

時を超えて “Beyond Time”

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF
HAWAI‘I AT MĀNOA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF

MASTER OF FINE ARTS

IN

DANCE

May 2012

BY

Mayu Ota

THESIS COMMITTEE:

Betsy Fisher, Chairperson

Amy Lynn Schiffner

Kara Miller

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PART I
INTRODUCTION

時を超えて Beyond Time is a dance piece inspired by Japanese paintings. The piece was performed at the Earl Ernst Lab Theatre at the University of Hawai'i on February 22-26, 2012. A recorded document of this dance concert will be provided.

This document includes the original thesis proposal that was submitted in December 2011. The proposal explains my initial plans to fulfill the choreographic requirements to complete an MFA in dance. The following evaluation and analysis of my creative process includes an explanation of the many changes that took place regarding my thesis process. These changes include music, costume and choreography. The appendices include the concert program, advertisement poster and newspaper review.

PART II
THESIS PROPOSAL OF DECEMBER 2011

Introduction:

As part of the requirements to complete an MFA in dance at the University of Hawai'i at Manoa, I will choreograph and perform fifteen minutes of new work to be presented at Winter Footholds in February 2012. One of the most important areas that I have experienced and continue to learn about in UHM's dance program is that of cross-cultural perspectives. The reason I came to UHM is that I wanted to learn something I cannot experience in Japan. As a Japanese dancer studying in the United States, the UHM dance program gives me a chance to learn global perspectives in movement. Here I have studied many different styles of modern dance as well as Asian/Pacific forms such as Hula, Korean and Japanese dance. I have learned a lot from this opportunity. At the same time, I have also learned to cultivate a respect for the dance culture I grew up with in Japan. I will explore these experiences in my thesis.

Concept:

My choreographic work, titled "art after dark," is inspired by "Japonism." Japonism was originally a French term that was first used by Jules Claretie in his book written from 1872 to 1873. It is considered a general term for the influence of the arts of Japan on those of the West. Many Western Impressionist painters were inspired by ukiyo-e, Japanese wood-block prints from the 1860s. Ukiyo-e eventually influenced Art Nouveau and Cubism.

My choreographic work utilizes this idea of Japonism because I have been training in modern and ballet, and both dance forms originating in Europe and the United States. I will create most of the movement based on modern and ballet techniques, however I plan to

include a cross-cultural perspective to my dance piece. It is important to express who I am and where I came from. Therefore, I will include Japanese feelings as well as Japanese dance movements in my choreography.

Proposed Choreography:

Title: Art After Dark

Length: approximate time 15 minutes

Music: composed by Tao, sound of rain and wind, and crowd sounds

Choreographer: Mayu Ota

Movement and Music Descriptions:

The dance will be divided into three parts but all sections are based on the paintings.

1. At museum (1 minute)

The first section begins at a museum and there is a girl who is looking at some Japanese paintings. When she is enjoying paintings, she starts hearing the sound of rain. This section will be very short. In this section, movements will be light and delicate.

2. Hiroshige Utagawa (10 minutes) In this section, the following paintings will be projected onto the cyclorama.





The second section of the choreography is inspired by Hiroshige Utagawa. He is a Japanese ukiyo-e artist who created *The Fifty-three Stations of the Tokaido* (1833-1834), and he greatly influenced Vincent Van Gogh. Van Gogh copied two of Horishige's paintings which were among Van Gogh's collection of ukiyo-e prints. I will choreograph and create movements inspired by Horishige's paintings (above). The movement will combine modern dance and Japanese Bon dance. Dancers will use props such as hats, umbrellas, and small towels. I will use Japanese drum music composed by Aun I will also use recorded sounds of wind at the end of this section.



3. Sakura (Cherry blossom) (4 minutes)

Third section starts with sound of wind. When Hiroshige Utagawa's paintings fade from the cyc, the girl is seen again and looking at Taikan Yokoyama's painting *Yozakura* (above). Taikan Yokoyama is a painter who created the Japanese painting technique of Nihonga. After he went to display his works in Rome, he influenced European artists as well as Japanese artists to create new artistic concepts.

In this section, I will combine movements from modern, ballet, as well as contemporary Japanese dance practices. Similar to the second section, a girl is looking at the painting and suddenly she hears sound of wind and she is in the painting. I will use Tao's music. At the end of the section, she hears sound of people talking and I will try to get across the idea that she is back in the museum again.

