

# Department of Dance

# Visiting Artists

Millicent Hodson & Kenneth Archer

Contra Tiempo

Michael Trusnovec

Noa Shiloh and Idan Cohen

Edward C. (Ted) Warburton

Chitra

PLUS 50 Local Artists on Campus

Scholarship and Exchange Program with  
University of Tsukuba, Japan

Expanded Community Relationships  
through Curriculum and Coursework

tempo flyer, press release

CONTEMPORARY LATIN DANCE THEATRE WITH  
**CONTRA-TIEMPO**  
 URBAN LATIN DANCE THEATER

February 28, 2013  
 4-6pm  
 Winifred Smith Hall  
 Building #710J

Who fuses salsa, hip-hop, Afro-Cuban, and contemporary dance with activist text? Find out in a lecture-demonstration featuring members of CONTRA-TIEMPO, an L.A.-based activist dance-theatre company dedicated to transforming the world through dance. Their unique Urban Latin Dance Theater brings to life voices that are not traditionally heard on the concert stage. The company builds community, facilitates dialogue, and moves young people to imagine what is possible in the world.

Founded and directed by Ana Maria Alvarez, CONTRA-TIEMPO is a non-profit company much praised by critics and audiences alike for "making waves with its bold approach for teaching and performance" (Dance Teacher Magazine), and for being "The new face of dance, and the new voice as well" (Los Angeles Times). The power of theatre to make positive change as well.

DEPARTMENT OF **DANCE** | CLAIRE TREVOR SCHOOL of the ARTS

# LE SACRE DU PRINTEMPS

The Dance Department celebrates the 100th Anniversary of the iconic musical score and artistic collaboration of *Le Sacre Du Printemps* (The Rite of Spring).

LECTURE AND DEMONSTRATION WITH  
 MILLICENT HODSON & KENNETH ARCHER



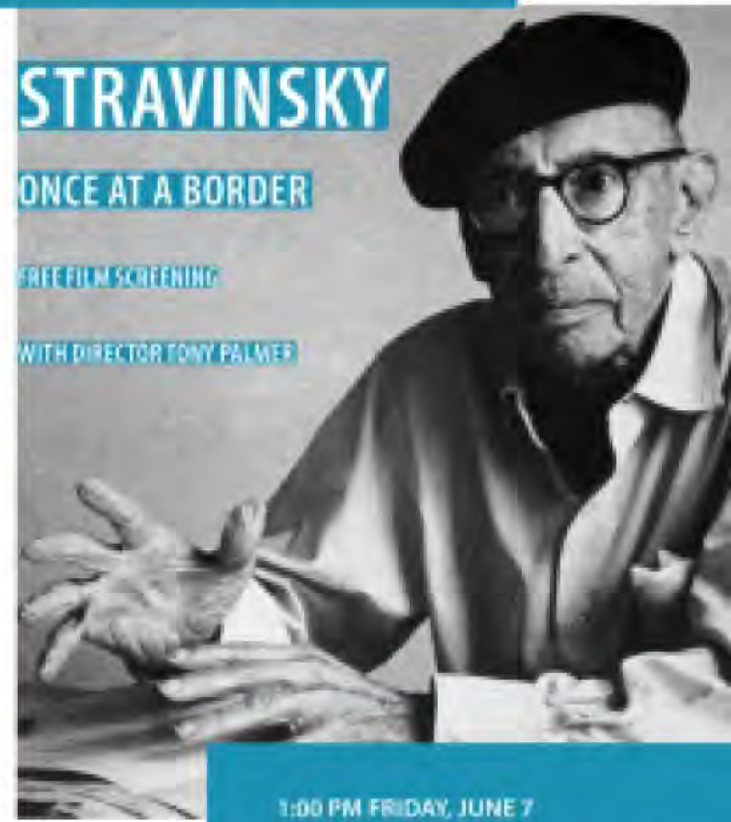
In 1987 the Joffrey Ballet premiered the reconstruction of Vaslav Nijinsky's *Printemps*. Reconstructed by Millicent Hodson and Kenneth Archer for this iconic masterpiece was brought back to life and has since been performed over the world.

Join us for an exciting lecture and demonstration of The Reconstruction of two people who made it possible.



Michael Trusnovec hails from Yaphank, New York, began dancing and attended the Long Island High School for the Arts in Syosset. In 1992, he was honored by the National Foundation for Advancement in the Arts (youngARTS), and was named one of only 20 Presidential Scholars in the Arts.

