

## **TENURE/PROMOTION APPLICATION**

**Kara Jhalak Miller**

### **PART IV. ENDEAVORS**

#### **Introduction and Employment Details**

In submitting this statement of endeavors, I offer my respect to the Kanaka Maoli peoples, past, present, and future and their continuing presence. I offer my care and gratitude to the land, water, and air of Hawai‘i. I am committed as a faculty member of the University of Hawai‘i at Mānoa to resisting colonialism and to serving the people and places of Hawai‘i and throughout Asia and the Pacific, in my research, instruction, and service activities.

I am committed to using my privileged position to advocate for and support indigenous, BIPOC, and LGBTQ+ dance, theater, and performance scholars, artists, and artistic practices. I am committed to creating a safe and positive inclusive space for excellence in performing arts research and instruction to flourish through lifting up communities with compassion and creativity to improve the quality of life for all people and to cultivate self actualization and potential within each individual.

My education includes the following degrees: B.F.A. in Dance from The Juilliard School, M.F.A. in Dance from the University of California, Irvine, and Ph.D. in Performance Studies from the University of California, Davis. In addition I have over thirty years of professional experience in dance performance and choreography. My training and research in these fields influence my teaching, creative and academic scholarship, and service. What is listed below occurred since submitting my Tenure and Promotion dossier on October 1, 2015, until the present.

#### **SECTION 1: INSTRUCTIONAL ACTIVITIES**

I believe that I have demonstrated a high level of competence, mature level of performance, and versatility across all levels of UHM Theatre and Dance that meet or exceed the criteria for positive assessment in instructional activities outlined in the UHM Criteria and Guidelines for Tenure and Promotion. (Instruction, page 18)

##### *1.1 Teaching Philosophy and Classroom Instruction*

I am a lifelong learner. I am constantly growing as an instructor, revisiting and updating my curriculum, and discovering new and different ways to cultivate and transmit knowledge, wisdom and values in the classroom and various learning environments. Intersectionality, inclusivity, and holistic learning are values that I implement in my classroom. Through discussion and curriculum design I seek to build a consciousness of and awareness for transformation, reciprocity, and sustainability in dance and performing arts practices and education.

Over the past six years my teaching activities included: formal classroom instruction, developing and implementing new courses and curriculum, instruction via student supervision and advising, and initiating guest lecturer and artist master classes. I serve as a mentor to student choreographers, oversee choreography, performance, video choreography, and encourage academic writing and presentations at conferences. Since 2015,

I have served on 22 thesis and dissertation committees. This has included chairing 12 committees: 4 PhD Performance Studies Committees, 4 MA Dance (Performance Studies) Committees, and 4 MFA Dance Committees; and being a graduate thesis member on 20 committees including 9 MFA Dance, 3 MA Dance, 1 Performance Studies, 1 PhD Asian Theatre, 1 PhD Theatre, 1 MFA Asian Theatre, 1 MFA Theatre for Young Audiences, 1 MFA Acting, 1 MA in Anthropology, and 1 PhD in Political Science.

In the academic years between 2015/2016 – 2022/2023, my course load has included: DNCE 141 Jazz, DNCE 231 Intermediate Contemporary Dance Technique, DNCE 255 Global Perspectives on Dance (Writing Intensive), DNCE 260 Movement Fundamentals, DNCE 331 High Int Contemporary Dance Technique, DNCE 361 Notation, DNCE 362 Visual Media for Dance, DNCE 431 Advanced Contemporary Dance Technique, DNCE 470 Dance Performance, DNCE 458 Field Experiences in Dance, DNCE 459 Topics in Dance - Business for Dance (Study Abroad), DNCE 495 Senior Project, DNCE 499 Directed Work, DNCE/THEA 617 Seminar in Performance Studies, DNCE 651 Seminar in Dance Research, DNCE 653 Dance Ethnology, DNCE 654 Dance and Performance Theory: Asia, DNCE/THEA 658 Business for the Arts, DNCE 661 Advanced Problems in Movement Analysis, DNCE 672 Dance Performance, DNCE 673 Advanced Dance, Technology, and Live Performance, DNCE 679 Directed Choreography, DNCE 692 Practicum in Teaching, DNCE 699 Directed Research, DNCE 700 Thesis Research, THEA 800 Dissertation Research.

### *1.2 New Curriculum Development*

I have created 5 new courses in Dance including DNCE 241 Intermediate Hip Hop, DNCE 341 Advanced Hip Hop, DNCE 617 Seminar in Performance Studies, DNCE 658 Business for the Arts, and DNCE 673 Advanced Dance, Technology and Live Performance. The current state of funding in the arts requires the artist to be entrepreneurial so I proposed and created the curriculum for a new course titled DNCE 658: Business for the Arts. This class offered an overview and foundation for students interested in developing, launching, or advancing enterprises in art making and education. For this course guest C.E.O.'s, arts management and marketing representatives, and dance company directors were zoomed into the class locally from Hawai'i, nationally from New York and California, and internationally from Australia, New Zealand, Europe, and India. DNCE 673 Advanced Dance, Technology, and Live Performance projects emphasize hands-on experience and creative production involving live interactive digital dance media performance installations utilizing Isadora interactive software, and live streaming digital platforms for dance choreography.

I have applied and received the focus designation for two of my courses including Oral Communication for DNCE 362 Visual Media for Dance (O) and the Writing Intensive (WI) for DNCE 255 Global Perspectives on Dance. Of note is that in 2019 the curriculum for DNCE 255 Global Perspectives on Dance was approved as a course based writing intensive and has been subsequently taught by dance faculty and graduate students utilizing an online curriculum base that I created and developed. The DNCE 241/341 Hip Hop classes have been taught by our new dance faculty and lecturers. In Fall 2021, I proposed the dance degree program offer a Queer Dance Performance course that has been since successfully offered in two semesters by a Native Hawaiian Mahu with high demand by the dance student population and is part of the WGSS Queer Studies and UHM LGBTQ+ certificate on campus.

### 1.3 Teaching Effectiveness

In 2016 I served as the Resident Director and Instructor for the University of Hawai'i at Mānoa International Study Abroad housed at the prestigious IESEG School, ranked the #1 business school in Paris, France. For study abroad I taught DNCE 255 Global Perspectives on Dance. I also instructed DNCE 459 Business for Dance and applied and received cross listing approval for BUS 367E from Shidler School of Business. There were 46 students in my classes from all over the world: Hawai'i, Korea, China, Taiwan, Dubai, Morocco, Spain, Portugal, Belgium, France, Mexico, Brazil, and Senegal. I believe this kind of situational learning environment abroad is invaluable in education and encourages young scholars and artists to gain a spirit of independence, confidence, and a greater understanding of self in relation to the world. The UHM Study Abroad program translates into wonderful opportunities for our students here in Hawai'i. Our dance student benefit is through potential internship exchange, exposure to study abroad, exposure of our dance program to potential international students, networking opportunities amongst their peers, and to broaden perspectives for students as responsible citizens of an international society.

I directed four student choreography showcases including three Earle Ernst Lab "*Footholds*" and one "*Virtual Dance Performance*" as well as individually mentored over 50 student dance choreographies for the stage, video choreography, and screendances for these productions. In 2020, I directed the first "*Virtual Dance Performance*" featuring 25 dance for camera and student works live streaming virtually for 1.5 hours on ShowTix online in the Department of Theatre of Dance. Reviewers for the virtual production included strong and supportive statements describing the production as "the most rewarding virtual performance experience I've had all 2020" and the performance "Invites the viewer to consider the indeterminable and inextinguishable weight and value of the art of dance to the human soul." This online show was followed by my direction of the innovative Visual Media for Dance course live virtual streaming of student screendance projects on *twitch.tv*. In December 2020 as well as choreography I have created for 9 student dancers for the *IGTV UHM Dance Installation*. Additionally, My 2020 Visual Media for Dance course projects including 25 undergraduate and graduate student works, were featured as a three hour dance for camera exhibit installation at the Hawai'i State Art Museum front lobby from June 2021 - January 2022.