Casting/ Dancers:

I selected six dancers that I feel will represent my idea of the dance. They are Mandie Botinelly, Lauren Herlicska, Erin Nicole McFadden, Kele Roberts, Malia Wild, and myself. I expect that dancers in my cast will move in ways I had not planned, and that I will

manipulate and incorporate their ideas into the piece.

Sets:

I will use video projection against the cyclorama to show Hiroshige Utagawa's and Taikan Yokoyama's paintings. I will edit this projection using Final Cut Pro Editing Software.

Costumes:

Miyuki Imai, with whom I have often collaborated, will design costumes. I'm planning that dancers in the second section will wear Happi-like costumes. For the first and third sections, a girl (myself) wears a one-piece, casual costume.



Lighting design:

I plan to collaborate with a lighting student Asuka Endo in the Theater Department as well as perhaps use some of my own ideas to create the lighting design for the piece.

Documentation:

I will video and keep journals of the choreographic process. I will create a group on

Facebook to display my working methods. Committee members as well as dancers will be able to read journals that I will submit regarding the process of my rehearsals as well as view rehearsal videos.

Rehearsals:

For the first and third section, I will rehearse every Monday from 5 pm to 7 pm at Lunalilo Freeway studio. I will also rehearse intensively during Thanksgiving and winter break. For the second section, dancers and I will rehearse every Friday from 5 pm to 7 pm and Sunday from 10 am to 12 pm. Because every dancer cannot come two times a week, I will divide dancers into a few groups so they can practice with their own group.

Proposed Thesis Timetable:

November 18, 2011	Beginning rehearsals
November 19, 2011	Submission of first draft of thesis proposal
November 21, 2011	Projected date for committee formation
November 29, 2011	First draft of comprehensive exam
December 3, 2011	Submission of second draft of thesis proposal
December 4, 2011	Second draft of comprehensive exam
December 9, 2011	First faculty showing (6:30 pm)
December 10, 2011	Submission of third draft of thesis proposal
December 11, 2012	Final draft of comprehensive exam
December 16, 2011	Second faculty showing via video documentation
January 6, 2011	Third faculty showing via video documentation
January 15, 2012	Fourth faculty showing
January 20, 2012	Final faculty Showing
January 26, 2012	Audition
February 2012	Photo shoot
February 2012	Finalize Poster Graphics
Beginning of February 2012	Press Release, Program copy
February 22-26, 2012	Winter Footholds

March 2012	Approximately a week after performance- Submission of first draft of written work
March 2012	Approximately 2 weeks after first submission Submission of final draft of written work
April 6, 2012	Submission of video and written document
April 2012	Comprehensive exam

PART III
EVALUATION AND ANALYSIS

The Process:

Casting

Choosing dancers began in November 2011. I started by observing an intermediate modern technique class to find potential cast members. I was sure that I needed at least five dancers to create the look I wanted for the opening section of choreography. From that observation, I asked more than ten dancers who were available on Fridays' and Sundays' to begin rehearsing with me. With only having four months to learn and perform the choreography, I wanted dancers who could learn quickly, were open-minded and worked well with others. Interestingly, I found that all the dancers had some connection to Japanese culture, a central theme of my thesis work. For example, one of the dancers was of Japanese descent and almost all the other dancers had studied Japanese language. This commonality in background made working with them easy, because they could better understand the cultural ideas I wanted to represent in my piece.

Rehearsal

Rehearsals began in November and continued until the show opened in February. Before winter break, rehearsals were held twice a week for two hours at the Lunalilo Freeway Studio. After winter break, I increased rehearsals to three times a week for two hours. I wanted to rehearse more because I was contemplating on how the dancers would enter and exit the performance space. Because the concert audition was to be held at the Earle Ernst Lab Theater, I reserved space to rehearse there once a week to best prepare my dancers. It was at this point when I also figured out where and how the dancers were going to begin and

end the performance.

The dancers I selected did not have much prior experience performing on stage. Thus, I created simple movements first and when they felt comfortable performing them, I developed the movements to be more complicated. Because the first painting I projected was about travelers and rain, I wanted the dancers to perform less technically challenging movement. I focused on travelling motifs that emphasized jumping and running.

For the opening group piece, I tried to display the dancers as accurately to the painting as possible by having them wear Japanese hats and use umbrella props. I have experienced dancing with props, and it usually involved some accidents on the stage. From that experience, I wanted the dancers to have plenty of time get used to the hats and umbrellas. Because I had to buy the hats and umbrellas in Japan, the dancers had to rehearse without the hats before winter break. By the time they started wearing the hats, they were already used to the movements so it was an easy transition to incorporate the movements with the hats.