In 1996, he received a B.F.A in Dance Performance from SMU in Dallas, Texas dancing in the varied works of Anna Sokolow, Frederic Ashworth, Fosse, George Balanchine, Martha Graham and Paul Taylor.



## STRAVINSKY ONCE AT A BORDER

FREE FILM SCREENING  
 WITH DIRECTOR TONY PALMER

1:00 PM FRIDAY, JUNE 7  
 This highly praised and award-winning film celebrates one of the most important and influential composers of the 20th century. Director Tony Palmer will discuss his film and answer questions.  
 CONTEMPORARY ARTS CENTER



Conversation with Sheron Wray

Multi-Logics of W...  
rovisation

**Sheron Wray**  
Choreographer, dancer,  
researcher

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International Studies Public Forum  
presents an International Studies Public Forum  
**"Exchanging Language - from the Orange Gold Coast"**

A film with commentary by  
**Sheron Wray**  
Professor, Department of Dance  
and  
**Jessica Millward**  
Professor, Department of History

**Abstract**

"Exchanging Language - from the Orange Gold Coast" is a documentary film of the Ghana Project 2000, directed by Sheron Wray - cinematography by Ash Smith, edited by Melissa Christian.  
A documentary of 17 University of California Irvine students that went to explore the roots of jazz dance in sub-Saharan Africa. With their dance professor, Sheron Wray, and other UCI faculty, the students were immersed in multiple registers of Ghanaian drumming and dance, embodying a language that was not all together new. Their investigations led to a performance with the Ghana Dance Ensemble and virtuosic collaborations between tap dance, Bambara and drumming. Contemporary Ghanaian culture was explored alongside the deep and shallow historic roots of the transatlantic slave trade in the Gold Coast.  
Sponsors of the film:  
UC Irvine's Claire Trevor School of the Arts  
School of Humanities and Joyce Multi-Media Center  
Support in kind from UC San Diego  
Social Science Research Institute

Jun  
6-8



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Pacific Symphony presents  
HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

# The Rite of Spring

Thu, Fri & Sat • June 6-8 • 8 p.m. • Preview Talk at 7 p.m.  
Segerstrom Center for the Arts • Renée and Henry Segerstrom Concert Hall  
Pacific Symphony • Carl St.Clair, conductor • Joseph Horowitz, artistic adviser

Join us as we celebrate the centennial of Stravinsky's groundbreaking work, "The Rite of Spring." Plus, selections from Tchaikovsky's beloved ballets, featuring dancers from the UCI Department of Dance, Tong Wong, choreographer.

TCHAIKOVSKY: *The Nutcracker* and *Swan Lake* (excerpts)  
TCHAIKOVSKY: Lullaby in a Storm from *Sixteen Songs for Children*  
Susana Poretsky, soprano • Hye-Young Kim, piano  
STRAVINSKY: Epilogue: Lullaby in the Land of Eternity from *The Fairy's Kiss*  
FILM EXCERPT: *Stravinsky: Once at a Border* (1982); Tony Palmer, film director  
STRAVINSKY: *The Rite of Spring*

A collaboration with UC Irvine Claire Trevor School of the Arts. Generously sponsored by The National Endowment for the Arts.  
**musicunwound** Enhancements made possible by a generous grant from the Andrew W. Mellon Foundation.

## The Sacre Project

June 6-8 • 7 p.m. & 10:15 p.m. • Samueli Theater  
Created by artists from UC Irvine's Claire Trevor School of the Arts, directed by John Crawford  
Part media installation and part dance, *The Sacre Project* re-envision's "The Rite of Spring" as a radically deconstructed performance event. (FREE event, tickets required.)

(714) 755-5799  
[www.PacificSymphony.org](http://www.PacificSymphony.org)





The Dance Department of the Claire Trevor School of the Arts celebrates the 100th Anniversary of the iconic musical score and artistic collaboration *The Rite of Spring*

# Visions of The Rite of Spring

An Interdisciplinary Dance Project

February 20-24, 2013

Featuring new dance works by John Crawford, Jodie Gates, Chad Michael Hall, Molly Lynch, Donald McKayle, Lisa Naugle, Alan Terricciano and Tong Wang

Evenings: Feb. 20, 21, 22 & 23

7:00 p.m. *The Sacre Project* (Contemporary Arts Center)

