

20+21 season



Winter 2021

# winterWORKS

Dancemakers

jewel, Eric Geiger, Dr. grace shinhae jun, and Rebecca Chaleff

# winterWORKS

choreographed by faculty members Eric Geiger, Rebecca Chaleff,  
Dr. grace shinhae jun, and guest artist jewel.

## YOUR LOVE IS QUEEN

Directors	Eric Geiger and Rebecca Chaleff
Dancemakers/Performers	Clarisa Bautista Sarah Chan William Kessinger Patrick Li Dylan Perlson Mia Van-deloo Annie Wang

## STILL...I AM

Director/Editor	grace shinhae jun
Choreographers	grace shinhae jun and the performers
Performers	Freddy Rosero Kristy Vang Madenn Walikis Louis Zapien Flores Jon Batiste J Balvin Orishas feat. Madcon Kenny Dope & Raheem DeVaughn feat. Rhymefest & The Fantastic Souls Suavecito
Music:	Miesha Rice-Wilson
Original Music	grace shinhae jun
Poetry Guidance	Gerardo Rivas Muniz
Camera	and the performers

**EVERYTHINGISANEXPERIMENT: AN UNTITLED ASSORT-  
MENT OF SELF—PERSONHOOD HELD IN CONTRADICTION  
(EPISODE 1).**

Director	jewel. (they/he/she)
Performers	India Meñete (she/her) Kristy Vang (she/her) andii ayana (they/them) jewel. Barnwell (they/he/she) Moses Mai Cabrera (he/him) Alexis Eubank (she/her) Matan Itah (he/him) India Meñete (she/her) Daija Marie Moss (she/her) Talia Paulette Oliveras (she/they) Angeles Tellez (she/her) Andre Thompson (he/him) Kezia Waters (he/they) Cierra Arterberry (she/her) Gabrielle Harkins (she/her) Liliana Ruiz (she/ella)
everythingisanexperiment	
In special thanks:	

**CREATIVE TEAM**

Scenic Designer	Michael Wogulis
Lighting/Projections Designer	Shelby Thach
Video Designer	Nancy Chao
Sound Designer/Composer	Salvador Zamora
Production Stage Manager	Allison Bailey

**DIRECTOR'S NOTE: YOUR LOVE IS QUEEN**

Failure, rejection, and provocation that arises through Queer processes can destabilize us. In this unsteadiness we make space for Otherness to emerge. We give the process permission to be sloppy, inarticulate, and disoriented. If we make a context where we are willing to surrender together, can compassion and empathy become embedded in the dance's operating system?

Can "Your Love is Queen" be at once each of us, all of us, and our colliding histories and even futures? "Your Love is Queen" is made "of" things rather than "about" them. Audiences are invited to experience what "Your Love is Queen" is about and when they tell us, they share a part of themselves and "Your Love is Queen"'s identity expands. And that is where the conversation really gets started.

## DIRECTOR'S NOTE: STILL...I AM

We began with "I am....", writing and moving in the ways we see ourselves coupled with thoughts of how others fill out those dots. In the doing, we locate. In the moving, we physicalize. And in the process, we have unearthed some moments forgotten. "Still..I Am" is a celebration of these four performers and where they exist. Take notice of the small details and choices. See the moments in the second, third, and fourth layers. Allow yourself to breathe and groove in rhythm with them.

Love and gratitude to Madenn, Kristy, Louis and Freddy for showing up and diving into this process of creating together. I am honored to receive your gifts from our time in rehearsal, in reviewing footage, and in editing the film. Thank you to the creative team for shifting and moving to make this work possible. My ideas have expanded because of you all. Shelby, thank you for locating the bridge and for your brilliant lighting magic. Salvador, thank you for creating your original music as part of this work. I always have an abundance of love for my sister Miesha Rice-Wilson for guiding the process of writing and uncovering the poet in all of us. Thank you to my partner Jesse and loves Brooklyn and Zia for giving me the space for hours of editing and providing me gifts of nourishment and feedback. And finally, I am in deep gratitude to the Kumeyaay Nation and the Indigenous Peoples where we reside, recognizing that our process has been created, filmed, and shared on sacred Indigenous lands.

## DIRECTOR'S NOTE: EVERYTHINGISANEXPERIMENT: AN UNTITLED ASSORTMENT OF SELF—PERSONHOOD HELD IN CONTRADICTION (EPISODE 1).