For second and third paintings, I created a story from the paintings. There was no *tasuki* “scarf” in the third painting but it was about the Japanese *matsuri* “festival.” Japanese people use *tasuki* at *matsuri*, which is why I immediately came up with the idea of using it. I lent the *tasuki* to the dancers on the first day of rehearsal. Rehearsing with *tasuki* was very helpful because it gave the dancers more time to get comfortable using it. I could try many new movements using *tasuki* and the dancers had an easy time learning it.

Rehearsals for my solo began in December during winter break while I was in Japan and continued until the show opened in February. I did not start rehearsals in

November because I wanted to focus on the group piece before winter break. I usually spend a lot of time choreographing a solo, so creating a piece in two months was a very challenging and new experience for me. Because my mother has a studio in Japan, I could rehearse everyday at her studio. After winter break, I also had rehearsals everyday in the morning for an hour and half. Although two months was a very short period of time, the daily rehearsals gave me enough time to choreograph and practice.

Before this project music had always served as my choreographic inspiration. However, my qualifying piece gave me a new way to approach choreography. I created movements and applied music later. This experience helped me create my solo choreography for my thesis. Even though I had a piece of music before I started choreographing, I did not listen to the music and instead focused on movements for the first half of my solo. The second half of the solo, the music became very dramatic and loud so I tried to match the movements and music, but I never forgot the meaning and expression I wanted to represent in this part. Therefore, every movement had a meaning and it helped me express myself while I was dancing.

While I was choreographing my solo, I wanted to be able to refine and develop it, so I used video extensively throughout the process. After rehearsals, I would watch the video, take notes, and the next day I would go back to the studio and revise movements. Videotaping my piece helped me as a dancer and a choreographer. I also videotaped the group parts so I could show the videos to dancers to help clean-up the movements. Reviewing video footage became an essential part of my choreographic process.

Challenges

There were a few challenges during rehearsals. One of the dancers got injured from another rehearsal. Rehearsing without her was difficult because I was still in the process of making the choreography and the audition date was approaching. Because of this, I changed some parts of the choreography. Fortunately, these changes made the dance a closer portrayal of the painting. Also, during a technical rehearsal, one of the dancers was unable to attend because of her job. I tried not to panic and was reminded that my dancers have lives and obligations that reach beyond my rehearsals. However, as the choreographer, I should not have allowed the dancer to miss a technical rehearsal. I assumed the dancers knew that missing technical rehearsals was unprofessional. In retrospect, I should have made this clear from the beginning of our rehearsal process.

Projecting the paintings in the background was also a challenging part of my thesis choreography. I had four paintings to show with only a few seconds to change paintings and sections. I edited sounds as well as timing of the projections many times during technical and dress rehearsals. Moreover, the projector only showed the top half of the paintings, so I had to adjust it multiple times using Final Cut Pro software. This process taught me that using technology is challenging, and that a significant amount of time is needed to become familiar with software in order to troubleshoot and make necessary adjustments.

The Changes:

There were small color changes for props and costumes, but no substantive changes from my initial thesis proposal. However, I made slight choreographic changes up until the

show opened–on Wednesday February 22. I videotaped each technical and dress rehearsal until the Tuesday dress rehearsal in order to continue giving notes to my cast. I also made adjustments to the movements in my solo until the last performance. Even after the show opened, I changed small parts of my solo such as my focus, timing, gestures of the legs and arms, dynamics and speed. Throughout the duration of the show every performance of my solo felt different as I continued to evolve and refine the movement. This process of allowing the solo to grow throughout the concert was something I had never done before. Up until this point, I was a performer who was most comfortable with no changes once the show starts, because changes made me nervous or feel I could not perform perfectly. However, the process I took towards my thesis solo gave me more confidence as a dancer and a choreographer. I never stopped developing my solo choreography until the last performance.

Conclusion:

The thesis process, both inside and outside of the studio as well as performances, was a great learning experience. I have grown as a dancer and a choreographer. This experience made me more confident to teach, choreograph, and perform. It's not only that I choreographed a piece, but that I also became emotionally attached to my dance. Every gesture and movement had a meaning. I also developed emotional ties with the dancers. When there were difficult times, the dancers were always motivated and worked hard for me. Working with dancers and the process of creating a piece with them made me proud of being in the UHM dance program. As international student from Japan, this project made me think