I have planned, organized, and invited 60 in person and online guest lecturer and artist master classes in courses and public workshops for the Department of Theatre and Dance between October 2015 - September 2022 including the following scholars and artists:

**2022:** *Contemporary Dance and Choreography* - Jae Hyuk Jung (Korea National University of the Arts), Samjin Kim (Korea National University of the Arts), Alicia Guy (Chapman University)

**2021:** *Advanced Dance Technology, and Live Performance* - Dance Media Now Community Dialogue Project Presenters - Kumu Vicky Holt Takamine (Halau Pua Ali'i `Ilima), Kumu Lanakila Casupang (Halau Pūpūkahi I Ke Alo O Nā Pua) Sami L.A. Akuna, (Performance Art Group Giinko Marischino), Kent Shinomae (Studio K Beats), Larry Asakawa, (OnStage Productions), Camille Monson (Convergence Dance Theater), Angela Sebastian (Independent Dance Media Artist), Peter Rockford Espiritu (Tau Dance Theater), Cheryl Flaherty, (Iona Dance Theater)

*Contemporary Dance* - John Heginbotham (Heginbotham Dance Company NYC), Peter Rockford Espiritu (Tau Dance Theater Hawai'i), Fran Kirmsler (Tony Award Winning Producer), Rohini Acharya (Bharatanatyam)

*Movement Fundamentals* - Dr. Moonea Choi (Seoul International Dance Festival in Culture Tank)

*Seminar in Performance Studies* - Dr. Lurana O'Malley (UHM T&D), Dr. Markus Wessendorf UHM T&D), Dr. Sai Bhatawadekar UHM T&D), Dr. Lorenzo Perillo UHM T&D), Sami L.A. Akuna (Piko Dance Arts), Sequoia Carr-Brown (Piko Dance Arts), Rohini Acharya (PhD Candidate in Dance at Ohio State University), Kirstin Bacon (UHM IRB)

**2020:** *Business for the Arts* - Neelanthi Vidavel and Renee Tillot (Still and Moving Center), Kenny Endo (Taiko Center of the Pacific), Kumu Vicky Holt Takamine (PA'I Foundation)

**2019:** *Dance Research Seminar* - Dr. Rose Martin (University of Auckland) *Dance Performance Theory: Asia* - Dr. Suparna Banerjee (India), Dr. Angana Jhaveri (Illumine Productions Mumbai), Gene Horita (Purple Yoga), Dr. Christine Bellerose (York University) *Visual Media for Dance* - Dr. Jason Leigh (UHM LAVA motion capture studio and iLab for the Arts), Alicia and Don Guy (Cirque du Soleil), George Wang (UHM Academy for Creative Media), Vilsoni Hereniko (UHM Academy for Creative Media), Anne Selby (Hawai'i Olelo Television), *Contemporary Dance* - Krislyn World Heil (University of Milwaukee)

**2018** *Dance Research Seminar* – Dr. Gretchen Jude (UC Davis Performance Studies), Dr. Desiree Quintero (University of Malaya), Dr. Wayland Quintero (University of Malaya), Dr. John Signor (Leeward Community College)

**2016** *Contemporary Dance, Dance Research Seminar, Visual Media for Dance* - Guest Artists and Choreographers for the Kennedy Theatre Mainstage who choreographed for students and taught workshops in Dance during the production time frame: Frances Rings - Indigenous Contemporary Dance (NAISDA Indigenous Dance College and Bangarra Dance Theater, Australia), Mark Coniglio - Dance and Interactive MEDIA (Isadora Software Founder), Garin Nugroho (Global Award Winning Film Director, Java), SheenRu Yong (Body Portal Theatre, Sequoia Carr-Brown (Strange Fruit Express), Mareva Minerbi (Leeward Community College), Sami L.A. Akuna (Giinko Maraschino, Piko Dance Arts), Vicky Holt Takamine (PA'I Foundation), Kaha'i Sueoka, (PA'I Foundation), Marquez Marzan (Bishop Museum), Larry Asakawa (Emmy Award Winning Filmmaker)

**2015** *Business for Dance* - Marilyn Cristofori (Hawai'i Arts Alliance), Jeannette Hereniko (Founder Hawai'i International Film Festival), Didi Chang (Founder Hawai'i International Film Festival), Alex Schlempp (Anti-Gravity Fitness New York, Managing Partner), Deirdre Towers, (Lincoln Center Dance Films Association New York), John Heginbotham (Heginbotham Dance New York), Elizabeth Stephens (UC Santa Cruz Professor of Art), Melanie Rios Glaser (The Wooden Floor Director), Payal Kumar (The Wooden Floor Communications of Marketing), Ben Tusher (The Wooden Floor Director of Productions)

#### *1.4 Mentoring and Committees*

From 2015 - 2019, I contributed curriculum design to the Asia Pacific Dance Festival Intensive. Through classes by UHM faculty and featured artists, students embrace the physicality and artistry of distinct cultures by connecting movement to tradition, legacy, and values. Students participate in lectures and discussions that

facilitate critical thinking and provide the insights to cultivate new perspectives, deepened understanding and personal growth.

Since 2015, I have organized and facilitated graduate student applications, participation, and travel to 2 national and 5 international conferences and festivals in California, Norway, France, Australia, and South Korea. These events featured paper presentations, live dance performances, and dance films. In the summer of 2021 two of my Dance MFA thesis students, Angela Sebastian and Katelyn Wyatt, were selected to present their dance films in the Emerging Choreographers categories at the Virtual Seoul Dance Festival in Tank. In April 2017 Dr. John Signor, Professor of Music at Leeward Community College (LCC), invited me to collaborate with him on an experimental sound/dance performance of the Liliu Project with Starr Kalahiki and Sami L.A. Akuna. This production toured to France and was presented at the a Corps Festival at Poitiers University with 3 undergraduate UHM Dance BA majors and 2 LCC music students. In July 2016 I presented a panel performance “*Sacred Encounters, Embodied Realities*” at the Performance Studies International (Psi) 22 *Performance Climates* conference at the George Paton Gallery in Melbourne, Australia along with two Department of Theatre and Dance MFA graduate students and a faculty member from the Center for Pacific Island Studies. The panel received funding from SAPFB to support the student presentations.

In eCafe and emails, students have described instruction in my courses with the following statements. “You’ve done an incredible job, and your support has been a huge part of my study and success. I’m so thankful to have you as my advisor in the Ph.D. journey, I truly appreciate how you’ve taken the time to invest in me, and how your encouragement has helped me grow into my new role.” “Jhalak was wonderful.” “I enjoyed how the concept of dance was tied into critical issues.” “The information taught in this class is valuable and necessary to succeed in a dance career.” “Dr. Jhalak Miller is very knowledgeable and was open to sharing her knowledge and life experiences with us.”

### *1.5 Future Goals and Value*

My primary educational outreach activities for Fall Semester 2022 involve the sponsorship of a residency with visiting guest artists and master teachers Samjin Kim and Jae Hyuk Jung. The choreography by these faculty, from the prestigious Korea National University of Arts (K’ARTS), will be staged on our UHM Department of Theatre and Dance students. K’Arts is an international and elite conservatory located in Seoul, South Korea. Their educational residency will impact and benefit UHM undergraduate and graduate student theatre and dance students, UHM and LCC music students, and the broader student population through their faculty research in the classroom and courses as well as students who attend the performances to see their work, potentially reaching over 3000 students on the UHM campus. I have also scheduled and am hosting workshops with Mid-Pacific Institute for High School Dance classes and the SEEQS Middle School Performing Arts program for the guest artists to teach Korean Dance workshops. Our dance students and faculty involved in this exchange project have been invited to perform in Seoul at K’Arts in a future semester.

