UCR Department of Dance Land Acknowledgment

Miyaxwe (mee-yahh-weh, hello) – In the spirit of Rupert and Jeanette Costo’s founding relationship to our campus, we would like to respectfully acknowledge and recognize our responsibility to the original and current caretakers of this land, water and air: the Cahuilla, Tongva, Luiseño, and Serrano peoples and all of their ancestors and descendants, past, present and future. Today this meeting place is home to many Indigenous peoples from all over the world, including UCR faculty, students, and staff, and we are grateful to have the opportunity to live and work on these homelands.

Here in the Department of Dance, we extend this to acknowledge the multiply fraught histories of this land. We recognize what was taken for this University to be built, including the enslaved labor and ongoing exploitations that have contributed significantly to the wealth in the U.S. that helped found the University of California, and the migrations and immigrant labor that have contributed significantly to this area. We register that members of our community have benefitted, and continue to benefit, from the use and occupation of this land since the institution’s founding in 1907. We also acknowledge the ancient relations of friendship, kinship and alliance between various local Native communities, and visitors to this region.

This acknowledgment is part of our Department’s commitments: to confront exclusions and attempted erasures of Indigenous, Black, and Brown peoples, and others; to accept/embrace/acknowledge peoples’ bodies in their wide range of capacities, abilities, forms, and qualities; to be radically inclusive of queer peoples and bodies in the world and in our field; to support peaceful human mobility across land and waters for all; to being good guests as we travel; to being in respectful relationship to the land wherever we are; and to building relationship with one another— including, for those of us who are not Native to these lands—becoming good allies, and accomplices. We continue to work creatively towards enacting practices and policies that register these histories and strengthen these layers of knowledge and ways of being.

– Achama (aw-chem-ahh, thank you)
DAY 1: JUNE 1

**Wintersweet**

Dance-Maker: Sylvia Zhai  
Contributors: Itztli- Xochitl Arteaga and Damian Homer-Goltz  
Sound: *Dayu and Qidao* (played by Guqin, the ancient Chinese traditional instrument)

*Wintersweet* is the name of a plant native to China that blooms in winter, and even in the snow, it emphasizes the spirit of perseverance. During the current situation of COVID-19, people started to call this virus Chinese virus, and many Chinese people are experiencing discrimination. I create a ritual to silently resist the discrimination by affirming my Chinese identity.

**Blind Through Anxiety**

Dance-Maker: Itztli- Xochitl Arteaga (She/ her/ hers)  
Contributors: Sylvia Zhai and Caitlin Rivenbark  
Sound: Rhythmic footwork performed by Itztli- Xochitl Arteaga. Footwork rhythms are versions of *El Gusto* and *El Son De La Negra* by Mariachi Vargas De Tecalitlan.

This piece is a meditation ritual that is meant to identify and visualize how anxiety paralyzes my mind and body, and how to visualize where I would like to be mentally and physically.

**In tune with my body**

Dance-Maker: Sara Kvavilashvili  
Contributors: Marina Joseph and Christine Chapman

My daily morning ritual sets the foundation for the rest of my day. It helps me set the tone for the day, better prioritize my time, and increases my productivity. It’s a ritual that keeps me in tune with my body.

**It wasn’t the 5G**

Dance-Maker: danniel monroy  
Contributors: Marina Joseph, Sara Kvavilashvili, and Danae Gardea  
Sound: *When I Was Done Dying* by Dan Deacon; *Old Time Rock and Roll* by Bob Seger

My work reflects my new everyday ritual, washing my hands. I wash my hands every ten minutes for five hours a day, five days a week while I am at work.

**Finding Her**

Dance-Maker: Xaire Patrick  
Contributors: Caitlin Rivenbark and Edward Legaspi

My confinement to a small room with a blindfold over my eyes gradually makes me nervous. Almost a sense of being scared in the wake of discovering confidence, in the wake of finding her.