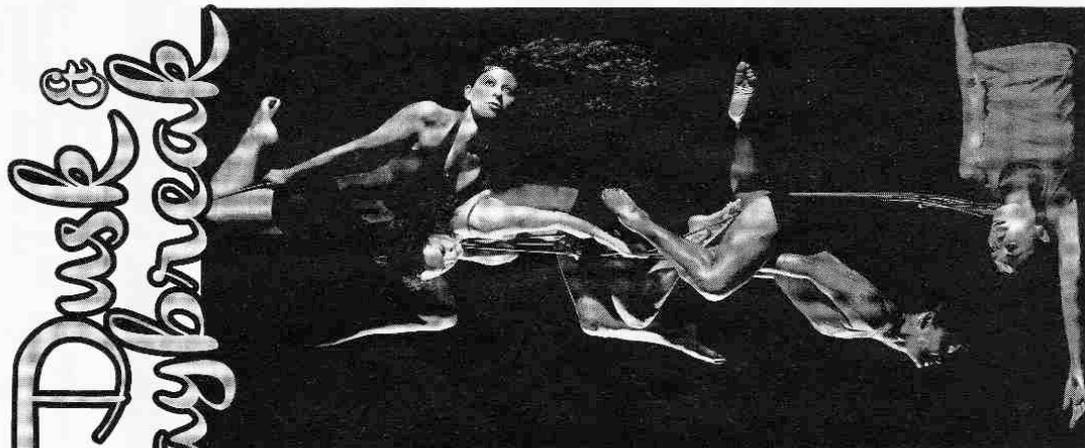
about dance from a more worldwide perspective and definitely made me take a step forward in my life.

Appendix A. Winter Footholds 2012 Concert Program



UNIVERSITY OF HAWAII
WIKIKA
Kennedy Theatre

PRIME TIME
EARLE ERNST LAB THEATRE
2011-12 SEASON



Dusk & Daybreak

Department of Theatre and Dance
College of Arts and Humanities

Winter Footholds

Feb 22, 23, 24*, 25 at 8 pm
Feb 26 at 2 pm

PRODUCTION STAFF

Stage Manager: Maria L.S.L. Liu
 Light Console Operator: Karleanne Paran
 Sound Board Operator: Elise Shuford
 Projectionist: Ben Sota
 Floor Crew: Lyndsey Baker, Rachael Smith
 Lab Theatre Technical Director: Ray Moschuk
 Lab Theatre Coordinator: Meg Hanna
 Staff Technical Director: Gerald Kawaoka
 Staff Costume Shop Manager: Hannah Schauer Galli
 Costume Coordinator: Sam Shields
 Costume Consultant: Eva Enriquez
 Wardrobe Supervisors: Lavour Addison, Amanda Stone
 Faculty Dance Advisors: Peggy Gaither Adams, Betsy Fisher, Gregg Lizenbery,
 Kara Miller, Amy Lynn Schiffler
 Concert Advisor: Gregg Lizenbery

FRONT OF HOUSE STAFF

Staff Theatre Manager: Marty Myers
 Box Office Staff: Cindy Harrigan, Teryl Garcia, Jordan Hensley,
 Nicholas Murray Husted, Alana Kleven, Ma Yan
 Publicity Director: Tracy Robinson
 Publicity Assistants: Rashida Jewel Vennie, Garrett Ornellas
 Photographer: Reese Moriyama
 Web Assistant: Erin Slim
 Graphic Designer: Alex Young
 Kennedy Theatre House Manager: Kristina Tannenbaum
 Lab Theatre House Managers: Garrett Ornellas, Kina Ranoa, Amber Spaulding
 Department Office Staff: Tana Marin, Lori Ann Chun
 Department Chair: Paul T. Mitri
 Director of Dance: Gregg Lizenbery

FRONT OF HOUSE INFORMATION

- For large print programs, Assistive Listening Devices or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655.
- To arrange a Campus Security Escort from any two points on campus, please see a House Manager.
- Please silence all pagers, phones and digital watches. No photography, video recording or text messaging is permitted. Please refrain from eating, drinking or smoking in the theatre.
- Lost and Found, call The Box Office at 956-7655.
- Visit us on the web at <http://www.hawaii.edu/kennedy>

時を超えて BEYOND TIME (Premiere)

Choreographer: Mayu Ota*
Music: Tao
Projection Design: Mayu Ota
Lighting Designer: Asuka Endoh
Dancers: Mandie Botinelly, Lauren Herlickska, Erin Nicole McFadden, Mayu Ota, Katakolio Roberts, Malia Wild

SALPUKAN: MOVING BODIES, MOVING MEANINGS (Premiere)

Choreographer: Cher Anabo*
Music: "Dung-aw (Wake)" by Marie Jocelyn Marfil
Sound Clips: GABRIELA, Olivia Quinto; TED Women, Sumitha Krishnan; CNN news on human trafficking in Russia; Not For Sale South Africa, Professor David Bairstone; and an unidentified woman from Johannesburg
Projection Designer: Cher Anabo
Photo Images: Credited on Slides
Lighting Designer: Ray Moschuk
Properties Consultant: Sami L.A. Akuna
Scenic Design Consultants: Ray Moschuk, Donald Quilquin
Dancers: Rohini Acharya, Cher Anabo, Michael Cabagbag, Leigh Anne Eaton, Angie Haugejorden, Devon Izumigawa

Note: This piece is a meditation on human trafficking and is dedicated to the victims of this nefarious trade.

