

# DEPARTMENT OF DANCE

YEAR IN REVIEW

2013-14



# VISITING ARTISTS

Ann Marie DeAngelo

Australia Ballet

Betina Bain

Cheng Si – Beijing Dance Academy

Gustavo Vargas

Jackie Sleight

Brian Freidman

Go To Talent Agency

Trio Talent Agency

MSA Talent Agency

Tina Landon

Cathy Micheals

Cedar Lake Contemporary Ballet

Charlotte Smith

Diavolo

Gillian Finley

Heather Frances

Helene Neveu Kringelback

Indo American Arts

Jennifer Backhaus

John Pennington

John Toenjes

Karen Hanlon

Larry Groupe

Larry Lavender

Laura Bleiberg

Lisa Bates

Paula Tomei

Ramya Harishankar

Richard Stein

Ross Gasworth

Sarah Marshall

Savion Glover

Ted Warburton

Timothy Agler

Wendy Perron

Sydney Dance Company

Xu Wei – Nanjing University

Idan Cohen and Noa Shiloh – supported by Schusterman Foundation and

Rose Project Family Foundation

# ENTERTAINMENT

"If you haven't turned rebel by twenty, you've got no heart; if you haven't turned establishment by thirty, you've got no brains." - Kevin Spacey

By Abby Tapuchi  
Staff Writer

Entertainment live music and elaborate costumes filled the Claire Trevor Theatre at UC Irvine's "Dance Visions" most part on its annual dance performance.

"Dance Visions" had Wednesday through Sunday. With each piece displaying a different form of dance, "Dance Visions" presented the rare talent of the students that will take their first steps daily.

The show opened with UC Irvine's Symphony Orchestra's "Little" by Leonard Bernstein. The music, general line, lines, and a single collar fitting the theme as a group of dancers on a possible scene that came to life.

piece, entitled "Searing," choreographed by artistic director Molly Lynch, resembled that of a true ballet company with the dancers wearing green lines and flowing using every movement of every limb. The movement was like and mirrored as the dancers switched from dancing in various to dancing in a circle with purple, pinkish lines flowing the stage. There were a few things that were different from the piece, but the symmetry and fluidity of the performance completely captivated my eyes. The powerful lifts and impressive jumps through aerial the audience. The climax of the dancing reminded the powerful motion from the orchestra created a perfect harmony.

The next piece, "Little," choreographed by Lorena Livingston, reflected mostly from the first. This modern take on dance had the delicate cast of dancers dressed in middle-class, transparent, lackluster, and had a surprisingly good scene of the dance. In fact, most of the second was fine second recording as it flew in a strong line.

This was an interesting take on modern dance with the incorporation of a narrative about female empowerment, their struggles, their journey, their choices love. The majority of the dance was done in costume with a few subtle breaking off from the group and starting their own movements and angles line. Powerful. There's always for the dragon's behavior, as

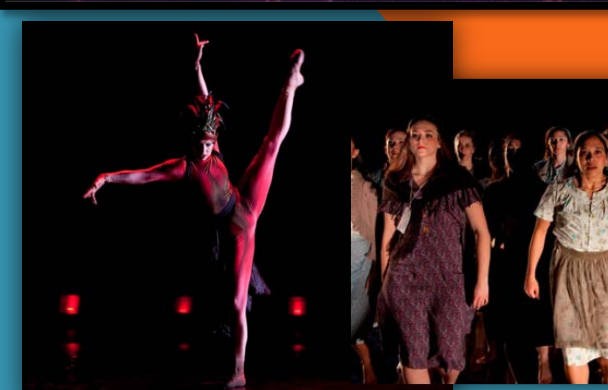
they had to dance completely resembling the scene with their choreography by Chad Michael Holt. It was a powerful piece that displayed the pure strength of the dancers, for the most intricate and beautiful acrobatic lifts that made my eyes were just watching. A lot of dance like that take about the performance of a dragon.

The final piece, "EYES," by Donald McKayle was very high and bright. It was the depth of the piece, the depth of lifts with the creativity of modern dance. The costume really drew the eye with fabric flowing from the dancer's shoulders to resemble the body of a river or sea. This dance "eye" was a scene was a lot going on. The pattern and use of space were the strength in this piece, as possibly with the number of dancers on stage. There was movement at low levels and high levels, constantly giving the audience something to look at. Closing the show with this dance gave the audience a variety of dance, a pretty set full of color to behold in, and the chance for the dancers to showcase their skills and talents.

