, exploring, and playing with a choreographic score that we dreamt up together. As a goal, we aimed to use this gift of time and space as an opportunity to develop our practice as collaborators and individual artists. As this is a work-in-progress very early in its development, we plan to take what we've created here into the next moments of our careers.

Colombianas Solo

... **Choreography** by Tania Tandias

... **Performance** by Willa Wilde

... **Music** *Colombianas: Primer*

Segundo by El Trini, Victor M. Rosa,
Rafael Garcia, Marilo Garcia, Lurdes
Garcia

This palo or style of flamenco is called Colobianas. It has origins in West Africa and the Caribbean. It features movements inspired by the oceans and strong, fierce women.

Ridley's Solo from The Firekeeper (Excerpt)

... **Choreography** by Lia Smith Redmann

... **Performance** by Elise Rose Leonard & Lia
Smith Redmann

... **Music** *Ultimate Strength* by Richard Harvey

This contemporary Ballet Story depicts a chilling world of dystopian cruelty and the spirits of rebellion that come from unexpected places. The show was ignited by the conflict between "humanity" versus "inhumanity" in a world defined by A.I. and corruption, drawing upon such stories as *The Lottery*, *Little Match Girl*, *Rite of Spring*, and *The Giver* to pose an alternate yet not so unimaginable reality in which humanity is the making of its own demise. Ridley's solo is one of the penultimate moments in Act III when our heroine teaches and heals the ensemble through her own firekeeping.

I feel it being done

... Choreography by Hannah Kunkel

in collaboration with dancers

... **Performance** by Chloe Schram - "The Being," Carly O'Donohue - "The Creature," and Emma Armijo - "The Siren"

... **Music** *Endless Dance of Eternal Joy*" by Leila Bordreuil & Kali Malone, *Ominous Bells of Doom* by @scottroman993 (Youtube), *Bach's Memento II: Miserere Mei Domine* performed by Charles-Marie Widor & Joseph Nolan, *Ocean Waves 5 minutes - soothing waves crashing* by @findingzen4728 (Youtube), *Nocturne* by Ana Roxanne, *Sinnerman (Live in New York 1965)* Nina Simone, *Places I've Loved, People I've Been* by Micheal Scott Dawson

I feel it being done is an exploration of queerness within the 'Creature Feature' genre. His work explores the questions, "Who is your creator?" "Where do I belong?" and "What will you become?". The Creature, The Siren, and The Being, and I invite you into our worlds to investigate these questions for yourself. *A special thank you to my lovely cast: Thank you for always taking my work into your hearts and bodies and turning it into something more special than I could ever hope for, I love you all.*

Meet the Artists



Meghan Morgan — Barn Loft Artist in Residence

Hailing from Pulaski, Wisconsin, Meghan Morgan (she/her) is an emerging dancer & choreographer. In 2026, she graduated summa cum laude from the University of Minnesota-Twin Cities with a BFA in Dance and a minor in Global Studies. For four months in 2025, she trained in Auckland, New Zealand, furthering her practice as a contemporary dance artist. Meghan regards her movements and choreographies as eternally external outlets for storytelling, activism, and self expression. As both a choreographer and performer, her work contains juxtapositions between and within textures: sharp versus soft, spineless versus rigid, gooey floorwork versus rapid pedestrian gestures. In her work, she values site-specific choreography, intimate interdependence, and simulating relationships between audiences and artists.

Willa Wilde — Local Dancer & Instructor

Willa Wilde knew from an early age she wanted to be a dancer. She speaks movement and believes dance is for all. She finds inspiration all around her, especially in nature. Wilde has studied many dance styles and loves the creative process. She wants to give a huge shout out to her family and loved ones for all their support. Merde!



Lia Smith Redmann — Founder of Smith-Redmann Dance Co.