**ah/SHE/reh-t ha/dee-b/RO-T**

Dance-Maker: Marina Joseph  
Contributors: danniel monroy and Cecilia Slongo  
Sound: *Learn the Ten Commandments in Hebrew* by The Word in Hebrew

What are the Ten Commandments and what is the opposite of the Ten Commandments? This work explores a perspective on the answer.

**Pinning**

Dance-Maker: Caitlin Rivenbark  
Contributors: Xaire Patrick and Itztli- Xochitl Arteaga  
Sound: *Goodbye Ladies*, a Sigma Kappa Sorority Anthem sung by Caitlin Rivenbark

There are two different practices in *Pinning*. First, is the practice of setting up and socializing. Second, is the practice of strict sorority ritual.

**Groundings**

Dance-Maker: Josh Dunlap  
Contributors: Nohely Gomez and Ana Garcia  
Sound: All music composed and produced by Josh Dunlap.
A return to some earth or ground-based rituals that my fast-paced life more recently had effectively crowded out—such as gardening, tending fruit trees, growing, using herbal remedies, and baking bread. Interspersed with this is also a brand-new ritual of calming the panic and anxiety that serves as a low-key backdrop to many people’s lives right now due to our collective uprooting.

Q&A with all Dance-Makers

BIOGRAPHIES

Itztli-Xochitl Arteaga is a third-year Dance major at UCR. Her artistic inspirations come from her Mexico culture and Mexican heritage. Arteaga has participated in the Gluck Fellowship Program and danced for Danza Azteca Xochipilli and Danza Tecoalt.

Nohely Gomez is a second-year Dance major at UCR. She enjoys her time dancing in her living room (as you will see), being an amazing cat/dog mom, visiting beautiful scenic sites, and spending time with her loving family.

Marina Joseph is a third-year Biology major and Dance minor at UCR. She has a wide variety of interests from community service, to the medical sciences, to hiking, and to horseback riding. She thanks you for attending this performance.

Josh Dunlap is a fourth-year year History and Dance double major enrolled in the dance making BA program at UC Riverside. He also enjoys gardening, hiking, travel, composing music, and being a human rights activist and father of three young children.

Sara Kvavilashvili is a third-year Dance major at UCR. She has performed in Europe as well as in San Francisco. She is involved in health care and many arts-based clubs, and adapting to dancing at home.

danniel monroy is a third-year transfer student at UCR seeking a BA in Dance. He earned an AA in Dance from Cerritos College, and has danced for Maha&Company and Cerritos Dance Repertory Theater. danniel has presented work at the Santa Monica Mix&Match festival.

Xaire Patrick is a second-year Dance major at UCR. She has participated in dance groups such as Nigerian Student Association and has performed in works such as, The Honoring of Thyself. She hopes to perform on even bigger stages in the future.

Caitlin Rivenbark is a third-year Dance major and aspiring Psychology minor. She hopes to move to New York after graduation to get a professional job, and plans to go to grad school to become a licensed dance therapist.

Sylvia Zhai is a third-year Dance major student at UCR. She was born and raised in China. She has extensive training in ballet and is interested in Chinese traditional dance.

crystal sepúlveda, artistic director, is a multidisciplinary artist. Her artistic research explores site-based activations and identity politics from a Puerto Rican, post-Huracán María, anti-colonial positionality. sepúlveda’s work has been supported by Fulcrum Arts, the Foundation for Contemporary Art, Riverside Art Museum, and the Los Angeles Department of Cultural Affairs. Her work has been presented at Whitney Museum of American Art (New York); Los Angeles Municipal Art Gallery, Highways Performance Space, Human Resources LA, The Women’s Center for Creative Work (Los Angeles); Center of Music and Audio Technologies (Berkeley); dança em foco Festival Internacional (Rio de Janeiro, BR); Lake Studios Berlin (Berlin, Germany); Centre Dürrenmatt (Neuchâtel, Switzerland) and at Musée des beaux-arts (Le Locle, Switzerland). She’s held faculty positions at La Universidad de Sagrado Corazon (Puerto Rico), Mt. San Jacinto College, and the University of California Riverside (UCR). sepúlveda holds a M.F.A. in Experimental Choreography from UCR. crystalsepulveda.com