"Dance Visions" was a success, it perfectly wrapped up after two hours of watching the dance. For only \$11, it was a better way to spend my Valentine's Day evening than my original plan to sit at home and watch TV while eating a pile of ice cream.



## Seen Through Dance



### wednesday feb. 12

#### DANCE

### Dance Visions 2014: CTSA Dance Department faculty create new works

for graduate and undergraduate dance students. With Molly Lynch, artistic director. 8 p.m. nightly Feb. 12-15



Lynch

and 2 p.m. Feb. 15-16 at Claire Trevor Theatre. Tickets are \$11-\$20. Information: 949-824-2787 and artstix@uci.edu



Students perform at a previous production of "Dance Visions," which this year will feature five original works by faculty and 60 student dancers.

## Dance Visions 2014

February 12-16

Molly Lynch, Artistic Director

Featuring choreography by Chad Michael Holt, Lorena Livingston, Molly Lynch, Donald McKayle and Tong Wang

With the UCI Symphony Orchestra  
Stephan Tuckler, conductor

UCIRVINE CLAIRE TREVOR SCHOOL OF THE ARTS

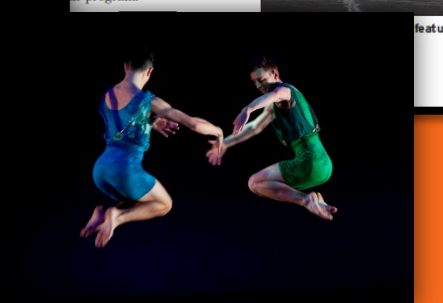
ough Box Office: (949) 824-2787 www.arts.uci.edu/boxoffice  
Phone: 949-824-2787

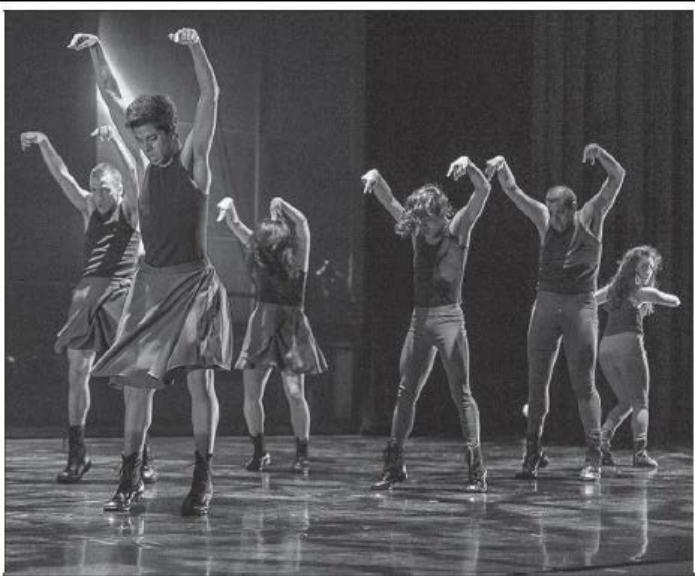
## A VARIETY SHOW

Student dancers are featured in the annual "Dance Visions" production at the School of the Arts

**'Dance Visions'**  
When: 8 p.m. Wednesday-Saturday; 2 p.m. Saturday-Sunday  
Where: Claire Trevor Theatre, Trevor School of the Arts  
Cost: \$11-\$20  
Information: 949-824-2787 or artstix@uci.edu

movements of birds. The production will also feature a piece titled "Dragon Dances," choreographed by Tong Wang, that narrows in on true, life-changing events such as war or revolution, as well as a piece titled "Little," choreographed by Livingston. Livingston's piece incorporates real-life sounds such as cars driving down a busy street and people chatting in a fitting to create a "collage of scenes" paired with theatrical movements, Lynch said. "Dance Visions" really highlights the dancers in our department," Lynch said. "We have a lot of wonderful, strong and diverse dancers and I think that is reflected in our program."





COURTESY OF PAUL R. KENNEDY PHOTOGRAPHY

UC Irvine students perform in last year's "New Slate" show at the Claire Trevor School of the Arts.

# A CLEAN 'SLATE'

Graduate students revamp 'Swan Lake' for the annual dance.