8:00 p.m. *Dance Visions* (Claire Trevor Theatre)

9:30 p.m. *The Sacre Project* (Contemporary Arts Center)

Matinees: Feb. 23 & 24

1:00 p.m. *The Sacre Project* (Contemporary Arts Center)

2:00 p.m. *Dance Visions* (Claire Trevor Theatre)

3:30 p.m. *The Sacre Project* (Contemporary Arts Center)

UCI IRVINE | CLAIRE TREVOR  
SCHOOL of the ARTS  
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ARTS BOX OFFICE (949) 824-2787

Tickets: \$11 - \$20

Purchase Online: [www.arts.uci.edu/tickets](http://www.arts.uci.edu/tickets)

Intro 2013: A Little Taste of Every Dance Style

# TASTE OF DOWNTOWN @

Thursday, May 30th 2013 @ 3:39am

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Life / Dance Bistro 2013: A Little Taste of Every Dance Style

### dance caulb art Dance Bistro 2013: A Little Taste of Every Dance Style

By Jessica Koslow | Thursday, 23 May 2013 09:09



Watson Dance at a Dance Bistro rehearsal. Photo by Da Xu.

The dancers of Luminario Ballet hang from aerial silk as they wrap their bodies around the stage. Watson Dance troupe spills out into the aisles and interacts with the audience. LA F taps to '40s tunes. CONTRA-TIEMPO mixes salsa, Afro-Cuban, urban and contemporary.

These are just four of the 13 dance companies performing at the second annual Dance Bistro festival coming to Carpenter Performing Arts Center at California State Long Beach this weekend.

<http://www.fox.com/tvc/2000002159-dance-bistro-2013-a-little-taste-of-every-dance-style/>

## Register

### Dancer explores the sense of home

Guest artist uses his culture in latest work.

By **SHERRI CRUZ**  
ORANGE COUNTY REGISTER

They say there's no place like home. But what is home?

Acclaimed Israeli choreographer Idan Cohen, a guest artist at the UC Irvine Department of Dance, explores the meaning of home in his latest work.

"I find that a lot of the things I struggle with, or that I find interesting as sources of inspiration, have to do with a sense of a home," Cohen said.



Cohen

That has much to do with his unique upbringing. Cohen, who founded Idan Cohen Dance Company seven years ago, grew up living in Kibbutz Mizra, a socialist community which, at the time, housed the children as a group separate from their parents. Children visited their parents' rooms for three hours a day and then returned to the "children's society."

"I missed my parents, and I missed a sense of having a closer inner feeling of what a home is," he said. "For me, it wasn't such an easy experience," he said. "It gave me a lot as an artist."

His work also examines home from the viewpoint of an immigrant.

His grandmother's escape from the Holocaust and her experience in a new land, Israel, plus missing

# ORANGE COUNTY JEWISH LIFE

JUNE 2013 | SHAN-TAMMUZ 5773



## BIRD'S NEST

Israeli choreographer teaches at UCI School of Dance.

BY JUDY FLORMAN

Israeli choreographer Idan Cohen directing Claire Traver School of Arts Dance students in preparation for their dance program.



Legends with DONALD MCKAYLE



**GROUNDING**  
Time and gravity have caught up with the fabled dancer and UC Irvine choreographer. And he's fine with that.  
by Laura Bleiberg

Donald McKayle stands at the front of Studio 1100 one late afternoon, surveying his undergraduate students as they stretch and chat. The man once known for dancing with fluidity and rhythmic acuity gently prods them: "Will you all warm up—other than your mouths?" He's waiting to begin rehearsal on his latest creation, "Ancestral Flight" to music by violinist Daniel Bernard Roumain. One of six works on the UC Irvine dance department's annual faculty concert, it will premiere Feb. 20 through 24 at the Claire Trevor Theatre. At 82, McKayle

has survived a mild heart attack and deep-vein thrombosis, but he has become noticeably frailer in the past year. Osteoarthritis has made it difficult for him to walk. As he stands with a cane hooked to his wrist, keys in one hand and a capuccino in the other, he calls out to no one in particular: "Do you want to bring out my throne?"

Two students run to take the keys and unlock a storage closet. They retrieve a sturdy desk chair, which the students "made royal." He stands awhile longer, then sits with a light plop, shoulders slouched, hands folded in his lap.