I am very active in the local Oahu performing arts community. I believe that resilience and adaptability are essential for dance businesses to thrive and requires an expansive imagination and commitment to creating a financially viable, stable, and growing performing arts industry. I am most recently involved in creating a partnership between the Department of Theatre and Dance with the Hawaii State Art Museum. I have organized the Dance Degree courses including Hula, Okinawan Dance, Philippine Dance, Korean Dance, Contemporary,

Bollywood, Ballet, Queer Dance, Hip Hop, Jazz, and Ballroom to perform end of the semester final projects in the sculpture garden and the visual media for dance to create a screendance and performance installation in the mirror room at the HiSAM First Friday Festivities in December. These performances engage multiple local dance teachers, educators, choreographers, and directors reaching audiences across Hawai'i.

I believe my instructional philosophy and activities are very much in step with the instructional goals of the Department of Theatre and Dance and of the University of Hawai'i as a whole. I am strongly committed to provide my students with an inclusive and international education that leads them towards academic and artistic excellence, and prepares them successfully for the increasingly global job market.

## **SECTION 2. RESEARCH ACTIVITIES**

I have engaged in scholarly and creative research. I believe that I have demonstrated a high level of competence, mature level of research, and versatility across all levels of UHM Theatre and Dance (T&D) that meet or exceed the criteria for positive assessment in research activities outlined in the UHM Criteria and Guidelines for Tenure and Promotion. (Research, page 19)

I am an artist | scholar. With over thirty years as a practitioner and artist, I am primarily trained as a dancer, choreographer, improviser, performer, director, performance artist, and embodied media installation creator. In the past decade, I have also been trained as a dance and performance studies scholar. My research agenda investigates dance and performance research by tracing intervals, mapping practices, documenting processes, and stimulating inquiry with a focus on questions of yoga, practice as research, gender and sexuality, environmentalism, transnational feminism.

As a practitioner, I work in the fields of virtual, digital, stage, and community-based performance, and dance and performance theory. My primary sources and methods for research include choreographing, directing, and creating dance and performance art for the proscenium stage, site specific and particular locations, installations, screendance, interactive media, and the internet. I am highly interested in and engage collaborative strategies for multi-sited projects working with dancers and artistic partners that often take many years to develop. Process is important to me.

In the areas of dance and performance studies scholarship, I engage in performance/practice as research (PaR), documentation and critical reflection, transnational fieldwork that involves in depth archival research, oral history gathering and interviews, and embodied knowledge gained through participation in yoga and dance communities, events, workshops, films, and performances. Through a performance studies lens, I explore my research as a performer, and, I critically engage with a vision of humanity as a culture inventing, social performing, and self transforming performance in order to understand how social dramas are acted out socially, culturally, and politically.

The research sections outlined below are organized into categories as a way of describing how I understand the development of my research. I am committed to decolonizing research and performing arts practices. My research strands include the intersectionality of collaborative dance and digital arts practices, expansion of dance and

performance studies scholarship from the performing artists perspective, the uplifting of women's voices and experiences in community, and holistic approaches to connecting dancing bodies to environmentalism.

### *2.1 Choreography, Screendance, and Live Performance*

One of the main focuses of my research since hire has been a Dance Media Initiative with exploration in screendance, dance for camera, digital futures, and live streaming virtual performance.

My creative and performance research incorporates dance choreography, improvisation, and dance for camera installation. Since my tenure review in fall 2015, I have presented choreography and improvisation in live performance and dance film in Australia, Canada, Finland, France, Greece, Guam, Indonesia, Italy, Malaysia, Mexico, Russia, Serbia, South Korea, Turkey, and in the US in California, Hawai'i, and New York. Performances have occurred locally in Honolulu at theaters such as the historic Hawai'i Theatre, Honolulu Museum of Art, Hawai'i State Art Museum (HiSAM), Doris Duke Theatre, Shangri La Museum, The Hub/Ward Village, ONG King, Aupuni Space, ArtZone, Palikū Theatre, KOA Theater, Hawai'i Kennedy Theatre, and the Hilo Performing Arts Center. Nationally in New York City, I have presented work at the ChaShaMa Gallery in midtown Manhattan and the St. Ignatius Loyola Cathedral in New York City, and in California at the Irvine Barclay Theater and the Santa Ana Wooden Floor Dance Studios. Internationally my dance research has been presented at venues such as the espace En Cours Site d'art Contemporain, Université de Poitiers Taps Theatre, Université de Poitiers Centre d'Animation de Beaulieu, Paris Maisons de Association, Promenade de l'Arche, Centre National de la Danse, Centro Cultural Tijuana, Museo de Historia de Tijuana, Savonia University, University of Guam, University of Melbourne George Paton Gallery, Korea National University of the Arts, Seoul National University of the Arts Theater, Seoul Culture Tank Park, Seoul Sangdong Arts Center, the Seoul Arko Theatre, and for television and virtual online global broadcast.

**2022 Form Within a Form: Echoes and Reverberations** In Spring 2019 I proposed a concert titled "*Breath*" for the Fall 2020 Dance Kennedy Theatre concert. Due to pandemic restrictions of bringing visiting artists to Hawai'i, the project was postponed two years until Fall 2022. Out of sensitivity to the impact of COVID19, I changed the title of the production from "*Breath*" to "*Form Within a Form: Echoes and Reverberations.*" The production has maintained most of the original collaborators. I am directing the show, and choreographing 2 dances, "*Momentum*" for 9 performers with original music composition by UHM music faculty Takuma Itoh, and, "*Elements*" for 50+ performers in the full cast with music by LCC music faculty John Signor.

About the production - Kennedy Theatre's largest dance production of the year features dynamic, interactive, and powerfully innovative collaborations between original dance, music, mixed media, scenic art, and costume design within live performance. The production focuses on deeply investigative creative processes with themes of nurturing, nourishing, sustaining, transmission, and transformation that also explore immersive perception and physical listening through the senses and body. Featured internationally renowned choreographers from the Korea National University of the Arts working on the production include Samjin Kim and Jae Hyuk Jung. Additional original creative contributions by U.H.M. Dance and Music faculty and local Hawai'i artists include choreography by Sai Bhatawadekar, Ka'ohinani Yojo Daniels, Betsy Fisher, Kara Jhalak Miller, Amy Schiffner, and Jonathan Clarke Syper, music by Keith Cross, Takuma Itoh, and John Signor, and, movement-based media art by Larry Asakawa. These visionary artists are dedicated to creating fine contemporary productions with a

wide range of dance genres that everyone can enjoy. *Form Within a Form* is an exceptional opportunity for audiences in Honolulu to have access to these luminous dances and unique choreographic creations.

This production is a recipient of the National Endowment for the Arts “Grants for Arts Projects”, the SEED Fund, the Langhans Artist/Scholar Fund, and the East West Center Arts Award. The guest K’Arts choreographers will conduct an intensive from August 27 - September 9, 2022 staging their works. The dance concert is the culmination of a decade of dance research that I have conducted in Seoul and Honolulu. My dances and the guest choreographer works will be intensively created primarily throughout August and September, 2022.

**2022 Jhalak Dance Company Productions** In June 2017 I was invited by NYC visual artist Alberte Bernier to visit her Brooklyn Art Gallery. During this meeting, we conceived the idea to present a collaborative gallery and dance performance installation featuring her painting series “LEAK” and a new choreography “*What is Revealed*” that I would create. She took photos of our dialogue that day and presented them at the Hob Art gallery in New Jersey for Women’s History month in 2018. In August 2019, I gathered Jhalak Dance Company dancers together and we began to conduct movement research through improvisation and choreography based on her artwork. Throughout 2019 and early 2020 I made two trips to meet with the artist and conduct further performance research with the idea that we would present performances in Hawai‘i and New York City in the Summer of 2020. The pandemic quickly changed our plans however I continued to meet the dancers on zoom and rehearsed virtually.