By ANNA ILIFF  
ORANGE COUNTY REGISTER

## 'New Slate'

**When:** 8 p.m. Dec. 5-7;  
2 p.m. Dec. 7  
**Where:** Claire Trevor  
Theatre  
**Admission:** \$11-\$15  
**Information:** 949-  
824-2787 or  
[www.arts.uci.edu](http://www.arts.uci.edu)

would say it's contemporary ballet," Hawkes said. "It's definitely my personal style, which is a little bit quirky."

Birds become a pop culture trend when a prince falls for a woman who turns into a swan, Hawkes said.

Rather than place her performers in traditional attire such as tutus and lo-

An annual dance concert featuring original, new choreographed work from graduate students will come to UC Irvine this December.

From a fresh, stylized dancers. take on a ballet classic to a "It's refreshing," Wang



# Dance Escape 2014

**April 17-19**

Evenings: Apr. 17, 18, 19 8:00 p.m.  
Matinee: Apr. 19 2:00 p.m.

Artistic Director, Alan Terricciano

Featuring works by:  
Leana Alzuenda  
Colleen Bisset  
Blair Brown  
Ella Colvert  
Christina Gerona  
Alana Kilgus  
Baraka Ngy  
Steve Resa  
Cara Screemant



UC IRVINE CLAIRE TREVOR SCHOOL of the ARTS

Purchase tickets through Box Office: (949) 824-2787 [www.arts.uci.edu/boxoffice](http://www.arts.uci.edu/boxoffice)  
Tickets: \$15 / \$18 / \$11  
Claire Trevor Theatre

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TUESDAY, MAY 6, 2014 | NEW UNIVERSITY

# 'PHYSICAL GRAFFITI' SHOWCASES TALENT

TITLE: PHYSICAL GRAFFITI

TYPE: DANCE SHOW

WHERE: CLAIRE TREVOR THEATER

JESSICA PRATT  
STAFF WRITER

Undergraduate choreographers and dancers at UC Irvine showcased their creativity, dedication and sheer talent last week during the Department of Dance's annual performance of "Physical Graffiti" in the Claire Trevor Theater.

The show consisted of 13 different numbers and incorporated a wide variety of dance styles, ranging from classical ballet to modern and jazz. Under the artistic direction of Loretta Livingston, an award-winning contemporary choreographer, dancer and associate professor of dance at UCI, the show was choreographed entirely by undergraduate dance majors.

While each piece was superbly danced and choreographed, one of the main highlights of the show was "Return to Sender," choreographed by Bret Yamanaka and performed by Yamanaka and Kaitlyn Nguyen.

This piece expressed the narrative of a young couple in love during a time of war, and pulled at viewers' heartstrings with emotional themes of love and loss. Opening with the song of "I Can't Stop Loving You" by Frank Sinatra and Count Basie, Yamanaka entered the stage dressed in a military uniform and a letter in hand. Through beautiful, fluid contemporary movements, audience members could tell how much this character missed his significant other who was waiting back at home, and how he hoped this letter would ease some of the pains of being away.

The dance then shifted focus to Nguyen, who executed excellent technique as she danced to Ella Fitzgerald's "I've Got a Crush on You," and did a wonderful job of portraying a genuine, honest character. Yamanaka and Nguyen then danced a lovely sequence together, representing the happiness of a reunited couple and the pain of being torn apart again. The piece then ended on a somber note, with Nguyen receiving a troubling letter at the door, implying that her love was lost in the war. This piece was excellent for its incorporation of

both a beautiful, heart-wrenching storyline, and flawless technique and movements.

Another memorable piece of the night was "BYOB," choreographed by Andrew Hallenbeck and danced by Jamie Elster, Emily Guerdar, Mikensie Johnson, Brooke Lester,

Ashleigh Moss, Keria Surjanto and Miku Yoshida. This number was entirely different from the preceding parts of the show, and opened up with a dancer entering the audience and calling out, "Who's ready for the party?!" Many people raised and waved their hands until the

dancer picked one male member from the audience. The guy followed the dancer and sat down in a chair on the stage. What followed next was an interactive re-creation of a stereotypical college party, complete with enactments of the types of people who usually attend these gatherings and the actions that take place. Through sharp, precise modern movements and occasional quips from the dancers, this number gained a lot of laughs from the audience and seemed to be thoroughly enjoyed by all.

The other dances did not have such an apparent storyline, and instead focused on technique, leaving meaning and interpretation up to the viewer. Natalia Garcia's piece "Isthmus" featured beautiful contemporary choreography to soothing music and the sound of rain. Irishia Hubbard's "Blues Alley" closed the show with a fun jazz number that radiated with energy.