RED-HANDED (Premiere)

Choreographer: Antonia Brown
Rehearsal Director: Mercedes Johnson
Music: Tibetan Singing Bowls
Lighting Designer: Ray Moschuk
Dancers: Alison Burkhardt, Mercedes Johnson

JUST AN ILLUSION (2011)

Choreographer: Kent Shinomae
Music: Alexandra Patsavas and Joe Hisaishi
Lighting Designer: Maria L.S.L. Liu
Dancer: Kent Shinomae

-INTERMISSION-

15 SECONDS TO REPEAT (Premiere)

Choreographers: Collaboration under the direction of Sami L.A. Akuna
Music: Willy Schawariz, M-Flo, Portishead
Lighting Designer: Asuka Endo
Dancers: Sami L.A. Akuna, Trevor Craighead, Anthony Czumalowski, Michael "Donut" Donato, Juliana Elliott, John Hueser, Issac Ligsay, Elvis Nguyen, Mark Tenorio, Harold Wong
Special Appearance as Death: Eva Enrique
Photo Images: Utagawa Hiroshige, Yokoyama Taikan

Note: In the daily routine we sometimes lose ourselves in the habitual. This piece prescribes the monotony and breaks for just a moment. Then death appears and the cycle repeats.

HELICOPTERS AND TEA (Premiere)

Choreographer: Keely Urbanich**
Music: James Mares
Lighting Designer: Maria L.S.L. Liu
Dancers: Harmony S.L. Aguilera, Lexi Hughes, Lei Ishikawa, Rashida Jewel Vennie

FAMILY TIES (Premiere)

Choreographer: Cassandra Glaser**
Music: Matt Yetter
Lighting Designer and Rigger: Donald Quilquin
Dancers: Alison Burkhardt, Madeline Marie Lammers, Roxy Takaesu, Mami Yokomoto
Special Thanks: Sarah Fullerton

THE DANCE OF SOUND (Premiere)

Choreographer: Rohini Acharya
Lighting Designer: Maria L.S.L. Liu
Dancers: Lexi Hughes, Michelle Johnson, Malia Wild

Note: Using one specific rhythmic sequence, this piece explores the complexity of rhythm through vocal recitation and how it manifests through the body with Bharata Natyam movement.

TRANQUIL PURIFICATION (Premiere)

Choreographer: Angie Haugejorden
Music: Eric Whitacre
Projection Designers: Ruth Du, Angie Haugejorden
Lighting Designer: Ray Moschuk
Dancers: Alison Burkhardt, Mayu Ota, Chelsea Van Billiard

*In partial fulfillment of a Master of Fine Arts Degree **In partial fulfillment of a Bachelor of Fine Arts Degree

Appendix B. Publicity Poster



PRIME TIME
EARLE ERNST LAB THEATRE
2011-12 SEASON

DANCE

Winter
Footholds:

Dusk & Daybreak

Featuring thesis work by Master of Fine Arts candidates Cher Anabo and Mayu Ota and Bachelor of Fine Arts candidates Cassandra Glaser and Keely Urbanich.



Feb 22, 23, 24*, 25 at 8 pm & Feb 26 at 2 pm

*Post-show discussion: Feb. 24

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MĀNOA

Kennedy Theatre

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University of Hawaii at Mānoa
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Online press resources: www.hawaii.edu/kennedy

Contact: Tracy E. Robinson, Publicity Director
Office Phone: (808) 956-2598
Cell Phone: (808) 225-7248
Fax: (808) 956-4234
Box Office: (808) 956-7655
email: ktpub@hawaii.edu

Media Release • 2011-2012 Season

FOR IMMEDIATE RELEASE

January 27, 2012

UHM's Department of Theatre and Dance Presents "Winter Footholds: Dusk and Daybreak"

The University of Hawaii'i at Mānoa's Department of Theatre and Dance presents "Winter Footholds 2012: Dusk and Daybreak," with new choreography by graduate and undergraduate dance students featuring thesis work by Master of Fine Arts candidates Cher Anabo and Mayu Ota and Bachelor of Fine Arts candidates Cassandra Glaser and Keely Urbanich. Additional works showcased by other students in the Department of Theatre and Dance fill out the program which will be performed at the Earle Ernst Lab Theatre on Feb. 22, 23, 24, 25 at 8 p.m. and Feb. 26 at 2 p.m. A post-show discussion follows the performance on Friday, Feb. 24.