DAY 2: JUNE 3

Dance for camera

Dance-Maker: Monica Wicks
Contributors: Ana Garcia and Landon Higgs
Sound: Wave by Pogo; Closer by Nuages

Dance-Maker: Monica Wicks
Contributors: Ana Garcia and Landon Higgs
Sound: Wave by Pogo; Closer by Nuages

Dance for camera

THIS IS ME

Dance-Maker: Saeli Morales
Contributors: Damian Homer-Goltz and Jennifer Siciliano
Sound: Our Corner of the Universe by K.S. Rhodes; Quitipla by riotico Chumba; Mayan Indian Drums by World Beat; Walking Bird by Randy Armstrong; This Woman’s Heart by Riva Taylor

Dance-Maker: Saeli Morales
Contributors: Damian Homer-Goltz and Jennifer Siciliano
Sound: Our Corner of the Universe by K.S. Rhodes; Quitipla by riotico Chumba; Mayan Indian Drums by World Beat; Walking Bird by Randy Armstrong; This Woman’s Heart by Riva Taylor

Camera Operators: Saeli Morales and Daniella Manzanarez

THIS IS ME is a dance piece where I explore the pain in my ancestry with a Garifuna cultural dance called Chumba. This dance was a response to the objectification and humiliation that women suffered at the hands of their European slave masters during the colonial era. I also include a sense of female Mayan warrior empowerment and a sense of healing to acknowledge who I am, as I honor those who came before me.

Dance for camera

The Irresolute Endeavor

Dance-Maker: Malia Gardner
Contributors: Jennifer Siciliano and Alexis Vergara
Sound: Today by Laffey; Cafe Patio by Laffey and Brooker Hemmings; Late by Kyle McEvoy and Realizer; Let the Light Enter by Frances Ellen Watkins Harper, read by Anita Norman

The Irresolute Endeavor is a piece about feeling comfort in the “known” and stability that comfort gives to us. But what happens when the certainty is taken away? What type of freedom derives through living in the unknown?
My ritual is about constant change and me adapting to those changes. I realized that there is always change in WHO I am with, WHAT I am dancing, WHEN I am dancing. WHERE I am dancing and WHY I am dancing. There is nothing constant about dance other than my passion for it and that is what the salt lamp in my piece represents.

INTERMISSION (5 minutes)

Live performance
Support within Support
   Dance-Maker: Jennifer Siciliano
   Contributors: Malia Gardner and Saeli Morales

In my work I focus on different means of support through myself, objects, and noises that I have daily around my house. When you look closely at one support system you can see how there are different forms of support within it. However, I also discovered that support does not necessarily need to be around me to feel supported.

Dance for camera
Unseen Paths
   Dance-Maker: Cecilia Slongo
   Contributors: Alexis Vergara and Marina Joseph
   Sound: Natural environment

Camera Operators: Cecilia Slongo and Wilfried Souly

The experience of quotidianity is informed by current events and the interference of multiple dimensions that coexist in a nonlinear-linear time experience.

Dance for camera
Entering the Adult Women Life
   Dance-Maker: Alexis Vergara
   Contributors: Cecilia Slongo and Malia Gardner
   Sound: *Meeting of eyes* by David Darling, Eve Kodiak

A ritual focusing on the concept of growing up as a woman. Facing challenges as you get older, forgetting the simple child life you once had.