Regardless of the dance style of each piece, there is no doubt that "Physical Graffiti" provided an entertaining experience and a reminder of just how much talent exists within the Claire Trevor School of the Arts.



COURTESY OF SKYE JANEL SCHMIDT

UCI's talented undergrad dancers and choreographers exhibited their energy and creativity at last week's annual Physical Graffiti performance.

CLAIRE TREVOR SCHOOL OF THE ARTS DANCE DEPARTMENT

# A DISCUSSION ON CONTEMPORARY DANCE ISSUES with WENDY PERRON



- On being a dancer/choreographer who writes
- The cross influence between ballet and modern dance
- Improvisation as it relates to choreography
- How the internet has changed dance journalism
- The growing globalism of dance
- Dance-rich communities around the world

Wendy Perron, author of *Through the Eyes of a Dancer*, and former editor in chief of *Dance Magazine*

FREE AND OPEN TO THE PUBLIC

12-1:15 FRIDAY FEBRUARY 7, 2014

LOCATION: PERFORMANCE STUDIO 1100 GILLESPIE

BOOK SIGNING FROM 1:15-1:30PM

Any inquires contact Professor Sheron Wray - wrays@uci.edu

Convened by Ramya Harishankar (Arpana Dance Company) and Dr. Priya Srinivasan (UCR), this event is co presented by the Ektaa Center, Arpana Dance Company and the Drama and Dance Departments of UC Irvine's Claire Trevor School of the Arts.

## Dance Conversations: Theatres in Dance

Saturday & Sunday, October 26 & 27, 2013

Colloquium Room (3rd Floor), Contemporary Arts Center

Saturday, October 26, 2013

Panel I: 9:30am

Using ancient gestures in contemporary forms - Taking perspectives from France, US, and Canada, we look at ancient practices as they morph into contemporary Indian dance and theatre forms

Panel II: 11:15am

Media and the Digital - Emergent scholarship and artistic practices that use media inventively in Indian dance

Panel III: 2pm

Modernity re-imagined - Postmodern reinventions in Indian dance theatre

Saturday night performance by visiting artists at 7pm

Winifred Smith Hall, UC Irvine

Maya Krishna Rao (India), Hari Krishnan (Canada), Dominique Delorme (France) & Johanna Devi (Germany)

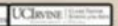
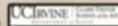
Sunday, October 27, 2013

Panel IV: 10am

Global contexts - War, Terrorism, and New contexts for Indian dance

Wrap up session by Dr. Priya Srinivasan and Ramya Harishankar

Registration for the panels : [www.dctheatresindance.bpl.me/](http://www.dctheatresindance.bpl.me/)  
Evening performance Oct 26, 2013: [www.arts.uci.edu/tickets](http://www.arts.uci.edu/tickets)



Orange County Register

go+do



COURTESY OF MAYA KRISHNA RAO

Maya Krishna Rao from New Delhi will perform Saturday at Claire Trevor School of the Arts in Irvine.

## 'EVOLVING TRADITION'

By ANNA ILIFF  
ORANGE COUNTY REGISTER

Celebrate the art of Indian dance at a two-day symposium at UC Irvine's Claire Trevor School of the Arts.

Hosted by UC Irvine partner...

...ta Center and the Arpana Dance Company, "Dance Conversations: Theatres in Dance" will explore India's rich history of dance practices performed by artists from...

"Indian dance and theatre forms trace back to the second century B.C.," said Ramya Harishankar, artistic director at Arpana Dance Company. "Even though we might call it a style of dance traditional, it's an evolving tradition. It's not just something that has been passed down in time. Indian dance and theatre art, Harishankar says, shows a form of professional...

around the world will take the stage Saturday for a performance.

Canadian dancer Hari Krishnan will perform a piece titled "The King's Salon," which draws inspiration from historical and...

### If you go

When: 7 p.m. Saturday  
Where: Winifred Smith Hall, Claire Trevor School of the Arts, UC Irvine  
Cost: \$20-\$40



COURTESY OF ARTS.UCIRVINE

Artists and scholars of Indian dance from around the world will attend Dance Conversations on Oct. 26.