His condition complicates both mundane routines and his artistic life. He no longer is able to demonstrate his movement ideas; now he must describe them instead. It requires more trial and error. Still, as his students execute steps for his approval, McKayle can't help but become animated, twisting and bend-

Date: Jun 16, 2013; Section: A&E; Page: 5 Entertainment

Styles, bodies meld at UC Irvine

Lines Ballet, Hubbard Street to collaborate again in L.A.

On the surface, San Francisco's Lines Ballet and Hubbard Street Dance Chicago are a study in contrast. The former company, founded by choreographer



PAUL HODGINS REGISTER WRITER

Alonzo King, brilliantly performs his otherworldly and cerebral balletic style. The latter, under

Glenn Edgerton's direction, is earthy, modern and at times in-your-face. So what brought the two groups together to perform a new work choreographed by King that melds their spirits and styles?

Serendipity, according to Edgerton.

"We were doing a summer intensive using (King's) studios in San Francisco. Alonzo invited me into his studio to watch him rehearse. I was inspired by him and the way he was challenging the dancers."

Immediately, Edgerton raised the possibility of collaboration. But he wasn't sure how King would react.

"His company is more neoclassical-minded. I pointed out that my dancers are so different from his. Would he even appreciate that or want to work with my group? Without a moment's hesitation, he said, 'Of course.'"

"My company is really process-oriented, which Glenn liked," King said. "He told me, I want them to be asking the deeper questions about themselves. I want them to really explore."

The new work, "Azimuth," will be presented next week in Los Angeles as part of the Gloria Kaufman Presents Dance at the Music Center series. Lines Ballet will also dance the Los Angeles premiere of Alonzo King's



Hubbard Street Dance Chicago and San Francisco's Lines Ballet perform in "Azimuth" by Alonzo King.

MARGO MORITZ

"Scheherazade." Hubbard Street will present the Los Angeles premiere of "Little mortal jump" (2012) by the company's resident choreographer, Alejandro Corrujo.

King said he was enthusiastic from the very start about the idea of combining two dance ensembles with choreography.

"You don't really hear about that—two companies merging into one to pursue an idea. I thought it was unique and challenging and kind of revolutionary."

After some preliminary discussions, work began in earnest last summer at UC Irvine.

"We wanted to convene on neutral territory, not in San Francisco or Chicago," Edgerton said. "We thought a university setting would be the way to go. People there would have an interest in following such a process."

The deal was brokered by UC dance faculty member Jodie Gates, who knows both men and was able to feature the collaboration

and related events such as lectures and workshops as part of her Laguna Dance Festival.

"It was a perfect fit for us," said Gates, who is leaving UCI to become the founding director of a new dance school at USC. "I had just been talking with the dean about bringing groups into the university to watch choreographers and their process. Then this fell into our laps."

**FRIENDSHIPS MAKE COLLABORATING EASIER**

King choreographs from a strong moral conviction about the importance of dance movement.

"In this crazy, high-speed world where attention

spans are broken so easily and life is incredibly demanding, you don't want to be insincere. All the things we admire in human character I want to see onstage. I want (my choreography) to be an example of how life should be lived."

The bulk of the choreography was completed at UCI last summer, Edgerton said. "The Claire Trevor Theatre was part of the appeal for us. We knew we would have access to the theater and be able to tech the piece in that space. And we'd be able to do showings and invite people to see them—perhaps even potential dancers who were interested as well as the general public."

The learning process was made easier by the camaraderie that developed among the dancers in the two companies, Edgerton said.

"We spent three weeks in Irvine, and though they were very intense weeks at times, it was a wonderful experience. The dancers loved working with each other and we had a terrific time outside the studio as well. We were this large family moving around Irvine, exploring everything and laughing at each other's jokes."

The work has been performed in Berkeley, Madison, Wis., and Chicago and it continues to change, even if it means working and rehearsing long distances.

"It morphed quite a lot when we did it in Berkeley," Edgerton recalled. "In rehearsal (in Chicago), we'd send a video link to Alonzo and he'd do a link to his group. There were discussions between rehearsal directors. We wanted to make sure that when we put it all back together, everything would fit."

At times the disjointedness of the process was trying, Edgerton said.

"Sometimes in rehearsal my dancers would pretend they would be partnering with someone from Alonzo's company and they would be doing the same thing in San Francisco. It was like putting together puzzle pieces by watching a video screen."

Edgerton thinks that the dancers' pride and friendly competitiveness helped the collaborative process.