Dance for camera
Colors of Change
   Dance-Maker: Damian Homer-Goltz
   Contributors: Saeli Morales and Sylvia Zhai
   Camera Operator: Damian Homer-Goltz

My work is focusing on the journey we take as movers when exploring space or movements outside of our comfort zone. With the restrictions of recent world events I am hoping to capture the transitions of emotions and comfort levels through color and different staging.

Q&A with all Dance-Makers

BIOGRAPHIES

Ana Garcia is a third-year transfer student and a Dance major at UCR. She has been dancing for about 8 years and has a competitive studio background in many genres of dance such as jazz, hip hop, ballet, contemporary, modern, salsa, ballroom, and many more.

Malia Gardner is a junior at UCR studying to receive her BA in Dance Making and minor in Education. Her focus is in Modern and Contemporary, but she has training in Jazz, Ballet, and studio based Hip-Hop. She aspires to bring people together through her love of movement, the outdoors, teaching, and the arts.

Damian Homer-Goltz is a transfer student pursuing a BA in Dance at UCR. This spring quarter marks the end of his third year. Given the limited amount of time within the collegiate level of dance, especially now with online courses, he is doing his best with the space available and the absence of in-person training.

Jennifer Siciliano is a third-year double major in Dance and Political Science at UCR. She’s been dancing for 7 years and recently encountered new ways to dance during her recovery from an ankle injury and surgery.

Cecilia Slongo is a pluralist, dancer and choreographer in her senior year of the undergraduate Dance program at UCR. Her training includes Tango, traditional West African dance, and contemporary.

Alexis Vergara is a third-year transfer student in the Dance major program at UCR. She has been dancing for 10 years learning ballet, jazz, modern, tap, hip hop, and competitive dancing. She earned an associate degree in dance at Citrus Community College.

Malia Gardner is a fourth-year Liberal Studies major with a minor in Dance at UCR. Though her focus in dance has barely begun in her third year at UCR, she has seen growth as a person and as a dancer.

Saeli Morales is a fourth-year double major in Dance and Political Science at UCR. Her work has been presented at Whitney Museum of American Art (New York); Los Angeles Municipal Art Gallery, Highways Performance Space, Human Resources LA, The Women’s Center for Creative Work (Los Angeles); Center of Music and Audio Technologies (Berkeley); dança em foco Festival Internacional (Rio de Janeiro, BR); Lake Studios Berlin (Berlin, Germany); Centre Dürrenmatt (Neuchâtel, Switzerland) and at Musée des beaux-arts (Le Locle, Switzerland). She’s held faculty positions at La Universidad de Sagrado Corazon (Puerto Rico), Mt. San Jacinto College, and the University of California Riverside (UCR).

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DAY 3: JUNE 5

Dance for camera

**Deviation**
- **Dance-Maker:** Jessica Espinoza
- **Contributors:** Christine Chapman, Nohely Gomez, and Monet Flores

Intergenerational trauma...a place once gathered. Walls remain, shadows remembering, but only one deviates.

Dance for camera

**The Wakening**
- **Dance-Maker:** Edward Legaspi
- **Contributors:** Shawn Leuk and Xaire Patrick
- **Sound:** *Mission to Mars* by Pearl; *Love Slave* by Pearl; *Halo* by Coucou Chloe; *Botoxicated* by Pearl
- **Camera Operator:** Ryan Hewins

This piece focuses on the act of fully waking up. It moves through the processes of waking up the mind and body. After overcoming all the struggles (fears from the day before or from the day to come), the mind and body are fully awakened to create.

Dance for camera

**My Knight and Daze**
- **Dance-Maker:** Danae Gardea
- **Contributors:** Jacqueline Ann Bulger and danniel monroy
- **Sound:** *In the Air Tonight* (Instrumental)
- **Camera Operator:** Carrie Bele Butler

Waiting for the day to end to seek comfort at night. Focus is on how one feels within the darkness of shadows and in the little light offered.