# SWAN LAKE FUSION PROJECT

JewishJournal

## DANCE

### Teaching Americans to dance like Israelis

by Avishay Artsy  
May 28, 2014 | 11:14 am



Choreographer Idan Cohen is a guest artist at UC Irvine. Photo by Eran Abukassis

Being an Israeli in the United States can have its challenges. Social customs are slightly different, you miss your friends and family — and the coffee's not the same.

"I want really good espresso bars, and I find it very hard to find one. I'm a coffee addict, and Israel has really great coffee," said Idan Cohen, 35, a choreographer and guest artist at the University of California, Irvine's (UCI) Claire Trevor School of the Arts department of dance.

Aside from the coffee, though, Cohen has no complaints about living in Southern California. He and dancer Noa Shiloh, 29, are here to train dance students at UCI. Sixty students performed in "Swan Lake Fusion Project" in Irvine on May 28; the name hints at the uniqueness of Israeli contemporary dance. UCI faculty members Tom Wang and Diane Diefenderfer collaborated with Cohen on the project.

Cohen previously danced with the world-renowned Kibbutz Contemporary Dance Company before founding the Idan Cohen Dance Company. Shiloh dances in Cohen's company and has performed with some of Israel's major dance groups. Both have taught extensively in the United States, Europe and Israel, and have worked together for about four years.

Shiloh arrived in Irvine in January, and Cohen came in April. Their work at UCI is sponsored by the Charles and Lynn Schusterman Family Foundation, the Israel Institute, and the Rose Project of Jewish Federation & Family Services in Orange County.

The two dancers hope to expose American audiences to Israeli contemporary dance, which is less grounded in traditional forms, such as ballet. That is partly the result of Israel's unique geographic position,



The Rose Project of Jewish Federation & Family Services, the Israel Institute, and UCI Irvine's Claire Trevor School of the Arts Department of Dance present

## SWAN LAKE FUSION PROJECT

A performance in two parts featuring the innovative envisioning of Swan Lake through the eyes of UCI Department of Dance choreographers:

**Idan Cohen**, *Schusterman Artist-in-Residence from Israel Dancer/Noa Shiloh*

**Tom Wang**, *Assistant Professor*

**Diane Diefenderfer**, *Lecturer*

**Wed., May 28, 7pm**

**Free Admission**  
Registration required at [www.jewishuc.org/rose](http://www.jewishuc.org/rose) or 949-425-3844.

Myers Theatre  
1 Federation Way  
Irvine

UCIRVINE | CHARLES AND LYNN SCHUSTERMAN FAMILY FOUNDATION | ISRAEL INSTITUTE | ROSE PROJECT | 25



Dancing outside the body
French dancer's encounter with an Indian street beggar sparked interest in a display at UCI this week.



Dominique Delorme rehearses at the Ekta Center in Irvine on Monday. "Dance Conversations 2013 Dance," a symposium on Indian dance is slated for Saturday and Sunday at UC Irvine's Claire Trevor Arts. (SCOTT SMELTZER, Daily Pilot / October 22, 2013)

RELATED
By Rhea Mahubani
October 22, 2013 | 1:25 p.m.
Moments after stepping foot in New Delhi, Delorme's gaze fell upon a man on the side of the road.



ANA P. GUTIERREZ, FOR THE REGISTER
Student dancers from UC Irvine's Claire Trevor School of the Arts perform traditional Russian folk dances at the Pacific Symphony's 2013-14 Opening Night Celebration in September in Costa Mesa. "Rachmaninoff - From Russia with Love" raised \$165,000 for Pacific Symphony's artistic and education programs.



COURTESY OF MARISSA OSATO
UC Irvine graduate Marissa Osato is a professional dance instructor based in Southern California.

FIVE QUESTIONS WITH MARISSA OSATO ...
DANCER FINDS HER NICHE IN TEACHING

MARISSA OSATO
DANCE COUNTY REGISTER
Marissa Osato, 26, a graduate of UC Irvine Claire Trevor School of the Arts (Class of '09), has traveled the world teaching dance. She has worked professionally in the dance industry and has appeared on "The Ellen DeGeneres Show" with Willow Smith and in the "Princess of China" music video by Coldplay and Rihanna. In addition to teaching master dance classes, Osato performs with her own contemporary dance company, Unity Dance Co., which she started with another UC Irvine graduate, Will Johnston.

Q. Did you always want to be a dancer?
A. I started dance when I was 5, but wasn't really interested in it. I was just... Around age 6 or 7, though, my parents approached me about dance and I thought I had talent. I started lessons, being more serious and...