"How can we engage in collective imagining?"

"How can we achieve radical openness?"

"How do we undefine the defined?"

"How can we sustainably care for and be accountable to ourselves and one another?"

- Gabrielle Civil, *Experiments in Joy*, 188.

This process began with an open call for Black creatives to get involved in a collaborative short dance theatre filmmaking process. As the creative director of this initiative, I sowed the intention of bridging multiple mediums through episodic storytelling, centering complexities of truth and textures of stillness.

everythingisanexperiment, a Black/BIPOC film production collective, was born. We are a multidisciplinary collective of Black and brown artists engaging in experimental poetics. We are storytellers, animated through mosaicism, and alternate horizontal approaches. We hold weekly experiments to uncover our imaginings and to invent the cohesion of our harvests. We value showing up authentically and fostering containers that embrace our intersectionalities, vulnerabilities, and dreams. Accepting change as part of the process, creates space for our collective invention to continually flux and transmute barriers and binaries. Find us on instagram as [@everythingisanexperiment](#) to support, follow, and get involved in this initiative. This winterWORKS film production is the first culmination of the everythingisanexperiment collective.

**DIRECTOR'S NOTE: EVERYTHING IS AN EXPERIMENT: AN  
UNTITLED ASSORTMENT OF SELF—PERSONHOOD HELD IN  
CONTRADICTION (EPISODE 1). CONT.**

Who and what stories are we responsible to shield from silencing?

*episode 1* is a mosaic of several multi-layered concepts.

The film begins as a Black queer woman, India Meñete, cracks open the world. This idea was adapted from Daija Marie Moss's envisioning of the sound of cloud 67, a popping pomegranate. This moment is accompanied by *Wild in the Wind* by Nina Simone.

The next segment is a sample from the original *A Conversation with an Uncolored Egghead*, a scene from *Camera Three: To Be Young Gifted and Black*, 1969. Rest in Power to a legend, Cicely Tyson. India Meñete argues with a dark generational haunting, white supremacy. This spooky moment is underscored by a chopped and screwed original track, *Sandman* by Andre Thompson (Andre1k) x Salvador Zamora (Suavecito).

Within *vinyl ritual*, India enters a space of grounding; reclaiming and returning to Self. Inspired by jewel.'s relationship to the tangibility of music and their envisioning of the feel of cloud 67.

*tap dancing Around How we're Doing*. A concept introduced by Andre Thompson, and further developed in conversation with Kezia Waters. Kristy Vang reflects on her personal experience and positionality as an Asian American woman within the systemic and structural violence that is America.

*Dance Theatre storytelling*. Performers improvise in acts of being. Kristy Vang moves through a story about her experience with sleep paralysis. India Meñete immerses the audience in a garden built with intention. India's garden is accompanied by an original track, *In The City* by Matan Itah.

*Trio*. India Meñete, jewel., and Kristy Vang explore relationships to sound and embodied storytelling.

*The Dream of Life*. Matan Itah recites a poem written and performed by himself.

*Table Talk*. Co-written by andii ayana, jewel., and India Meñete. Martha and Philip are characters based on a photo in Carrie Mae Weems, *The Kitchen Table Series*, 1990. Further developed in conversation including Kezia Waters and Talia Paulette Oliveras. This scene unfolds the surreal experience of existing as a Black individual in ritual, communion, and decompression; and of the varying nuances of living at the expense of a society entrenched in whiteness. This internal exchange is accompanied by an original track, *Docile Negro* by Kezia Waters.

## THE CHOREOGRAPHERS

**jewel. Barnwell** (Director) (they/he/she) is a queer trans Guyanese dance theatre improvisation artist. They graduated from UC San Diego in 2019 with a BA in dance, and a minor in theatre. Their movement research includes embodied memory, musicality, layered sound, reclamation, and collective healing. jewel. believes dance is found in every moment. jewel. believes in the transformative power of storytelling. jewel. believes in unapologetically demanding Black liberation. As an undergrad student, jewel. created solo and ensemble works, such as *i am Reclamation*. (2018) and *what have i found in your blank stare, in my reflection; on my way Ho(e)me?* (2019). After graduating, they worked as assistant choreographer and performer in *Man in Love* (2019). In November 2020, jewel. was one of five UC San Diego alums to formally hold the dance department accountable for its structural and implicit anti-Blackness. In February 2021, jewel. released a short film, *two bois, one bouquet*. (SOFT theatre company), in collaboration with Ray Komai. This short film is the first of a three-part series, exploring queerness, eroticism, surrealism, and tension. jewel. believes in fostering sustainable creative ecosystems, in which artists hold full agency over their collaboration and work. They are the founder of a Black and brown film production company, called [everythingisanexperiment](#)