Finally from November 2021 - June 2022, we were able to return to presenting the project in person to live audiences. In Hawai‘i, Jhalak Dance Company offered various performance previews and concerts of “*What is Revealed*” at a November Oahu Fringe Festival at the Downtown Art Center, February First Friday at the Hawai‘i State Art Museum (HiSAM), April Artist Talk and Performance at HiSAM, and a full production with live dance and digital paintings at the KOA Theater. KOA Theater included various other company repertoire such as Shift, Threshold, and Prana Moon. In New York City, I participated in sharing excerpts of the work in progress for the January Movement Research Virtual Season. Then in June, we presented the final iteration in a live performance installation at the ChaShaMa gallery in midtown Manhattan, joining Jhalak Dance Company members and new dancers from New York City, with the actual paintings for the first time.

Each presentation was original and unique, due to various aspects always changing including costume, lighting, mixed media elements, architecture, improvisational movement direction, performing online/ in person/or hybrid, and especially because of the ever changing COVID restrictions impact on our working in person (including spatial distance between bodies) or virtually online. Video of choreography and interviews were featured in Maleko McDonnel’s KITV “Moving Forward” on television. Due to the pandemic, what was originally meant to be a small pop up gallery show created over several months, became a very rich and multi-year dance research endeavor and creative process supported by several institutions and theaters. The project is the subject of a documentary in progress by Emmy award winning filmmaker Larry Asakawa.

**2021-2022 Threshold** In April 2021 I was commissioned to create a screendance for the July 2021 Seoul International Dance Festival Culture Tank. The festival was being held virtually due to the pandemic. Given that the island wide regulations had just allowed for in person gatherings, I decided to film a live short choreography “*Threshold*” that I had choreographed in fall of 2019. The dance was in unison and each performer was



originally distanced by several feet. I thought this would be a good work to transform into a dance for camera given the social distancing guidelines

Threshold is a poetic and intimate dance of remembrance. I worked with dance filmmaker Larry Asakawa and Jhalak Dance Company performers Tina Chan, Cy Higashi, Lance Sabado, and Katelyn Wyatt. In 2021 the dancers met in person for the first time since the global pandemic required restrictions in Hawai'i a year before. The dancers and filmmakers had mixed emotions throughout the extraordinary year and committed to creating a dance for camera, acknowledging the millions of people worldwide who perished because of COVID-19. The vast and lush Ho'omaluhia Botanical Garden gave both solace and recognition to the unique moment in these artists' lives. The dance was digitally filmed on iPhones over two days.

After the screening in Seoul, we decided to submit to several screendance festivals on filmfreeway. The film won awards such as Best Creative Award and Jury Award for Best Creative, and had 13 film screenings at the Seoul SIDFIT Festival (South Korea), Europe Film Festival (France), Harniscuss Film Festival (Turkey), Open Vision Film Fest (Russia), DanCinema (Canada), DanCinema (Washington D.C.), Florence Dance on Screen Festival (Italy), Athens International Digital Film Festival (Greece), Inspired Dance Film Festival (Sydney and Perth, Australia), LoudSoulMusicFestival (Serbia), Oahu Fringe Festival (Hawai'i), DANCING on the Fringe Festival (Hawai'i), and the KOA Theater (Hawai'i).

**2020 - 2022 Equilibrium** I was invited to join a newly formed collaborative performance collective Piko Dance Arts (PDA) in January of 2019. I performed in and choreographed three dances for a PDA show called *Raw/Lineage*, a live dance installation works-in-progress performance at the ArtZone Gallery in Hawai'i in January 2020, which included the beginning seeds of Equilibrium in an outdoor garage performance in Nuuanu. This production was created to generate dialogue over various personal and social justice issues important to the creators. In April 2020, PDA was honored to be a MAP fund grantee with a \$14,000 award, and, in 2021 the recipients of the National Endowment for the Arts Multi Disciplinary Works Grants for Arts \$10,000 award to support the performance research, development, and production of a new project with the overall show title "*Walking on Eggshells*" created by Sami L.A. Akuna, Sequoia, Carr-Brown, and Kara Jhalak Miller to premiere at The ARTS at Marks Garage in early 2022. My live performance work and digitally projected dance for camera video "*Equilibrium*" is one of three installations and works presented by this creative team. The production focuses on reimagining the body through issues of racism and gender politics with a in depth series of five creative workshops presented in the community by the artists with Sisters Empowering Hawai'i, Hawai'i Health, Harm, and Reduction Center, and the UHM LGBTQ+ Center. KTUH interviewed us prior to the final show.

Additionally, I performed in and collaborated with the PDA collective on two other productions in spring 2022 including Get Ur Duck ON for a First Friday at the Hawai'i State Art Museum, and, The Guerilla Ball at the Downtown Art Center.

**2021 Sphere** In 2021 I directed the annual dance degree concert "Sphere with Peiling Kao. The Kennedy Theatre production featured 45 performers and live streamed from the stage. There were 7 live performances and 2 on location dance films presented. The annual mainstage dance concert featured dances by UHM Dance faculty and local Hawai'i choreographers including Sai Bhatawadekar, Peter Rockford Espiritu, Peiling Kao, Kara Jhalak Miller, Lorenzo Perillo, Amy Schiffner, Yukie Shiroma, and Vicky Holt Takamine to create an imaginative and inspirational concert. *Sphere* was about holding our awareness in our realms of embodiment and showcasing how

innovative creation processes emerge while exploring diverse choreographies and a wide range of dance genres. I also choreographed the live stage dance for 9 dancers and filmed the dance for camera video projection 3 digital dancers for the 15 minute dance “Prana Imagination”. Additionally I organized the livestream broadcast that was filmed by Donard Sonoda with 8 robotic cameras. The production reached local and international audiences and was generously supported by the East West Center Arts program.

**2020 - 2021 IGTV Dance Project “Resonance” and the UHM Dance Retrospective** In 2020, UHM Dance broadcast a recorded production on IGTV created and choreographed by the UHM Dance Faculty. I conceived of the concept for the show as a way to safely keep our dance majors engaged and have opportunities to perform under pandemic circumstances. Each dance faculty member choreographed and worked one on one virtually with individual students. I choreographed and edited “*Resonance*” a series of 9 screendance solos created for 9 dancers that was released virtually at 2pm daily during the first week of December. In 2021, “Resonance” was selected for screening at the Dance Pandemonia dance film festival in Istanbul, Turkey.

Additionally Kennedy Theatre presented an online virtual Dance Gallery including a retrospective of past choreography that I have created for the students alongside the dance faculty. My choreography included: “Salesi,” “*Mango Dreams*,” “*Etched*,” and “*Time Space Continuum*” from the production of MemoryHouse: DREAMS; “*Absent Space Present*” from the production of Dancing Off the Page; “*Empty Sky*” and “*Threads of Aspiration*” from the production of Taiko Drum and Dance, “*Ocean’s Motion*” from the production Ocean’s Motion.

These projects were a mighty effort by the UHM Dance faculty to pivot to online performance presentation during the pandemic.