Q. What is your dance style?
A. I was trained in ballet, jazz from age 8 until 18. When I was 18, I would participate in the studio shows where undergraduates perform their own pieces. I was trained and would have different teachers from jazz and ballet, trying to figure out what I felt good doing. I would just do what I felt good doing.

Q. What is the best part about being a teacher?
A. It's a good opportunity to see the world. As a little girl, I remember when I wanted to live on before I died. Now, I see that life is so short. It's a way for me to meet with other people and be inspired. It started off as a hobby, but it turned into my career to go to South America, Europe, and Asia. I will be going to Argentina in September to teach world via my art.

Q. Why do you enjoy dance?
A. It's always been a huge part of my life. You can't not dance as a whole. There is always growth and that's what drives me. So many characters and emotions that you can't release everything about yourself. Dance is such a great way for me to meet with other people and be inspired.

Q. What is your advice for those who want to be a dancer?
A. You have to have thick skin. It's 99.9 percent "no" as an artist. You have to get used to it, just keep moving on. Decide what you want to be as a dancer. For the longest time, I thought that I wanted to be a musical artist or be in a few dances, but I found my niche in creating where I have my own company. It's important to be your own boss. It's important to be in your career. It's important to be in your career. It's important to be in your career. It's important to be in your career.

Local choreography project celebrates 10 years with a look back

By PAUL HODGINS
2013-07-08 19:57:33



What better way to celebrate a big anniversary than a trip down memory lane?

When Molly Lynch started thinking about how to celebrate the 10th anniversary of her annual summer choreography event, the National Choreography Initiative, she fixed on the idea of a "greatest hits" evening. It takes place on Saturday at the Irvine Barclay Theatre. "Discovery," the regular showcase of new work, will be held on July 27.

"I wanted to focus on some of the successes of the past decade," Lynch, the former artistic director of Ballet Pacifica and a member of the dance faculty at the University of California, Irvine.

And how to determine what was successful? Lynch had one simple criterion.

"We decided to do nine excerpts from choreographies that have gone on to be performed by other companies in the U.S. and abroad," Lynch said. About 22 of the 37 works created at NCI since 2004 fall into that category. She admitted it was a challenge to winnow down her choices.

"I wanted to find things from each of those years. I also wanted to represent the different choreographers and directions and styles that we have seen."

Customarily, the annual choreographers program is only a single night of new works. Expanding to a season-long event meant finding extra resources.

TEDxOC Salon - March 13, 2014

JAZZ, IMPROVISE, INNOVATE!



CULTIVATING A CULTURE OF CREATIVITY AND INNOVATION: LEARNING FROM JAZZ IMPROVISATION

TEDxOrangeCoast Salon is an intimate gathering of peers; today's most influential leaders in our community to help spark deep conversation and connection.

In this jazz-focused conversation, we'll use improvisation to reframe how we impact relationships to build support for innovation. Innovation is not random. In fact, it emerges best when there is a structure to nurture it, much like jazz in the world of music.

Wynton Marsalis describes jazz as "the art of managing change without losing the focus on substance".

Confirmed special guests:

- Kary Mullis (http://www.karymullis.com), TED Speaker, Nobel Prize in Chemistry
Sharon Wray (http://en.wikipedia.org/wiki/Sharon\_Wray), TEDx Speaker, choreographer and director
Paul Weiss (http://en.wikipedia.org/wiki/Paul\_Weiss\_(nanoscientist)), Leading American Nanoscientist

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XELJANZ
Going Through the Motions Improves Dance Performance
Expert ballet dancers seem to glide effortlessly across the stage, but learning the steps is both physically and mentally demanding.

thursday 17th
DANCE
Dance Escape: New dance works choreographed by nine Claire Trevor School of the Arts graduate dance students. 8 p.m. Thursday and Friday, 2 p.m. and 8 p.m. Saturday at Claire Trevor Theatre. Tickets are \$11-\$15. Information: 949-824-2787 and artistix@uci.edu

4
5
Q. Why do you enjoy dance?
A. It's always been a huge part of my life. You can't not dance as a whole. There is always growth and that's what drives me. So many characters and emotions that you can't release everything about yourself. Dance is such a great way for me to meet with other people and be inspired. It started off as a hobby, but it turned into my career to go to South America, Europe, and Asia. I will be going to Argentina in September to teach world via my art.