In a statement about human trafficking and immediacy of the body, Cher Anabo's "**Salpukan: Moving Bodies, Moving Meanings**" is inspired by a single yoga asana – "garudasana," the "eagle pose." The work utilizes six dancers, projection design by Anabo, lighting design by Ray Moschuck and a compilation of original compositions by Marie Jocelyn Marfil, a UHM Ph.D candidate in Composition.

Mayu Ota's "時を超えて" ("**Beyond Time**") is a meditation on *Japonisme*, Japanese painting and the enduring nature of art. With movements inspired by the paintings of Hiroshige Utagawa, a Japanese *ukiyo-e* artist, and Taikan Yokoyama, who created the Japanese painting technique of *Nihonga*; Ota combines modern dance, Japanese Bon dance and contemporary Japanese dance practices. A core theme of the work is the relationship between life and death through art.

Cassandra Glaser's "**Family Ties**" addresses the rarely talked about sinister relationships that can exist between family members and the hostile feelings these relationships may engender. Glaser's work showcases four dancers in contemporary aerial work and is the first aerial piece done by a BFA dance student as a senior project at UH Mānoa. The accompanying music is an original score composed specifically for the piece by Matt Yetter.

- MORE -

Keely Urbanich’s **“Helicopters and Tea”** focuses on the processes of learning and exploring movements. The piece is based on a consideration of two different objects: a helicopter and a cup of tea with the goal of creating something light and entertaining.

Tickets for “Winter Footholds: Dusk and Daybreak” are available now at www.etickethawaii.com, at outlets, and by phone at 944-2697. Tickets will go on sale at the Kennedy Theatre Box Office beginning Feb. 21. Purchases may be made at the Kennedy Theatre Box Office Monday through Friday from 10:00 a.m. to 1:00 p.m. with extended hours on days of performance. Prices are \$15 regular; \$14 seniors, military, UH faculty/staff; \$12 students; \$5 UHM students with a validated spring 2012 UHM photo ID. Ticket prices include all service fees. For more information or disability access, call the Kennedy Theatre Box Office at 956-7655.

###

WHAT:	“Winter Footholds: Dusk and Daybreak”
PRESENTED BY:	UHM Department of Theatre and Dance
WHEN:	Feb. 22, 23, 24* , 25 at 8 p.m. Feb. 26 at 2 p.m. *Post-show discussion: Feb. 24
WHERE:	UHM’s Earle Ernst Lab Theatre
TICKET PRICES:	\$15 regular; \$14 UH faculty/staff, seniors, military; \$12 students; \$5 UHM students with a validated spring 2012 UHM photo ID; all service charges included in ticket price.
TICKET INFO:	Tickets on sale now at www.etickethawaii.com , at outlets and by phone. Tickets on sale at the Kennedy Theatre Box Office beginning Feb. 21. Call 956-7655 for more information or visit www.hawaii.edu/kennedy .



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 VOLUME 106 ISSUE 72

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Expression meets dance in 'Winter Footholds'

ALVIN PARK
Associate Features Editor

Remembering the jarring ac-
 tions of her extended family after her
 father's passing, BFA dance student
 Cassandra Glaser spent over a year
 planning and perfecting a dark aerial
 dance that embodied hostile relation-
 ships between family members.

Titled "Family Ties," Glaser's
 dance features four dancers in
 contemporary aerial work and ad-
 dresses the sinister side of family
 life that many cope with.

"My dancers symbolize these
 family members and the negative
 feelings," she said. "The audience
 should be able to relate to what
 happens onstage because every
 family has their problems."

Glaser's piece is just one of
 four main dance performances
 that will be featured in the Uni-
 versity of Hawai'i at Mānoa De-
 partment of Theatre and Dance's
 production of "Winter Footholds:
 Dusk and Daybreak."