Dance for camera

**Transparency**
- **Dance-Maker:** Christine Chapman
- **Contributors:** Jessica Espinoza and Sara Kvavilashvili
- **Sound:** *K/half Noise* by múm; *The Most Common Self Harm*, (author unknown) read by Christine Chapman
- **Camera Operators:** Christine Chapman

An exploration of how women are pressured to hide their true identities and imperfections by using makeup and clothing, and the process of choosing to be transparent in oneself instead of following the ritual.

INTERMISSION (5 minutes)

Live performance

**Keep on Moving**
- **Dance-Maker:** Shawn Leuk
- **Contributors:** Edward Legaspi and Jacqueline Ann Bulger

Life is tough, and everyone goes through struggles at different times and different places. Once mistakes are recognized, the best thing to do is keep on being positive and have your head up high.

Dance for camera

**Age of Anxiety**
- **Dance-Maker:** Monet Flores
- **Contributors:** Landon Higgs, Jessica Espinoza, and Nohely Gomez

This piece focuses on anxiety and mental health and how it has been impacted during a time of uncertainty and how working through it helps the body and mind find balance and tranquility.

Dance for camera

**Mornings**
- **Dance-Maker:** Jacqueline Ann Bulger
- **Contributors:** Danae Gardea and Shawn Leuk
- **Sound:** *when the party's over*, Billie Eilish
- **Camera Operator:** Tara Wheatley

Waking up every day and recognizing there are underlying issues within yourself/ your life. Realizing the subconscious mind speaks more than the average person thinks.

Q&A with all Dance-Makers

**BIOGRAPHIES**

Jacqueline Ann Bulger is majoring in Dance Studies and graduates from UCR at the end of this quarter. Jacqueline has used this time in her movement classes at UCR to remove herself from the European commercial style of dance that she is trained in and instead listen to how her body wants to speak.

Christine Chapman is currently a third-year Biology major and Dance minor hoping to pursue a career in physical therapy. She hopes to use her knowledge in dance to help treat dance related injuries that are common among competitive dancers.

Jessica Espinoza is in her fourth year as a transfer student at UCR. She is majoring in Dance and Sociology and hopes to examine the art through sociological themes, such as social structures, power, relationships, cultural behavior, and action.

Monet Flores is finishing her fourth year at UCR and will be graduating in Spring 2020. She is a Psychology major with a minor in Dance. She is hoping to pursue a career as a Physician’s Assistant focusing in Orthopedic specialty.

Danae Gardea is a second-year Dance major concentrating on Dance Studies at UCR. She hopes to use her experiences and those around her to help understand the term known as “dance”.

My piece is about routine and trying to combine constant routine to sporadic routine, and what one considers routine. Is routine healthy or should one break from normality and take risks?
Landon Higgs is a third-year transfer student majoring in Dance at UCR. Lanodon has always taken inspiration from everyone around him and through commercialization and media for content. Trying to break out of the comfort zone and really try and use elements that are unfamiliar to really inspire and create new and unexpected works.

Edward Legaspi is in his third year at UCR and goes by the pronouns he/him/his. He is a Business major concentrating on Management with a Dance minor. Edward hopes to bring his queer experiences into both the business/professional world and the dance world.

Shawn Leuk is a fourth-year undergraduate student majoring in Theatre with an acting and directing focus as well as in Dance focusing on Dance Making. Shawn hopes to inspire new generations to become positive, brave, and a leader.

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SPECIAL THANKS TO
All the Student Dance-Makers from Composition DNCE115G
Guest Artists in DNCE115G: nibia pastrana santiago, Toni Pasion and Vicki Alvarez, charmaine bee, J. Bouey, and Samantha Blake Goodman
Joel Smith, Department of Dance, Chair
James Lin, Chief Technology Officer
Kelvin Mac, CHASS Manager, Digital Media and Mobile Apps.
Jeff Girod, CHASS Marketing Director
Lily Szeto, Department of Dance, Events Specialist
Kathleen DeAtley, Program Promotions Manager

THE BA IN DANCE

The Dance major is distinctive for its outstanding faculty of nationally and internationally recognized artists and scholars who draw from a variety of creative and academic backgrounds, including dance making, choreography, visual art, creative writing, literature, African diasporic ritual cultures, Hip Hop and streetdance, Indian diasporic dance, Indigenous studies, digital technologies, performance studies, queer studies, and cultural studies.