# Artist OF THE Week

By Eli Heller  
Staff Writer

Second-year Skye Schmidt has performed in "The Nutcracker" eleven times. She practices dance for up to 30 hours per week and there have only been three weeks since August during which she has not been rehearsing for an upcoming show.

studio begin to wear black leotards, rather than pink tutus. "It was like, okay, that is cool. This is really serious," Schmidt thought.

By age 15, Schmidt reached the eleven times. She practices dance for up to 30 hours per week and there have only been three weeks since August during which she has not been rehearsing for an upcoming show. "It's a level at any studio, but also a concept. I remember being 14, 15, and pushing myself, so that



Second-year at UCI, Schmidt has already danced several big roles, including "The Nutcracker's" Snow Queen.

NEW UNIVERSITY | TUESDAY, AUGUST 6, 2013

## Dreaming Through Dance



UCI's jazz technique class gave Nicolas Sosa not only lessons on the art of movement but also the support of a dance community.

By Nicolas Sosa

Summer is a time of freedom. I spend with friends at different places, leading to unforgettable memories and hilarious inside jokes. However, this summer I have spent most of my time with strings much younger than I am — children, actually — inside a room with an adult that demands that what they are meant to do, perfect posture, perfect flexibility, perfect terms and perfect jumps. Dance is my answer and my freedom. Although I am now going to be a third year at UCI Irvine, I came to college with a set plan my first year, and dance was where on that agenda until first seeing MCLA and Kahu Modern during Welcome Week 2011. Both teams showed that dance is not just a set routine with perfect movements, but it is something people do for the joy and opportunity of expression. From there, I decided to try out for MCLA and, with little experience and no knowledge of the dance world, I made it along with 13 other people who had no idea what this experience would bring. As a new addition to the team, leotards, which was once just leotards and grades, not only transformed into the excitement to dance, but it also became about family, perseverance and memories; dance, without any other, transformed my entire life into something filled with purpose and has become the dream that I strive for. While falling in love with hip hop and its different styles on MCLA, I wanted to experience all types of dance, so I decided to take my first technique class in jazz at UCI Irvine. Saleemah Kojiro, the teacher of my first jazz technique class, taught me a lot more than what I had learned on MCLA in terms of dance, she taught me that movement isn't just moving your body to the rhythm of music, but it is passion and understanding of your

FEATURES | PAGE 17

and again I was rejected, but I still chose not to give up. Although the dance major didn't happen, I accomplished so many other things in dance. Before the audition ever happened, I ended up becoming a Top 19 finalist in Kahu Modern's annual Dance-off and after being rejected from the major, I decided to audition for Bare Bones, a dance show where non-majors like me could dance alongside dance majors, and I ended up making it into two pieces with dancers who are very talented and have taught me so much more about the world of movement. Not only that, but I became a "returner" on MCLA, the dance team where I began to dream about it all. For me, dance has become something more than just movement and understanding. I am, in actuality, very soft spoken since all these in high school, and people rarely hear me when I say things — I can constantly speak to myself over and over — and, although that may not seem like a big deal, it takes a toll on my confidence. I force myself to break it into small pieces. However, dance, people actually hear me now, I am no longer me, and I am the most free I have ever been.

Summer 2013 came quick and with more understanding of my body. I decided to give up summer with friends and I had every day, each week I was enough to dance more 20 hours and although my body exhausted from the constant, I honestly could not be happier. I would not have it any other. We all search for purpose in things we do and dance is no thing that I know. I have to do the one thing I live for and it is to dance. I actually have purpose and the world after it comes and I know, one my hard work will pay off, I never give up until that happens.

My teacher always said, "It takes 10 years to be a good dancer; 20 years to be a great dancer," and I completely agree with the idea that only with time and practice can you move forward with technique and form a relationship of understanding with your body. With this idea, Saleemah woke me up to the reality that dance isn't any like so many people believe it to be, the social body that goes to clubs and does the dance of the body is not what dance amounts to, it is so much more than that and I am so lucky to be able to experience it all. After taking Saleemah's class, I wanted more technique and understanding, so I decided to enroll in ballet, modern and jazz to enroll in ballet, modern and jazz while still on MCLA and I dreamt of becoming a dance major ever since. Of course having only danced two quarters of technique was not going to be enough to dance with people who have been dancing since they were children, but the love for dance and the dancing world motivated me to work harder than I have ever worked in my entire life. The summer after my first year, I enrolled in class as a major and danced with little girls who were better than me at such a young age. I was intimidated and the goal of being a dance major felt so far out of my reach, but I didn't care. I just worked harder and harder each day to make up for the years that I've lost. Unfortunately, that summer (summer 2012), I got injured to the point that I couldn't dance for two months and I lost all my opportunities to grow in those few months. Although I was injured, I recovered enough to audition for the dance major in fall 2012 of my second year, and with only an extra month of training, I still auditioned with the hope that they would ac-