Another featured work will be

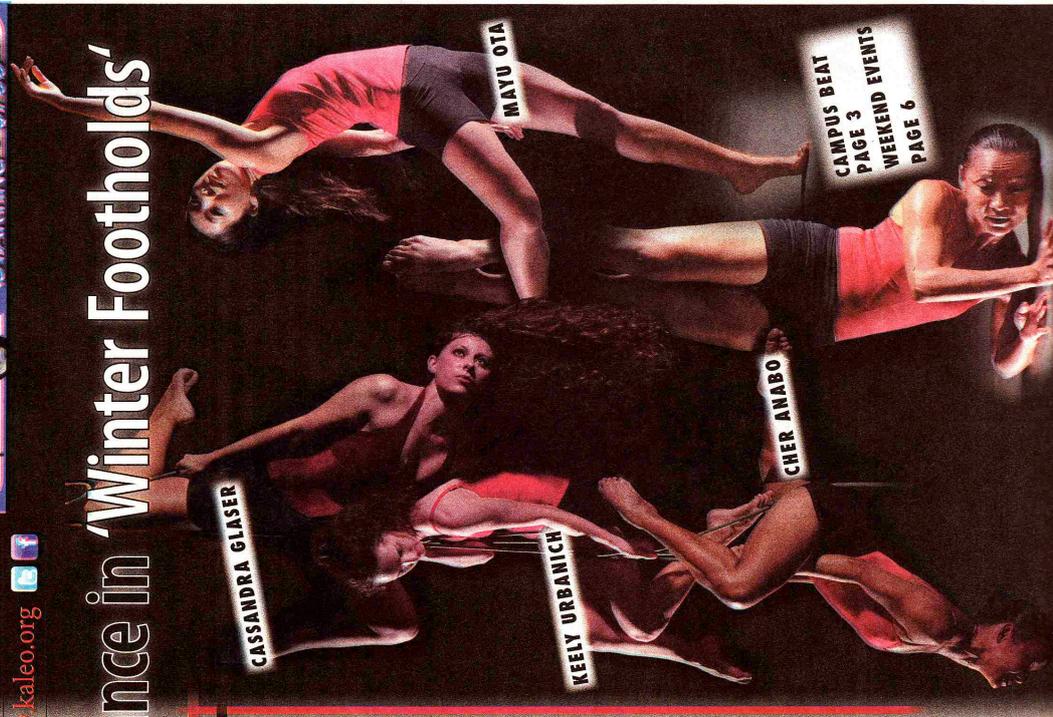
MFA candidate Cher Anabo's piece
 on human trafficking, titled "Salpu-
 kan: Moving Bodies, Moving Mean-
 ings." The piece was inspired by the
 yoga asana "eagle pose."
 "Salpukan" is a Filipino word
 for clash, collision or impact," Ana-
 bo said. "In my work, I am focusing
 on 'impact,' specifically in terms of
 the impact that human trafficking
 has in poor countries."

MFA candidate Mayu Ota's
 piece on Japanese painting and the
 nature of art, titled "Beyond Time,"
 will feature modern dance and Jap-
 anese bon dance. A core theme in
 Ota's piece is the relationship of life
 and death through art.

Lastly, BFA candidate Keely
 Urbanich's piece "Helicopters and
 Tea" will focus on the processes of
 learning and exploring movements.
 The piece is named after two very
 different objects with the ambition
 of creating something lighthearted
 and interesting.

Additional works by Department
 of Theatre and Dance students will
 round out the rest of the performance.

WHAT: "Winter Footholds: Dusk & Daybreak"
WHERE: UHM's Earle Ernst Lab Theatre
WHEN: Feb. 22, 23, 24, 25 at 8 p.m.; Feb. 26 at 2 p.m.
COST: \$5-\$15; tickets on sale at www.etcdthehawaii.com, at
 the Kennedy Theatre Box Office



CAMPUS BEAT
PAGE 3
WEEKEND EVENTS
PAGE 6

WEDNESDAY, FEB 22-SUNDAY, FEB. 26

UH dance program steps into reality

Dance as a metaphor for life is an underlying theme of the University of Hawaii-Manoa dance department's "Winter Footholds 2012: Dusk and Daybreak."

Master of Fine Arts candidate Cher Anabo's "Salpukan: Moving Bodies, Moving Meanings" is a statement about human trafficking, using the yoga position "garudasana" (eagle) as a basis.

Bachelor of Fine Arts candidate Cassandra Glaser's "Family Ties" depicts hostility that develops after a death in the family — inspired by personal experience, Glaser said. It's the first "aerial" work by a UH-Manoa BFA student in a senior project. "None of my dancers have done any aerial work in their lives," she said. "It has been quite a challenge ... experimenting with what choreography can be done on a vertical rope."