**2015 – Present ING Performing Group** I have continued to be part of the ING performance group as a performer and collaborator since 2013. Recent highlights include being invited as a guest artist, teacher, and instructor every summer between 2018 - 2022 for the ING Festival at the Culture Tank in Seoul, Korea. For every festival, I mentored choreographers in Seoul via zoom livestream from Hawai‘i. In 2021 I was commissioned to create a screendance for the festival. In July 2019, I attended the festival in person and was a featured guest artist teaching daily dance improvisation workshops that were live streamed, working with interactive media in classes, mentoring choreographers, and performing in and presenting an hour long live dance media installation performance called “*A Slow Awakening*” that involved a year long process of development in Hawai‘i. In June 2018, I presented a choreography workshop online via zoom called “*IMMERSIVE (Choreography and Art Making Process)*” for the festival.

**2018 – 2019 SHIFT Choreography** In 2018-2019, I was commissioned to choreograph a major new dance work called “*Shift*” for the internationally renowned Korea National University of the Arts (K’Arts) School of Dance, a premier high-level, artistic dance education institute and conservatory in South Korea, that was presented as part of their annual dance concert. To build this piece, I undertook a year-long process of development that started with creating choreographic and screen dance video projection ideas on nine high school Mid-Pacific Institute dancers that were performed for their fall 2018 concert at Paliku Theatre. Alongside this creative process, I was invited to stage the work on 12 undergraduate dance majors at the University of Hawai‘i, Hilo dance program. I went to Hilo for four weekends teaching workshops, choreographing, and creating a different video projection that culminated in a performance at their *Great Leaps* concert at the Hilo Performing Arts Center. The project

culminated in a two-week residency at K'Arts in Seoul, South Korea where I taught daily classes in contemporary dance technique and improvisation, and created the final iteration of "*Shift*" on 10 dancers. In 2019, I staged the dance on Jhalak Dance Company members and it is currently in our repertoire having been performed at ArtZone in Honolulu in January 2020 and at the KOA Theatre in April 2022.

**2017 Hikoi at the Honolulu Art Biennial** In 2017 I was invited to collaborate to create a dance installation for the Honolulu Art Biennial. "*Hikoi*" was conceived as a procession and series of vignettes that respond to artwork in one of the main exhibition venues in the biennial. This site-specific work moves through the audience and envisages its gathering of voices as a choreographic affirmation of ancestral and contemporary connections to Oceania, its oceanic histories and rhythms of migration, settlement, conflict, celebration and cultural renewal. "*Hikoi*" was initiated and devised by Māori, New Zealand choreographer/visual artist Moana Nepia, in collaboration with Kara Jhalak Miller, choreographer/video artist, and 15 dancers from the UH Mānoa Department of Theatre and Dance.

**2017 Tiny Seismic at the Honolulu Fringe Festival** "*Tiny Seismic*" was a shared dance and new media program co-directed by dance artists Peiling Kao and myself. The event included video dance installations from my choreography "*Mango Dream*" and excerpts from "*Degrees of Separation*" by the Spinning Goats. My contribution to the dance performance was a half hour in length and featured a live stream real time performance of a performer in New Zealand as well as video projection design.

**2017 University of Colorado, Boulder** In 2017 I was commissioned to be a guest artist in residence for one week at the University of Colorado Boulder Department of Theatre and Dance to offer workshops in contemporary dance, improvisation, choreography, and dance for camera.

**2016, 2017, 2018 A Corps Festival Choreography in Poitiers and Live Performance at Site d'art Contemporain in Paris, France** In 2016, 2017, and 2018 I performed and created choreography for works presented at the *a Corps International Dance Festival*, Poitier, France. In October – November of 2017 I was invited to collaborate with Paris Improviser Claire Filmon and teach a series of 10 workshops at the Université de Poitiers for 225 students to develop a process performance work titled "*Attention Travaux*" presented at the March 2018 A Corps Festival. Development of this choreographic collaboration with Filmon was also conducted at the Centre National de la Danse in Paris.

In April 2017, I collaborated with Leeward Community College faculty and composer John Signor, LCC artists-in-residence Starr Kalahiki and Sami Akuna, 2 LCC music students and 3 UHM dance students to present a performance at the *a Corps International Festival* in Poitier, France for an audience of 400. We created a new dance and live music piece that honored Queen Lili`uokalani's music. Our performance included the following program note: "2017 marks the 100th anniversary of the death of Lili`uokalani, the last reigning monarch of the Kingdom of Hawai'i. Queen Lili`uokalani is an example of someone who is both head-of-state and a remarkably progressive artist. She is responsible in part for significant shifts in Hawai'i's musical landscape during the second half of the 19th century. Her songs chronicle people, places and events expressed through poignant metaphor steeped in Hawaiian tradition, while her pioneering spirit embraced an attitude of discovery and innovation by adopting Western compositional forms and orchestration. Imprisoned for treason, Lili`uokalani continued to compose inspiring contemplations on love, healing, forgiveness, loss, beauty, and gratitude, and she maintained a life-long commitment to non-violence and a free and diverse society."

In March 2016 I collaborated and performed with the local Hawai'i collective The Spinning Goats at the festival in a half hour performance installation called "*Degrees of Separation*" that explores layers, relationship, intimacy, exposure, the in-visible, and body as land and water. The performance featured solos and ensemble repertoire. This installation featured a live stream performance broadcast and exchange as a video projection design with UH Mānoa students at 9pm France time and 9am Hawai'i time.

Two performance works were created out of this research in collaboration with filmmaker Larry Asakawa, artists from Hawai'i, and Paris based Asphodèle Danses Envol, a French improvisation dance company that resulted in an hour long performance research presentation featuring zoom live streaming, location sharing dance film, and new media installation on December 15 in Paris and Hawai'i. Collaborators included Claire Filmon, Maja Carcano, Larry Asakawa, SheenRu Yong, Sami L.A. Akuna, Sequoia Carr Brown, and Mareva Minerbi. The screendance "*Boulangerie d'Antan / Bakery of Years*" was filmed at the historic boulangerie. "*Un Chemin de Miettes / Trail of Crumbs*" was an innovative live performance research project with real time digital creative collaboration through a distribution across time zones utilizing a video conferencing network.

Additionally in 2017 I created a site specific work called "*Promenade*" staged on 20 international study abroad students for the IESEG Inauguration of the Promenade de l'Arche Performance in La Defense Public Space, Paris, France. In April 2016, I was invited to offer dance improvisation master classes hosted by Claire Filmon at the Open Space Studios in Paris, France. In collaboration with the Paris based Asphodèle Danses Envol, I had a dance residency and rehearsal research studio at the Centre de La Danse from August – November 2017. This culminated in a month-long residency at *En Cours: Site d'art contemporain* in Paris in December 2017 with an installation and evening of performance research.

**2017 Performance Research in Berlin, Germany and Kuopio, Finland** Additional research that occurred in Europe in 2017 includes attendance at the festival "*Animal Talks*" at *Sophiensaele* in Berlin, Germany where I performed in Miriam Jakob's "*Animal Dances: Chimpanzee*."

In November 2017, I taught a three day intensive dance technique, improvisation and video choreography classes in Savonia University in Kuopio, Finland and established opportunities for international undergraduate exchange for the UHM dance program with Savonia University and created a dance for camera short.

**2016 Habitat in Melbourne, Australia and Guam** In 2016, I performed in and presented "*Habitat*" as a live dance performance with video projection design at the George Paton Art Gallery at the University of Melbourne in Australia and at the Pacific Histories Conference in Guam.

**2016 MemoryHouse: DREAMS Kennedy Theatre Production** I co-directed *MemoryHouse: DREAMS* for the Department of Theatre and Dance Kennedy Theater Mainstage concerts. The dance performance featured Hula, Balinese, Improvisation, and Contemporary dance with choreography by guest artists and UHM faculty members, and included live and digital performances in collaboration with guest filmmakers and media designers for five performances. The audience was invited to play a role in the performance by walking through gallery-like spaces and engaging with interactive audio and video dance performance environments on the Kennedy Mainstage and in the Earle Ernst Lab Theatre. The production was recognized as an innovative force in the integration of dance and media that created a large-scale live performance installation work on the Kennedy Theatre stage integrating music, dance, theatre, and interactive media. *MemoryHouse: DREAMS* brought together and realized artistic

visions of many Native Hawaiian and local BIPOC artists from Hawai‘i as well as guest artists from Australia, New Zealand, Indonesia, Germany, and Rotuma. Additionally I collaborated with faculty from the U.H.M Academy for Creative Media faculty, U.H.M. Music Department, and the U.H.M. Department of Theatre and Dance, the founders of the Hawai‘i International Film Festival and filmmakers with NETPAC@25.