**everythingisanexperiment** is a multidisciplinary collective of Black and brown artists engaging in experimental poetics. This *winterWORKS* film production is the first culmination of the everythingisanexperiment collective. Brilliant creatives from varying regions of the country (andii ayana, Mai Moses Cabrera, Alexis Eubank, Matan Itah, India Meñete, Daija Marie Moss, Talia Paulette Oliveras, Angeles Tellez, Andre Thompson, Kezia Waters) virtually gathered for weekly experiments to build these stories, concepts, visuals, sounds, and much more. Follow [@everythingisanexperiment](#) on instagram to stay updated about future episodes and to support this initiative. Share and [donate](#) to our [community fundraiser!](#)

**Rebecca Chaleff** (Dancemaker/Dramaturg) is a dance scholar, performer, and dramaturg. Her academic research focuses on how the politics of race and sexuality shape and are shaped by contemporary reperformance and legacy building projects. As a dancer, Rebecca has had the pleasure of performing with GERALDCASELDANCE, Pat Catterson, the Merce Cunningham Dance Company Repertory Understudy Group, Douglas Dunn and Dancers, and the Margaret Jenkins Dance Company, among others. She is also currently dramaturging a new work in collaboration with Gerald Casel and is a dancer and rehearsal director for Molissa Fenley and Company. Rebecca joined the faculty of the UCSD Department of Theatre and Dance in the fall of 2019.



## THE CHOREOGRAPHERS CONT.

**Eric Geiger** (Dancemaker/Director) I dance and make dances in an attempt to make sense of the world around me. I am a full-time faculty member at UCSD in the Department of Theatre and Dance where the courses I guide question what dance is and can be. Early on, I received a full merit scholarship to the Alvin Ailey American Dance Center where I studied the techniques of Lester Horton and Martha Graham and ballet. I was a member of the Bill T. Jones/Arnie Zane Dance Company where I also taught and served as choreographic assistant to Bill. As a member of The Lyon Opera Ballet, I performed in works by William Forsythe, Stephen Petronio, Susan Marshall, Maguy Marin, and Angelin Preljocaj, among others. In San Diego, I performed with McCaleb Dance (directed by Nancy McCaleb) and eventually became Associate Artistic Director and began directing dances. Every Thursday morning since 2008 I have been practicing and performing spontaneous dancemaking with a group called LIVE. As a dancemaker, I am a collaborator. I've made dances with Anya Cloud, Karen Schaffman, Liam Clancy, Leslie Seiders, and my most frequent collaborator and partner, Jess Humphrey. My desire to dance forever led me to seek ways of moving with greater efficiency and sustainability. Contact improvisation, Trisha Brown-like qualities, Deborah Hay's questions and choreography, and somatic approaches to dancing have transformed and expanded my movement capacities. As a Feldenkrais Method practitioner, I have come to understand how to move using only as much effort as needed, moment to moment. Currently, I'm questioning the politics that are emerging from my practices and creative research, not by the way in which the work itself represents, acts, or dances out some political situation, social injustice or inequity, but by attempting to create a context in which the value system of the process, as well as the systemic structure of the work itself, is the actual, desired change. The work is radically alive and in and of the moment. Curiosity drives the process and it is tangential. It celebrates the multiplicity of the group and is not a creation of one author. It demands responsible citizenship by making a space for Otherness (that which is alien or divergent from a certain kind of normativity). The process is Queer and so am I.