The B.A degree requires students to take courses in both Choreography/Dance Making and Dance Studies, and eventually choose one track for their capstone project (i.e. performance-based and research paper respectively). In some cases, students may opt to complete a capstone project in both tracks. The Dance major cultivates rigorous creative research practices as well as critical cultural and historical perspectives on dance, through courses in the studio and seminar. Students examine notions about aesthetics, compositional processes, the body, gender, race, class, and sexuality as part of ongoing conversations in the field. Students are expected to sustain their movement practice every quarter and can choose from courses in Hip Hop, Modern, Ballet, Jazz, West African, House, Capoeira, Somatics, Yoga and Latin American Social Dance, as well as other forms offered by guest artists.

Dance Majors, Minors and those interested in Dance have multiple opportunities to perform including in UCR is Dancing and Spring Forward, the annual concerts featuring original choreography and performance projects by students. Students can also apply to tour with the undergraduate ensemble for the Gluck Fellows Program of the Arts. Other opportunities include collaborating with graduate students on their projects, and in some cases with faculty and guest artists on their research.

In addition, visiting professional dancers, choreographers, and scholars come to UCR frequently to give special workshops, master classes, and lectures. Dance majors are eligible for the Chancellor’s Performance Award, a scholarship of up to $2,000. Student assistantships and other forms of financial aid are also available. Undergraduate majors may apply for research grants and stipends for summer dance studies. Selected students receive $1,500 Maxwell H. Gluck Fellowships.

THE DANCE MINOR

Students who minor in Dance receive an introduction to choreography and dance making, movement practice experience in a variety of dance forms and traditions, and exposure to cultural and historical studies of dance that enable them to pursue upper-division courses germane to a particular focus in dance. Students must declare the minor before their final degree check before graduation, by completing a petition with the Student Affairs Office in the College of Humanities, Arts, and Social Sciences. Prior approval by the Department of Dance is required. The minor is noted on the transcript at the time the degree is conferred.

See Minors under the College of Humanities, Arts, and Social Sciences in the Colleges and Programs section of the catalog for additional information on minors.
DEPARTMENT OF DANCE FACULTY AND STAFF 2019 - 2020

Professors
Cultural Studies, Dance Theory Anthea Kraut
Graduate Advisor

Associate Professors
Contemporary Performance Practices taisha paggett
Faculty Undergraduate Advisor

Critical and Indigenous dance studies, Jacqueline Shea Murphy
Iyengar yoga

Improvisation, Joel Smith, Chair
Queer Performativity, Pedagogy

Assistant Professors
Performance Studies, Maria Regina Firmino-Castillo
Indigenous and Decolonial Studies,
Ontological Critique

Dance Ethnography, Political Theory, Imani Kai Johnson
Black Aesthetics

Dance Ethnography, Anusha Kedhar
Global Political Economy,
South Asian Diaspora, Bharata Natyam

Contemporary Performance Practices Luis Lara Malvacías

Critical Theory, Jose L. Reynoso
Latin American Mestizo Modernism

Black Performance and Ni’Ja Whitson
Contemporary Practices,
Queer Performativity, African Diasporic,
Ritual and Resistance Forms

Lecturers
Latin American Social Dance Jessica Diaz
Hip Hop Brandon J.
Ballet, Modern Dance Kelli King
West African Dance Makeda Kumasi
Composition crystal sepúlveda, visiting lecturer

Events Specialist Lily Szeto
Program Promotions Manager Kathleen DeAtley