For this performance I choreographed and edited the video projection design for three live dances “*Etched*” (co-choreographed with dance faculty Amy Schiffner), “*Mango Dream*,” and “*Time Space Continuum*”, collaboratively choreographed the screendance “*Salesi*” with Peter Rockford Espiritu and Rianto, and built an interactive environment “*The Rolling Project*” for the audience to play in. I also invited, hosted, and worked closely with guest artists Australian Aboriginal indigenous choreographer Frances Rings, winner of the Ausdance Outstanding Achievement Award for Choreography, and Berlin based interactive Bessie award winning software designer Marc Coniglio to create “*Somnus*”, which they describe as “a dance about dreaming while awake and connecting to the unseen realm.” They taught master classes in Indigenous Contemporary Dance and Dance and Interactive Media at UHM, presented public workshops in local high school dance programs, and created a new choreography and media design staged for our dance students for five public performances at Kennedy Theatre. Additionally Coniglio designed interactive video using Isadora, a flexible graphic programming environment that provides interactive control over digital media, to create environments for the audience to play in during the production.

Additionally I invited a live stage performance including “*E Ola, E Ola Ka Mō‘ī*,” created by Kumu Vicky Holt Takamine with dramaturgy by R. Kaha‘i‘ōlelo Sueoka. These mele (songs/chants) composed by and for Lili‘uokalani, the last Queen of Hawai‘i, recall memories of the tumultuous times during the overthrow of the Hawaiian Monarchy. Takamine and Sueoka imagined a video set to embrace the dance and spoken texts. Hawai‘i community artists created “*Next Stop Mauna Kea*,” created by Native Hawaiian artist Sami L.A. Akuna, an installation piece that makes use of the surrounding environment. “*Over as Above, Under as Below*,” collaboratively created by local artists SheenRu Yong, Sequoia Carr-Brown, and Mareva Minerbi, feature MAMO Wearable Art Show designs by Hawai‘i fiber artist Marques Marzan. I Made Widana, Annie Reynolds, and Nezia Azmi collaborate to create the world premiere of “*Sunia*,” a new Balinese dance evoking imagery of a young woman waking up in a dream and being inspired by a divine spirit. “*Sunia*” combines live dance with shadow play, video projection, and original music, performed live on gamelan instruments. *MemoryHouse: DREAMS* also featured hybrid performances including dance video installations, interactive play stations, and livestreaming dance video. UHM dance faculty member, Peiling Kao, created an improvisational movement environment using Rich Rath’s interactive max/msp patch which enables dancers to interact with a digital audio/video signal. This creates a mix of real time audio processing and a visual display of movement in “*Qi*” an audio-visual-kinetic installation. “*Waterfalling*” was a 3D 360 video performance set at Lyon Arboretum’s Aihualama Falls and is created by filmmaker Craig Musberger and UHM Dance faculty Betsy Fisher. Their production team also includes three additional dancers and botanical advisor Dick Criley, UHM Professor Emeritus. The production’s dance films also include “*Offerings*” by Emmy Award winning filmmaker Larry Asakawa, and “*Kehua Wahangū*” a video installation and investigation into the Māori concept of Te Kore by Moana Nepia.

**2015 – 2017 Salesi Dance Film Screenings** In 2015 I choreographed in collaboration with and alongside a team of dance filmmakers and choreographers the short half hour film “*Salesi*” presented at the Doris Duke Theatre in Honolulu. This film was re-edited and produced under a new title “*Mirage*.” Under these two titles, the film has

since been screened at the Hawai'i International Film Festival in 2015, at the 10th JOGJA-Netpac Asian Film Festival, in Jakarta, Indonesia in 2015, at the 'Ohina Film Festival at the historic Hawai'i Theatre in 2016, at the MemoryHouse: DREAMS performance at Kennedy Theatre in 2016, at the Kaleb Seni Filem SEA Showcase Series, in Kuala Lumpur, Malaysia in 2016, in France at the a Corps Festival in 2016, in Brisbane, Australia in 2016, and in Paris, France at the Maisons des Associations in 2017.

## 2.2 Scholarly Publications

Since 2015 I have 5 scholarly research article publications and have presented papers at 7 conferences. In 2022, I was invited to write the article *"Dancing from Home During a Global Pandemic"* for publication in the international journal *Diálogos com a arte: revista de arte, cultura e educação*, a peer reviewed, online, interdisciplinary academic journal with contributions from scholars from eight countries. The article examined the impact of the pandemic and strategies the UHM Dance Degree faculty implemented throughout the COVID19 crisis during quarantine and stay at home orders. In 2019 I was also invited to write and submit the article *"Creating Performance Networks Online: Dance Improvisation and Location Sharing"* for the journal. This article was a performance as research inquiry into a zoom performance (pre-covid) between artists in Hawai'i, Paris, Taiwan, and Las Vegas that occurred in 2019. The paper was originally given at the Performance Studies International PSi #24 Daegu Conference *Performance as Network: Arts, City, Culture* at the Daegu Arts Factory in Daegu, South Korea in 2018. Subsequently a revision of this paper was given at the UHM Department of Theatre and Dance Faculty Symposium in 2019. My article *"Reframing Habitat"* was published in the *Partake: Journal of Performance Research*. The paper was originally given as an invited presentation at the *Pacific Histories Conference* for the *Festival of the Pacific Arts in Guam* and at the Performance Studies International PSi Performance Climates Conference in Melbourne, Australia in 2016. My article *"Dancing with the Animals at the Missa Gaia"* was published in *The Global Performance Studies Journal* (GPS) Issue 1.2 in 2017 and was first presented at the Performance Studies International Performance Climates conference in 2016 as well. In 2021 I presented the paper *"Ecological Awareness in Dance Performance Dance Studies Association"* at the Dance Studies Association conference *GALVANIZING DANCE/STUDIES: Building Antiracist Praxis, Transformative Connections, and Movement(s) of Radical Care*. As a former student and professional collaborator on national productions with renowned choreographer Donald McKayle, I was invited to write and publish a story about his choreographic wisdom and mentorship in *"Remembering Donald McKayle"* in *Dance Magazine* in 2018. In 2019 I was invited to present my paper *"The Invisiblizing and Revisiblizing of Yoga in Contemporary Dance"* at the *ĀĪNĀ (MIRROR) Reflecting South Asia in Hawai'i, Asia-Pacific, and Beyond: Art, Body, Storytelling* sponsored by the UHM Center for South Asian Studies Conference. In 2017, 2019, and 2021 I was invited to be a conference participant in the Lili'uokalani Trust iHuddle. In 2021 and 2022 I attended the UHM Leading with Excellence Conferences as a conference participant.

Recently I have been interviewed for print media for the *Korean Dance, Korean People Magazine*, and the *Star Advertiser*, and, for television by Maleko McDonnell as a *KITV "Moving Forward"* story. My choreography and performance research has been featured as the subject of two dissertations including *"The Pleasure of Enactment: Eclectic Artist Practices of Dancers and Dance Makers Since the Judson Era"* by Dr. Loretta Livingston and *"The Psychology of Participants Through Improvisation Collaboration in the Process of Making Dance Choreography"* by Dr. Moonea Choi.