## THE CHOREOGRAPHERS CONT.

**Dr. grace shinhae jun** (Dancemaker/Director) is a mother, wife, artist, scholar, organizer, and mover who creates and educates on the traditional and unceded territory of the Kumeyaay Nation. A child of a South Korean immigrant, a North Korean refugee, and Hip Hop culture, she values a movement practice that is infused with historical and contextual education and focuses on community, compassion, and empowerment to encourage rhythm and expression. Her work as an educator and artist is influenced by choreographers Rennie Harris, Ronald K. Brown/Evidence, Doug Elkins, and Marlies Yearby, and critical scholars Dr. Nadine George-Graves, Dr. Brenda Dixon Gottschild, Dr. Imani Kai Johnson, Dr. George Lipsitz, and her husband Dr. Jesse Mills. grace is also a choreographer who directs bkSOUL, an award-winning performance company that merges together movement, poetry, and live music. Her work centers issues of social justice and communities of color through a Hip Hop framework. She collaborates with some of San Diego's dopest poets Ant Black, Kendrick Dial, and Miesha Rice-Wilson, and has worked with choreographers Rebecca Bryant, Monica Bill Barnes, Tammy L. Wong, Wendy Rogers, Gabe Masson, Allyson Green, Lionel Popkin, and Jean Isaacs. She has presented her work in *Trolley Dances*, *Live Arts Festival*, *Philadelphia Fringe Festival*, *Dumbo Arts Festival*, *San Diego International Fringe Festival*, and at *Link's Hall*. grace has choreographed for numerous staged plays, most notably for Will Power's *The Seven* at Occidental College. She is a founding core member of Asian Solidarity Collective, a grassroots organization committed to expanding Asian American social justice consciousness, condemning anti-Blackness, and building solidarity for collective liberation. Most recently grace has been working with artists and healers to launch the Street Dance Activism Global Dance Meditation for Black Liberation 28-day mediation series. grace graduated with honors from UCSD with a BA in History and a BA in Choreography & Dance and received an MFA in Dance from Sarah Lawrence College. With her dissertation "Moving Hip Hop: Corporeal Performance and the Struggle Over Black Masculinity", grace received her PhD in Drama and Theatre through the joint doctoral program at UCSD/UCI. She continues to research and present her scholarly work on Hip Hop Dance and Culture and teaches at UCSD, San Diego City College, and with transcenDANCE Youth Arts Project.

## THE PERFORMERS

**Clarisa Bautista** (Dancer) is a first-year chemistry major and dance minor from Sacramento, California. She is the president of Aequora Ballet Company at UCSD.

**Sarah Chan** (Dancer) is a second-year theatre major. UC San Diego credits *Exotic Deadly: Or the MSG Play*, *Much Ado About Nothing*. Other credit *Hallpass* at Blindspot Collective.

**William Kessinger** (Dancer) is a second-year dance and political science double major. UC San Diego credits WinterWORKS.

**Patrick Li** (Dancer): is a second-year human biology and dance double-major. UC San Diego credits *New Directions 2020*.

**India Meñete** (Dancer) is a second year theatre major. UCSD credits: *Elektra*, *AHC*, and *Mr. Burns, A Post Electric Play*. She also has a recurring role in a web series produced by The Cell Theatre called *Tolerance Party*.



## THE PERFORMERS CONT.

**Dylan Perlson** (Dancer) is a fourth-year electrical engineering major and dance minor from Southern California. This is his first official production, however has performed among various UC San Diego dance organizations such as Salsa Society, DanceSport, and Alter Ego.

**Freddy Rosero** (Dancer) is a fourth-year economics and education studies double major from Los Angeles, California.

**Mia Van-deloo** (Dancer) is a first-year theatre and dance double major. UC San Diego credits Project Symphony and Big Fish. Other credit The Wolves at The Strand Theater.

**Kristy Vang** (Dancer) is a fourth-year dance major. She's trained with a pre-professional dance company under the direction of Rebecca Hobgood and Debra Roberts. She has also received training from educators such as Nhan Ho, Adam Peterson, Venetia James, Kim Altamero, Derek Javar, and Richard Pasalo. Kristy is a dance instructor at the Northern California Dance Conservatory and continues on the methodology of her instructors from her first years of dance. Select credits: *Dance Fest* (Public Education Dance Alliance); *Main-stage Production* (Sheldon Performing Arts Center); *Urban Street Jam* (Anaheim Convention Center); *Public Display* (Crest Theatre); *Break Through* (Bob Hope Theatre).

**Madenn Walikis** (Dancer) is a fourth-year dance major and education studies minor born and raised in California. UC San Diego credits: *Measure for Measure* 2018 (Choreographer & Videographer), *New Directions* 2019 (Dancer), *AHC LAB* 2020 (Choreographer & Producer).

