
Theses and Dissertations

Spring 2018

Tracing. imprinting. being.

Ashley Bassett
University of Iowa

Copyright © 2018 Ashley Bassett

This thesis is available at Iowa Research Online: <https://ir.uiowa.edu/etd/6050>

Recommended Citation

Bassett, Ashley. "Tracing. imprinting. being." MFA (Master of Fine Arts) thesis, University of Iowa, 2018.
<https://doi.org/10.17077/etd.90d6mjra>.

Follow this and additional works at: <https://ir.uiowa.edu/etd>

 Part of the [Dance Commons](#)

TRACING. IMPRINTING. BEING.

by

Ashley Bassett

A thesis submitted in partial fulfillment
of the requirements for the Master of
Fine Arts degree in Dance
in the Graduate College of
The University of Iowa

May 2018

Thesis Supervisor: Professor George de la Peña

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's thesis of

Ashley Bassett

has been approved by the Examining Committee for the thesis requirement for the Master of Fine Arts degree in Dance at the May 2018 graduation.

Thesis Committee:

George de la Peña, Thesis Supervisor

Kristin Marrs

Eloy Barragán

ACKNOWLEDGEMENTS

I would like to thank my family for always keeping me in their prayers and being a constant support in my life. To my choreographers, thank you for taking the time to collaborate with me during this process and helping me grow as an artist. To the faculty, staff, production staff, and my committee, thank you for your patience and guidance on this journey and helping me develop into the dancer I am today and hope to be in the future. To my brother-in-law, Kevin Bassett, thank you for giving me the best house music out there and always willing to help me with my music choices. To my best friend, Angella Betina Carlos, you are one of the best people I know, and I thank you for always showing me love and support throughout our three years together. Lastly, a special thank you to my loving husband, Kory Bassett. I am so grateful for your tough love and honesty because it has truly aided my growth throughout graduate school and has made me the woman I am today.

PUBLIC ABSTRACT

For my thesis, I performed three separate works comprised of a trio with Angella Betina Carlos and Arianna Russ, a solo performed by me, and another trio with Lovar Davis Kidd and Alvon Reed. The main concept of my research was to enrich my artistic voice by challenging myself with new and innovative methods of performance and choreography.

My first trio with Carlos and Russ was choreographed by Hanna Britson who is a choreographer based in Chicago. The three of us wanted this work to be a collaboration that highlighted our strengths as female dancers using contemporary movement vocabulary as the base of our choreography.

Marc Macaranas is a MFA graduate student in the dance department who set a solo work on me that consisted of contemporary dance movement vocabulary. The choreography was a blend of his ideas in collaboration with my interpretation of his movement to create a solo that described me as an artist. My main objective for this work was how I transitioned from one movement sequence to the next.

My second trio was with Kidd and Reed who are local artists in the Cedar Rapids community. The choreography was a collaboration of our experiences with hip hop movement to make a meaningful storyline. My goal for this work was to find my voice as a collaborator in the hip hop community.

TRACING. IMPRINTING. BEING.

Filtered

Choreography: Hanna Bricton
Music: Sound score by Hanna Bricton featuring excerpts from *(I've Had) The Time of my Life* by Bill Medley and Jennifer Warnes with spoken text by the dancers
Costume Design: Ashley Bassett, Angella Betina Carlos, Arianna Russ
Lighting Design: Courtney Schmitz
Dancers: Ashley Bassett, Angella Betina Carlos, Arianna Russ

The Question of How

Choreography: Marc Macaranas in collaboration with Ashley Bassett
Music: *Kinky* by Rick Wilhite
Costume Design: Juliana Waechter, Marc Macaranas, Ashley Bassett
Lighting Design: Courtney Schmitz
Dancer: Ashley Bassett

2nd -----

Choreography: Ashley Bassett, Lovar Davis Kidd, Alvon Reed
Music: *Revolution 909* by Daft Punk
Costume Design: Ashley Bassett, Lovar Davis Kidd, Alvon Reed
Lighting Design: Courtney Schmitz
Dancers: Ashley Bassett, Lovar Davis Kidd, Alvon Reed

Biography

Ashley Bassett received her BA in Dance from Slippery Rock University. During her undergraduate education, she had the opportunity to perform all four years and received the “Most Outstanding Performer” Award in May 2011. Ashley performed in faculty, student, and guest artist works such as Camille A. Brown, Doug Varone (staged by Natalie Desch), Tania Isaac, Mark Taylor, Chad Michael Hall, and Lindsay Fisher. These artists prepared her for life after graduation and she went on to apprentice for the August Wilson Center Dance Ensemble in Pittsburgh from 2011-2012. After Ashley’s time with the company, she had the opportunity to teach dance at an international school in Fuzhou, Fujian, China. During her two years, she was recognized for her outstanding performance abilities. Ashley had opportunities to perform and model at SASVI Visual Art Show, Fujian Province TV Station’s City Fashion Channel, and a special Mother’s Day Event. When she returned to Pittsburgh in June 2014, she had the opportunity to work with Shana Simmons and her project entitled “Passenger,” which was performed at the National Aviary in Pittsburgh. Ashley is currently a graduate student at the University of Iowa receiving her MFA degree in Dance/Performance. She is a teaching assistant with the department, has received her yoga certification, and is a tap/jazz instructor for the UI Youth Ballet Program. During her

time in the department, Ashley has had the honor to work with artists such as Rennie Harris, Darrell Grand Moultrie, and Hanna Bricton.