I am continuously invited to give papers and workshops about my research at national and international conferences, and to present guest lectures and master classes at other universities. My most significant papers were given at annual conferences of the leading professional organizations in the field of dance and performance studies research. My professional memberships include Performance Studies International, the Dance Studies Association, and the Native American and Indigenous Studies Association, Hawai'i Arts Alliance, Friends of Hawai'i State Art Museum, Association of Performing Arts Professionals, American Dance Guild, American College Dance Association, and the Dance Films Association. In 2020 I joined the Dance Studies Association Dance Technology Working Group.

In 2021 I curated and produced the Dance Media Now Community Dialogue Project. Hawai'i is becoming a hub for dance media creation in the Pacific and the UHM Dance program has been instrumental in creating a vision for digital futures in performance. Many UHM Dance alumni and former guest artists have been inspired to explore this new medium. Local contemporary dancers have been experimenting with dance media in their live dance performance with video projection design, play with interactive software, and screendance in their artistic creations. More recently COVID19 has caused a fast paced development in dance media and a pivot toward emerging dance practices online and created for new digital platforms. I organized and served as the moderator and discussant for the *Dance Media Now Community Dialogue Project* which featured a public virtual two panel conversation and 9 lecture presentations with Hawai'i based award-winning dancers who incorporate media in their performance practices. The presenters included Kumu Vicky Holt Takamine, Halau Pua Ali'i 'Ilima, Kumu Lanakila Casupang, Halau Pūpūkahi I Ke Alo O Nā Pua, Sami L.A. Akuna, Performance Art Group Giinko Marischino, Kent Shinomae, Studio K Beats, Larry Asakawa, OnStage Productions, Camille Monson, Convergence Dance Theater. The webinar and presentations drew over 300 virtual attendees. Additionally In 2021 I convened and served as a discussant for the public virtual Dance Film Lecture and Screening of "Beyond, Beyond, Beyond" by Dr. Moonea Choi, a screendance with performers from the Dance and Disabilities Korean Festival. This public lecture was sponsored by the Korean Cultural Council of Los Angeles.

In 2022 I was invited by the University of Hawai'i press to provide a manuscript review under consideration for publication. I was also asked to be a National Endowment for the Humanities Peer Reviewer in the area of Performance Studies, Dance, and Theatre. For this appointment I reviewed 25 research proposal applications for 60k fellowship awards.

### 2.3 Grants, Funding, Awards

For the above performance projects and conference presentations, I have been awarded intramural grant funding from the Hawai'i University Research Council, Edward A. Skeep Langhans Foundation, SEED Ideas, East West Arts Program, UHM Hilo Performing Arts Center, Dean's Travel Funding, Center for South Asian Studies, UHM SAPFB, Rama Watumull Collaborative Lecture Series. Extramural grant funding has been awarded from the National MAP Fund, Mid-Pacific Institute, a Corps Festival, Encours: Site d'art Contemporain, Centre National de La Danse, University of Colorado, Boulder, Mayor's Office of Cultural and Arts (MOCA), Hawai'i State Arts Alliance, Seoul International Dance Festival in Culture Tank, Seoul Government Arts Grant, Seoul Arko Theatre, Korea National University of the Arts, ChaShaMa Gallery New York City, and the National Endowment for the Arts. In kind donations and support has also come from Hawai'i Theater, Hawai'i State Art Museum (HiSAM),

Doris Duke Theatre, Honolulu Museum of Art, Downtown Art Center, Arts at Marks Garage, ArtZone, Ong King Art Center, Piko Dance Arts, Shangri La Museum, Paliku Theatre, KOA Theater, and the Honolulu Biennial.

To highlight three recognitions, in the past two years I was awarded two National Endowment for the Arts awards and the national MAP Fund award, all prestigious, competitive, and top tier funding awards in my fields. The arts are a powerful part of what unites us and cultivates a place for dialogue and reflection. The award was given by the NEA Grants for Arts Projects program for artistic excellence for dance projects. One award is for the Department of Theatre and Dance performance “Form Within a Form: Echoes and Reverberations”. The second NEA award is for a community project “Walking on Eggshells” of which I was one of three artists commissioned to create new choreography that resulted in the creation of a solo dance “Equilibrium.” Both NEA awards support performance’s artist residencies, public performances, performance research and community activities. Additionally, The MAP Fund Award “invests in performing artists and their work as the critical foundation of imagining and co-creating a more equitable and vibrant society.”

#### *2.4 Impact of COVID-19 on Research Endeavors*

Due to the pandemic, several projects scheduled in Spring - Fall 2020 were postponed. Two Hawai‘i State Art Museum events were requested by the curators to be postponed until they could be presented live. These events included a performance by Jhalak Dance Company at HISAM in April 2020 and a final class project performance installation by my Visual Media for Dance course at HISAM in December 2020. These events were tentatively scheduled again for the end of Spring 2021, but were delayed even further. The Visual Media for Dance presentation became an exhibit installation at HiSAM in June 2021. The JDC performance was extended and then presented in February 2022. In 2020 I was commissioned to choreograph for the Omega Dance Company and created a new dance in Manhattan. The work was scheduled to premiere with the Ignatius Loyola Chamber Music ensemble during a live dance and music performance in April 2020 in New York City. Due to the pandemic, this performance was rescheduled for April 2021. The “*What is Revealed*” production was slated to be presented in summer 2020 as well in New York City and rescheduled for June 2022. Additionally, the Kennedy Theatre mainstage production and dance concert “*Breath*” that was conceived in 2018, scheduled to be rehearsed Fall 2020, and presented onstage in January 2020, was rescheduled to Fall 2022 due to international travel and visas for the artists. The Kennedy Theatre dance performance features choreographers from Korea National University of the arts, UHM Dance Faculty, UHM Music Faculty, UHM Academy for Creative Media Faculty, UHM Computer Science Faculty, and local artists.

#### *2.5 Future Goals and Value*

Upcoming research activities include the following:

My dance company, Jhalak Dance Company, will be featured at the HiSAM “Honolulu Dance Collection: Reconnection” in October. Additionally I am directing the Department of Theatre and Dance Kennedy Theatre concert “Form within a Form: Echoes and Reverberations.” For this concert I am creating two new choreographies, “Elements” and “Momentum” for the Form Within a Form: Echoes and Reverberations concert. “Momentum” is a collaboration with UHM composer Takuma Itoh and a cast of 9 dancers. Elements is a collaboration with Leeward Community College composer and faculty John Signor and features a cast of over 50 performers.



I have been an invited participant and collaborator with Dr. Suparna Banerjee for the “The body archive: surer agun dance” project which will culminate in a short film and research paper. The aim of the project is to investigate how a dancer’s body can be regarded as an archive. Through this film, we draw a parallelism between an archive and our body. “Surer agun”, a Tagore song, was choreographed by Pradipta Niyogi, a Kathak dance guru and performer in the 1970s for a dance school named Surochanda (Palta, West Bengal, India), founded by Abanti Das. The project broadly is expected to explore the role of a dancer in the preservation of collective movement knowledge and its transmission.

I have been invited by Dr. Sai Bhatawadekar to submit to the Journal of Dharma Studies and is in the process of developing a paper for publication focused on the reinvention, transformation, and physical culture in the crossroads of dance and yoga practices. The paper will be published for a journal issue and is connected to the conference on Contemplative Studies and Practices: Asian and Transnational Perspectives.

I believe my research activities are very much aligned with the research goals of the Department of Theatre and Dance and of the University of Hawai‘i as a whole.

### **SECTION 3: SERVICE ACTIVITIES**

I have engaged in service activities. I believe that I have demonstrated a high level of competence, mature level of service, and versatility across all levels of UHM Theatre and Dance (T&D) that meet or exceed the criteria for positive assessment in service activities outlined in the UHM Criteria and Guidelines for Tenure and Promotion. (Service, page 20.)