MFA candidate Mayu Ota's "Beyond Time" combines modern dance, Japanese bon dancing and other contemporary Japanese dance styles. The movements are based on Japanese paintings. BFA candidate Keely Urbanich's "Helicopters and Tea," meanwhile, is intended as a light amusement that examines the process of learning and exploring movement.

Where: Earle Ernst Lab Theatre, University of Hawaii-Manoa.

When: 8 p.m. Wednesday-Feb. 25, 2 p.m. Feb. 26

Cost: \$5-\$15

Info: 956-7655, www.etickethawaii.com

Also: A talk with the artists follows the Feb. 24 performance.

— *Steven Mark*



Moving Movement – DUSK AND DAYBREAK at UHM

by Guest Contributor
Becky McGarvey

This year's Winter Footholds dance show at UH Manoa, *Dusk and Daybreak*, is consistent in the Footholds tradition of collecting a wide range of different types of dances and themes and shaping them into one interesting dance concert. This year's audience has the pleasure of voyaging to Japan and India (to name a few) and also through some-out-of-the-ordinary places existing somehow in each individual choreographer's psyche.

One such piece is choreographer Antonia Brown's "Red-Handed." This captivating duet features a young dancer, Alison Burkhardt, with one arm completely covered in red paint up to her elbow. Not only is this a striking image against the black box Harle Ernst Lab Theatre and the dancers' simple black costumes, but it becomes even more outstanding as Burkhardt touches her partner, Mercedes Johnson, and paints parts of her neck, arms, and back red. Beautiful quality of dancing aside, the final image of Johnson drawing Burkhardt's red hand across her stomach and leaving a bright red gash is uncomfortably stirring, in a very good way.

The evening also includes some interesting pieces that portray very thoughtful themes and set designs. Maya Ota and Cber Anabo, in fulfillment of their MFA degrees, use projected images as the backdrop of their dances, as well as props and specific costume design.

Ota's "Beyond Time" depicts a woman looking at Japanese paintings in a museum and expressing the beauty and struggles of her ancestors, and Anabo's "Salpukan: Moving Bodies, Moving Meanings" is an abstract presentation on human trafficking, including a score comprised of several people speaking on various parts of the subject. The piece is very well conceptualized: images of human trafficking projected onto the stage, the dancers all wearing girdles, and the white flowing fabric they use as a prop and a set piece give the simple stage depth as these elements shield the audience from seeing what goes on behind closed windows.

Although many of the dances have rather dark or meditative qualities to them, there are some lighter moments, such as the fusion of dance and magic tricks in Kent Shinomae's "Just an Illusion" and BFA candidate Keely Urbanich's senior thesis "Helicopters and Tea," which is a very brightly colored piece that I can only assume is about helicopters...and tea.

Rohini Acharya's "The Dance of Sound" is a well-crafted piece that uses traditional Indian dance, Bharata Natyam, to make a colorful rhythmic dance. The dancers use the basic exercises of Bharata Natyam to create rhythms with the stomping of their feet while the choreographer plays a percussion instrument on the stage and counts aloud in Hindi.

Between the thoughtful and moving pieces and the fun and interesting pieces are BFA Candidate Cassandra Glaser's "Family Ties," which includes some very beautiful aerial dance work, and Sami Akuna's experimental "15 Seconds to Repeat," a simple, almost post-modern dance that uses the repetition of everyday movement, such as eating and talking on the phone.

The evening ends with Angie Heugejorden's "Tranquil Purification," in which a trio of dancers interacts with a bowl of lighted water. Whether these women are washing their face after a particularly scary nightmare or partaking in some holy worship, the dancers perform with such beautiful commitment to the movement that one can enjoy the dance without worrying about what it means.

I recommend a Winter or Spring Footholds to anyone wanting to see just how many creative ways there are to express ideas with movement. Regardless of whether you "get" the various dances or not, you will not be bored. All the pieces are premieres of student work, guaranteeing you will see something that no one else on the island has seen before and, if you keep an open mind, you might really like some of it.

Tickets and Showtimes

Feb. 22, Feb. 23, Feb. 24, Feb. 25 at 8 PM.
Feb. 26 at 2 PM.

General Admission: \$15.00
Seniors, Military, UH Faculty/Staff: \$14.00
Students: \$12.00
UHM Students: \$5.00

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Top to Bottom, Geneva Cascarda Glaser, Keely Urbanich, Cber Anabo and Maya Ota in UHM's annual dance concert "Winter Footholds: Dusk and Daybreak" at the Harle Ernst Lab Theatre Feb. 22-26. Photo by Rosalee Montgomery