"I remember when I was a dancer, when other professional dancers were around it would make me feel more on top of my game. That certainly happens when you combine companies. It inspires you—sparks you to be at your best. You have a different sort of pride in your work."

The difference can be seen onstage, Edgerton said. "I've never seen my dancers look better."

CONTACT THE WRITER: 714-796-7979 or shodgins@oregister.com





STRIKE A POSE A scene from *The Sacre Project*

CENTER STAGE

## 'Sacred' Ground

UCI's Claire Trevor School and Pac Symph are poised to perform their own, modern interpretation of an iconic work by Nijinsky and Stravinsky.


When dancer and choreographer Vaslav Nijinsky and composer Igor Stravinsky joined forces in May 1913 to stage a new kind of music and dance performance at the Théâtre des Champs-Élysées in Paris, the Russian duo's avant-garde work—*Le Sacre du Printemps*, or *The Rite of Spring*—incited a riot. Half the audience was young and excited to see the performance. The other half? Older patrons simply looking forward to seeing the work of Nijinsky, who has been called “the greatest male dancer of the 20th century.”

Now, when the dance, drama and music departments at UCI's Claire Trevor School of the Arts (arts.uci.edu) team up with the Pacific Symphony (pacificsymphony.org) June 6-8 to commemorate the 100th anniversary of the iconic score at Segerstrom Center for the Arts, there probably won't be a riot. But UCI Professor John Crawford says

audiences can expect to be wowed with a 21st century version of the piece that's part dance concert and part media installation. “That 1913 performance is seen as a masterpiece of modernism,” says Crawford, who's been working on the presentation of *The Sacre Project* for two years. “The people who were doing it 100 years ago wanted to shake up the world of art-making...I wanted to do the same thing.”

Faculty and students will present new dance material in a nontraditional setting, with digital projections and video, in the Samaeli Theater. And the audience will be invited to experience it on their own terms. It will be staged twice each evening, before and after the symphony performs the orchestral *Rite of Spring* in the concert hall. The best time to go? The second performance, Crawford says, when you can experience *The Sacre Project* with the symphony's music still ringing in your ears. —Wendy Bowman

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## 'Rite of Spring' dance reborn at UC Irvine

The outrage and fisticuffs that marked the work's 1913 debut are not expected a century later.

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Dancers rehearse during section one of "The Sacre Project" at the Contemporary Arts Center at UC Irvine on Tuesday. (SCOTT SMELTZER, Daily Pilot / February 14, 2013)

RELATED



By Michael Miller  
February 14, 2013 | 9:30 p.m.



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## Painting Inspires a New 'Rite of Spring'

LB Indy Staff | February 27, 2013 | 0 Comments



From "Sacred Project," which will be performed at the museum on Thursday, March 7.

Laguna Dance Festival of Stravinsky's ground-breaking "Rite of Spring" with free dance performances at the Laguna Art Museum during the Laguna Art Walk. This event features "Primitive Mother" by Gates, commissioned by Laguna Art Museum, inspired by a painting by "Primitive Mother" (1880s).

Shows will be at Laguna Art Museum. Admission is free. The

them world premiere commissions curated by UC Irvine dance professor the Laguna Dance Festival. At the 6:30 performance only, dancers will excerpt from UC Irvine's Claire Trevor School of the Arts Dance Department choreographed by Gates. Depicting the final minutes of a sacrificial ritual, danced to Igor Stravinsky's thundering, iconic score, "The Rite of Spring."

The two world-premiere commissions include "The Moment Before" by Stephanie R. Maughan. In this piece, as The Chosen One accepts his fate in spring. The second commission, "Ceremonious," an observational piece choreographed by Nia-Amina Minor and Mlondolzi Zondi.

Russian composer Stravinsky wrote "Le Sacre du Printemps" for Sergei Diaghilev's Ballets Russes company, with choreography by



The concert opened with a collection of dances from Tchaikovsky's "The Nutcracker" and "Swan Lake," performed with colorfully costumed members of UC Irvine's Dance Department. Jeremy Zapanta, left, and Tracy Chen dance to "Tea (Chinese Dance)" from "The Nutcracker." The show featured film clips and an online component. PHOTOS: ROD VEAL, ORANGE COUNTY REGISTER



## REVIEW SET THE WORLD TO 'RITE'

Carl St. Clair and the Pacific Symphony give an explosive interpretation of Stravinsky's "The Rite of Spring" to celebrate the 100 years old the work.