#### *3.1 Department Service*

I engaged in governance and other service activities in the departmental, university, and community levels. I am an Associate Chair for the Department of Theatre and Dance, Director of Dance since August 2022. Since mid-Fall Semester 2019, I have served as the Director of Undergraduate Dance Studies, advising over fifty dance majors and minors annually. In 2020 I created a dance faculty-mentoring plan to share in the mentoring for all undergraduate dance majors and minors. I have been instrumental in making major changes to our dance curriculum working alongside our dance faculty over the past two years. Through advising and curricular changes, I have doubled the number of dance majors combined in the BA and BFA Dance degree program since I was appointed as the Director of Undergraduate Dance Studies in Fall 2019. In 2019 there were 17 total BA and BFA Dance Majors. At the start of fall semester 2022, there are now 34 dance majors, 18 BA and 16 BFA Dance degree students. I plan to continue this positive upward trend. Undergraduate Director of Theatre Studies Julie Iezzi and I co-wrote the proposal memo to merge the Undergraduate Theatre and Dance Degrees along with revising the Department of Theatre and Dance, Dance Track BA/BFA Program Sheets, 4 Year Plans, and UHM Catalog sections. The first steps included a new proposed BA/BFA Dance Degree curriculum that increases movement based credits in Hula, Asia and Pacific Dance practices, and new courses in Hip Hop, and Indigenous Dance Studies. In Fall 2021 I served as the Acting Director of Graduate Dance Studies. In this capacity I advised and mentored 18 Dance MA/MFA students.

In Fall 2021, I served as the Acting Graduate Advisor for Dance and Acting Associate Chair for Dance. I am the chair of the Edward A. Langhans Student Enhancement and Visiting Guest Artist/Scholar Awards Committee since Fall 2020 and have been a member of the committee since 2018. In Fall 2020 I served on the Department of Theatre and Dance Reorganization Committee and the Online Investigative Task Force Committee. I have also served on the Studio Dance Technology Renovation Committee. I have been a member of the Theatre and Dance Department Personnel Committee in academic years 2016 and 2018 – 2022. I served on the Season Planning Committee from 2015-2016 and 2018-2022, Theatre and Dance Curriculum Development Committee from 2015-2016, the Department Accounts Committee in 2019 - 2020, the Workload Policy Committee in Spring 2019, the Edward A. Langhans Award in Theatre and Dance History, Literature, and Theory Scholarship Committee from 2018-2021, and Supervisor for Department AV Position and Archives 2015 – 2019. I have served on two dance faculty hiring committees. I have organized Faculty Professional Development Workshops for the Department of Theatre and Dance Faculty retreats including a LGBTQ+ Safety and Inclusion presentation by Camaron Miyamoto from the UHM LGBTQ+ Center. I organized and produced the virtual Department of Theatre and Dance Virtual 7th Annual Graduate Student Symposium for 10 graduate students.

### *3.2 University Service*

On the college level, I currently serve on the University Council of Academic Advisors since 2019. I was a Planning Committee Member for the Proposal to create the Undergraduate Certificate in Computational Media (CCM). The certificate program is a collaborative effort between 4 departments and 3 colleges: The Academy for Creative Media (ACM), the Department of Theatre and Dance (College of Arts, Languages and Letters); the Department of Electrical Engineering (College of Engineering), and the Department of Information and Computer Sciences (College of Natural Sciences) 2019 – 2021. The certificate was approved in 2021. In Fall 2021, presented at the ASUH Graduate Fair Recruitment Booth. I have also worked on an interdepartmental committee with Dr. Takuma Itoh (Music Department) and Laura Margulies (Academy for Creative Media) to create a Music, ACM, and Dance Collaboration Opportunities virtual network for Undergraduate and Graduate Students in the arts in 2020. I have participated in the International Study Abroad Annual Information and Recruitment Booth since 2018 at the UH Campus Center. In 2016 – 2017 I was a member of the UHM Faculty Senate and the UHM Senate Standing Committee - Committee on Administration and Budget (CAB). From 2015 – 2018 I was a member of the Digital Arts and Humanities Committee. I was a UH Mānoa Undergraduate Honors Program Advisor from 2015 – 2016. By invitation from colleagues, I have given lectures in courses in other departments as well as for Theatre degree courses.

### *3.3 Community Service*

In 2020 I became a member of the Dance Studies Association Dance and Technology Working Group serving national and international dance communities. I have consistently provided professional volunteer services to the local community in Hawai‘i. Since June of 2020 I have actively participated in the COVID 19 Dance, Yoga, and Wellness Working Group with Hawai‘i Dance Studio Owners and Company Directors. From April – June 2020 I worked for the COVID 19 Hawai‘i Unemployment Insurance (HUI) as a volunteer. As part of a response to the initial pandemic lockdown on Hawai‘i in 2020, I initiated the international online “*Connections: Uplifting Dances at a Gathering Online*” project bringing together 30 new and original video dance shorts created by UHM Dance Faculty, Lecturers, Undergraduate and Graduate Students, Alumni, and Friends of Dance from the US,

Hawai'i, Japan, and India that were broadcast online with over 4000+ views during the pandemic in April and May of 2020. One video a day was released online during the entire month of May. Over the past five years I have organized and brought visiting UHM guest artists to conduct outreach workshops at Castle High School, Aiea High School, and SEEQS Public Charter School. More general community service included annual volunteer work for the local Hawai'i SYDA Foundation and Hawai'i based Native Hawai'ian PA'I Foundation.

### *3.4 Future Goals and Value*

I am leading faculty in the Department of Theatre and Dance as a new Associate Chair starting this fall semester. I have been invited to join the Graduate Council beginning in late October 2022. I will serve as the Dance Graduate Advisor beginning January 2023.

I am continuing to lead faculty across campus in the creation, development, and further implementation of The Creative Computational Media certificate program. The certificate was established through a collaboration between ICS, Academy for Creative Media (ACM), Department of Electrical and Computer Engineering (ECE) and the Department of Theatre and Dance.

As a result of COVID-19, I am working with over 50 local dance businesses, schools, halau, for profit and non-profit organizations to create a network of support for a thriving health, wellness, and performing arts industry in a post pandemic world.

I have a future goal and vision for a UHM Dance Media Initiative to cultivate an environment of innovation and excellence where student and faculty dancers are empowered and have the necessary tools to conduct dance research through live interactivity in dance and media, video choreography, video projection design for dance, and online real time performance exchange through opportunities to train with renown artists in the fields of dance on camera, screendance, and digital dance performance. Part of this vision requires an upgrade to renovate the UHM Dance Studio with state of the art technology for the performing arts. Creating space for and having access to technology in the studio will serve as a critical tool towards better supporting the educational interest and needs of our UHM Theatre and Dance students as they prepare for careers in the 21st century. Not only will access to this technology directly impact and benefit our current and future majors, it will also impact the wide range of students from other degree areas that actively participate in our classes and productions to fulfill personal interest as well as degree diversification requirements. Links: [Dance Studio Technology Renovation Proposal](#).

## **SUMMARY**

In sum, I have significantly contributed to the Department of Theatre and Dance, to CALL, the University of Hawai'i at Mānoa, the diverse performing arts community and organizations in Hawai'i, and to my fields of dance performance research and performance studies internationally. My CV and Statement demonstrates an active and robust research activity that positions me well as a strong and valued contributor to my department, the larger university, and the fields of dance and performance. My leadership, service, teaching, artistic projects, engagement with community partners, and scholarship enhances student success, local, national, and international research excellence, and is listening and responsive to the needs of diverse dance communities in Hawai'i. I am honored and humbled to be considered for promotion to Full Professor. Mahalo nui to all the reviewers for the generosity of your time and consideration.