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### Virtual Venues: The Distributed Body

April 21 - 24

Presented by the Departments of Dance and Music  
Featuring Kei Akagi, Kojiro Umezaki and John Crawford

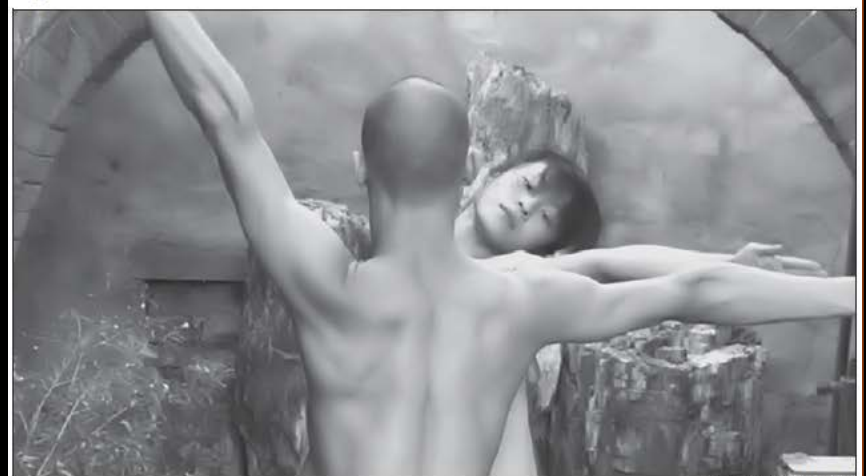


The Distributed Body - Gallery Installation  
April 21 to 24, 4:00 to 7:30pm  
Free Admission

The Distributed Body - Concert Performances  
April 22, 23 & 24, 8:00pm  
\$15 General, \$14 faculty/staff, \$11 Student

UCIRVINE CLARE THORNTON SCHOOL OF THE ARTS  
http://iv.embodied.net/events/

Purchase tickets through Box Office: (949) 824-2787 www.arts.uci.edu/boxoffice  
xMPL (Experimental Media Performance Lab)



Video images from "The Distributed Body," featuring dancers from the Beijing Modern Dance Company, recorded on location in Beijing.

# THE DANCE SEEN 'ROUND THE WORLD

NATHAN WINSLOW  
STAFF WRITER

The cultures of the world are defined by vast seas and inches of land. UCI Irvine has the wonders of four "Virtual Venues: The Distributed Body" a multimedia project starting at the Experimental Media Lab. And directed by UCI professor John Crawford, "Virtual Venues" computer processing

and high-definition video with live performance, creating an audiovisual environment akin to sharing the room with a living painting. Throughout each afternoon of the exhibition, visitors can see a free gallery installation featuring several kiosks of prerecorded dance and music performances. Each night, with the exception of tonight, there will be a concert at 8 p.m. The concerts intermingle live performers with Crawford's video creations, resulting in a shared artistic space between performers near

and far. The videos will include dance routines uploaded from dancers in Canada, Europe and Asia. Alongside this remote supporting crew will be live performances by jazz pianist Ken Akagi and shakuhachi virtuoso Kojiro Umezaki. "Virtual Venues" will continue next week with "Presence and (in) Copresence," a project centered on telepresence. This series will feature live dancers streaming video from distant supporting universities, but is more of an open rehearsal compared to this week's concerts.

### 'Virtual Venues: The Distributed Body'

When: Gallery is open 4-7:30 p.m. April 21-24; concert performances are at 8 p.m. Tuesday, Wednesday and Thursday  
Where: Experimental Media Performance Lab at UC Irvine. The lab is on the lobby level of the Contemporary Arts Center, to the left of the glass entry doors.  
Price: Gallery admission is free; concerts are \$15 general, \$14 for staff and \$11 for children, students and seniors.  
Tickets and information: arts.uci.edu



Video images from "The Distributed Body" featuring dancers from the Beijing Modern Dance Co.