Lia Smith-Redmann is a Wisconsin-based artist, dancer, and writer. She studied dance and experimental theatre throughout the Five College Consortium in Massachusetts at exceptional colleges such as Amherst, Smith, and Mount Holyoke, and graduated with a BA in Dance and English from the University of Wisconsin-Milwaukee's Peck School of the Arts. She is a collaborating artist with Hyperlocal MKE, the Catey Ott Dance Collective, the Gina Laurenzi Dance Project, Wild Space Dance Company, and Kim Miller, founder of the Barn Loft Studio & Residency, and an alumni of Ballo Dance Company and Laughing Tiger Tai Chi in Door County.

A native of Fish Creek, she serves her home community as Production Manager & Marketing Coordinator for the Door County Auditorium and Volunteer Coordinator for Death's Door Dance Festival. She was a Guest Choreographer for Fable Dance Company's inaugural show *Enough to Fill a Heart*, and in 2025/26 she was an awardee of the Wisconsin Dance Council's prestigious Emerging Artist Mentorship Program, and she is a Featured Guest Artist at the Wisconsin Dance Council's 60th Anniversary Professional Development Conference (2026). She has had the opportunity to train with internationally acclaimed artists, notably Chan Ming Shu and the Bill T Jones/Arnie Zane Company, and has had the privilege of performing the works of choreographers such as Alfonso Cervera (Primera Generación Dance Company), Maria Gillespie, Daniel Burkholder, Dan Schuchart (Wild Space Dance Company), and Ishmael Koney. For her academic and artistic merit she is a recipient of the Non Satis Scire Award (Hampshire College), the Marcia Parsons Legacy Scholarship, the Randy R. Reddemann Emerging Artists Scholarship, the Women's & Gender Studies Award, various dance department scholarships, the Slovenian Arts Award, the prestigious Outstanding Undergraduate Student Award, and two consecutive Research Fellowships (UW-Milwaukee). She is also an honored recipient of the Slovenian Arts Grant and the UWM Dance Incubator Space Grant, and has been featured in the Milwaukee Journal Sentinel, Shepherd Express, and *An Intuitive Perspective*, and on the Hyperlocal Happy Hour on Riverwest Radio.

Her work has been performed at Still Inspired Future Artists (Chicago), the American College Dance Association, the St. Louis Contemporary Dance Festival, Dance City Festival in Chicago, the West Michigan Dance Festival, Danceworks MKE *Get It Out There*, UW-Milwaukee's Dance Collective, New Dancemakers, and New Dramaworks Short Play Festival, Hampshire College, MADCO's *Dare to Dance* (St. Louis), CineVox Dance Film Festival (Portland), and the Wisconsin Interscholastic Theatre Festival, among others.



Hannah Kunkel — Barn Loft Artist in Residence

As a queer artist, I want to showcase and present storylines of those who have historically been marginalized in the dance industry. To me, this means finding an interplay with the past, present, and future in an intersectional manner. I am drawn to stylized and emotional music to create character-driven pieces that resonate with the performers, as well as the viewers. I believe that, for dance to be truly impactful, the performers must have a personal connection to the work in some way, and this influences my process as I am in consistent conversation with the dancers about my own ideas in combination with their thoughts and feelings.

I am drawn to intricate and dynamic movement that plays with contrasting itself from one moment to the next. This manifests in a contemporary genre that pulls influence from jazz, modern, and ballet idioms. By not limiting myself to a specific genre, I find I can combine threads of different techniques in a way that specifically fits the piece: the story, the mood, and the dancers performing it. The movement I create also heavily interplays with the music to further hone the character of the piece.

Read About the Barn Loft Residency: *Beyond the Studio Walls and into the Heart of Dancing as a Young Artist.*