**Annie Wang** (Dancer) is a third-year senior theatre and dance double major. UC San Diego credits: *New Directions* ('20) Other credit: *Pippin* (MM '20)

**Louis Zapien Flores** (Dancer) Louis Zapien Flores is a fourth-year dance major at UC San Diego credits: *winterWORKS* 2019, *winterWORKS* 2020.

## THE CREATIVE TEAM

**Allison Bailey** (Production Stage Manager) is a second-year MFA student. Originally from Iowa, she earned her BA in Political Science with minors in Theatre Arts and French from Coe College. Following graduation, she taught in Bulgaria and then worked in community outreach in Vermont, where she also freelanced as a technician and stage manager. UC San Diego credits: *As You Like It* (PSM), *Orestes 2.0* (ASM), *Man in Love* (ASM). Other select credits: *Blithe Spirit* (ASM), *Merrily We Roll Along* (PSM), *Evita* (SM), *Grey Gardens* (PSM), *Victor/Victoria* (ASM), Burlington Fringe Festival (ASM), and the Off-Center for the Dramatic Arts Spring Open Artist Showcase (Festival Production Manager).

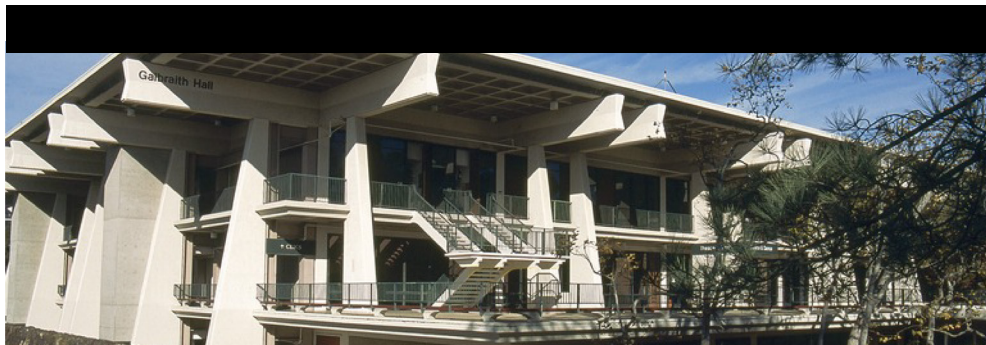
**Nancy Chao** (Video Designer) is a scenic and video designer located in Southern California. She holds her BA in Theatre from UC San Diego. UC San Diego Credits: *The Nether* (VD), *Peer Gynt* (SD), *The Skriker* (SD), *She Kills Monsters* (SD), Other select credits: *Seeking Antonia* (VD), *Telematics: San Diego, Seoul, NYC* (ASD), *Inheritance* (Projection Op, Chamber Opera).

## THE CREATIVE TEAM CONT.

**Michael Wogulis** (Scenic Designer) is a first-year MFA student from Laguna Beach, California. He holds a BA in both Theatre and Communications from UC San Diego, having graduated in June of 2020. UC San Diego credits include *The Nether* (Scenic Design) Mr. Burns: A Post Electric Play (SD), *Much Ado About Nothing* (SD), *Dry Land* (SD), *Our Town* (SD), *Balm in Gilead* (ASD), *Peer Gynt* (ASD), and *A Raisin in the Sun* (ASD).

**Salvador Zamora** (Sound Designer/Composer) is a first-year MFA student, born and raised in Southern California. He holds a BA in Interdisciplinary Computing and the Arts Major from UC San Diego. UC San Diego credits: *Heap* (ASD), *Letters from Cuba* (ASD), *Balm in Gilead* (Sound Coordinator), *Classical Women* (SD & Composer), *Joshua* (ASD, WNPF '18).

**Shelby Thach** (Lighting/Projections Designer) is a first-year MFA student from San Gabriel, California. She received her BA in Drama with Honors in Lighting Design and Technology from the University of California, Irvine. Throughout her undergraduate and freelance careers, Shelby has worked on a variety of different shows, ranging from plays, musicals, and dance concerts. UC San Diego credits: *As You Like It* (LD), *Letters from Cuba* (ALD). Other select credits: *Where the Mountain Meets the Moon* (ALD, South Coast Repertory), *The Diary of Anne Frank* (LD, Crean Lutheran HS), *I Love You So Much*, *Squeeze Me to Death* (LD, Bootleg Theater/Wisdome LA), *Hedwig and the Angry Inch* (LD, UCI).



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