About the Residency

The Making Process: *Insight and Collaboration*

— Tuesday was a process focused day and the choreographers were buried in the mix of their dances. Then on Wednesday a community showing took place - artists had the opportunity to share pieces of what they had worked on and receive feedback. It was fascinating to see each choreographic voice, both so distinctly. Kunkel shared the opening of their work which unfolded into two solos and finished with a kinetic trio section. The room discussed the two solo characters' voices, one a creature derived from the legend of Frankenstein's monster, the other a siren from Hans Christian Andersen's *The Little Mermaid*. After sharing reactions and the emotional experience affiliated with each solo the group turned to the trio section and the yet to be set final solo involving the third dancer's character: a representation of queerness in society. Morgan showed the duet that she and Marcus had been working to sculpt, the space became alive with tension and meaning as they maintained a deep connection through eye contact over the next 15 minutes of showing. Morgan and Marcus used playful scores as the base of their work, playing with duration and anticipation. Recurring motifs included Morgan reaching or moving towards Marcus beginning quietly and Marcus pulling away, these small negotiations built into larger and larger movements beginning to travel and evolve over time. It was fascinating to try and decode the kind of relationship they had in the dance and Morgan revealed that one of their goals had been to make the audience wonder about their kind of relationship between her and Marcus. The discussion surrounding the showing was invigorating as everyone shared reactions and helped each artist shape the remaining content and make adjustments to help their movements communicate to an audience.

Setting the Stage: *Preparing the Final Show*

— Friday was the day before the final performance. The portable stage, courtesy of Kelly Anderson, a Chicago and Milwaukee based artist, was picked up and driven to Penn Arts. The space was generously opened to the Smith-Redmann Dance Co. by the director of Penn Arts, Adam Erickson with special help and coordination for the big day from Ivan (Sova) Sovic. The morning was spent reorganizing the room which is typically used as a gallery and art making space. After that Smith-Redmann and hands moved in the stage pieces and bit by bit began to assemble the platform. With light wood walls, reaching wood beams, and large windows, the area felt alive with the fall colors leaking in and fading sunlight lending a golden glow. The choreographers and their casts lent a hand for the heavy lifting and laying down the dance floor. Once the stage was complete there were lighting elements to add and a sound system to set up. The choreographers were interviewed about their experiences throughout the week and reflected that the opportunity to turn their full attention to their craft was invaluable. Kunkel noticed how special the Door County area was and explained how they and their cast were inspired by the new landscape. They also commented on how wonderful it had been to meet new dancers and reconnect with familiar faces in their cast. Their cast was collected from Illinois, Michigan and Florida to spend a week in Door County working together. Morgan and Marcus examined the new possibilities for their own artistic partnership in the future, telling me they were already thinking about how to expand their score and apply to other residencies with the duet they had crafted. As the sun began to dip and the sky darkened, the choreographers and dancers began a run of the show. It felt magical. After a dress rehearsal complete with photos the crew headed over to Sarah's Gelato for a much anticipated late night treat. The night closed on a delicious note with all excited to reenter the next morning.

The Selection Process

— After the call for choreographers closed it was time to select the choreographers who best fit the goals and interests of the program. A panelist of three meticulously read through the eighteen submissions, reviewing footage and discussing each proposal.

Welcoming the Choreographers: *Filling the Space and Settling In*

— Monday afternoon the Redmann home welcomed the choreographers and dancers to Fish Creek. The people who only existed on paper were finally here with their boots on the ground, ready to start creating. After a tour of the studio and surrounding area, including the old Redmann home and circle of shops (in a previous life, an artist commune), the choreographers began working. Later that evening everyone came together over a home cooked meal at the Redmann home. Conversation revealed the group's collective passion for dance and I reveled in the novelty and excitement of the work we were building not only in the studio, but in the connections between artists. The night was of course finished off with cherry pie from Sweetie Pies.

Opening to the Public: *Workshops from the Artists Explorations at Gibraltar Town Hall*

— On Thursday the artists and the Smith-Redmann Dance Co. each hosted public classes at the town hall. Morgan led a play-based workshop, encouraging curious movement. Morgan and Talia worked as a pair bouncing their words and ideas off each other as if they shared a mind. Just as enchanting to watch were the partner scores and exercises they crafted, which challenged those in the room to fully attend to another person's choices. The participants revealed after the class how invigorating it had been during a dance-score-game called "catch that build" to both track their own movements so they could repeat and evolve while tracking and in some way synching up with their partners. Meghan and Talia's choreographic exploration for the residency surrounded their own development of "catch that build" as a base for depicting an undefined relationship between the two.

After Morgan's class Kunkel presented their research as related to their choreographic interests throughout the process, first reviewing the concept and presence of

The Final Day: *Performance, Process, and Celebration*