

The College of Arts & Letters  
Department of Music, Theatre & Dance presents

# FALL DANCE: EM/BODIED

## GUEST ARTISTS:

HAI COHEN

YASMINE LINDSKOG

JOBEL MEDINA

MARINA OSTHOFF MAGALHÃES

ROSANNA TAVAREZ

Directed by Seónagh Odhiambo Horne

**NOV 4 & 5 7:30 PM // NOV 6 5:00 PM**

Intimate Theatre at the Luckman // 5151 State University Dr. Los Angeles, CA 90032  
\$15 general / \$10 students & seniors // Purchase tickets at [www.calstatela.edu/mtd](http://www.calstatela.edu/mtd)  
For more info email [mtdevents@calstatela.edu](mailto:mtdevents@calstatela.edu)



**FALL DANCE**  
**EM/BODIED**

Study Guide by  
**Mercedes Segesvary**



Directed by  
**Dr. Seónagh Odhiambo Horne, Ph.D.**

**November 4, 5 & 6, 2016**

**The Luckman Intimate Theater**  
California State University, Los Angeles  
5151 State University Drive, Los Angeles, CA 90032

## DIRECTOR'S NOTE

We live in an era where dehumanizing behavior and rhetoric is escalating. As the world continues to shrink and borders between countries are being erased, each generation confronts primal fears that come in the form of people, policy and cultural change. For those lost in this darkness, “others” are dehumanized, allowing abhorrent behavior to take place between human beings. These fears are radically elevated in this election year as the media is used by each party as a platform to shout messages of fear.

Believing dance can contradict dehumanization through the expression of the vulnerability, I asked the choreographers to explore how we can use the human body to shatter fear and break down the patterns of anger and hatred. Our goal was to clearly message that we are each given the discretion to determine what we take in and how we respond.

Talented Cal State LA dancers and alumni worked for several months to express the vision of the seven choreographers, as well as rehearsal directors and coaches from the Los Angeles dance community. Dancers maintained a rigorous physical discipline of daily practice, participated in the intellectual decisions that have made this program possible, and contributed enormously from both emotional and spiritual perspectives. The entire cast and crew hope that as you experience the show you will know what is possible through the creative body rather than what is prescribed by the collective dehumanizing rhetoric.

~Dr. Seónagh Odhiambo Horne, Ph.D.



# INTRODUCTION

“Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with ideas, with words, and, need I add that one must also be able to dance with the pen?”

~ Friedrich Nietzsche

Dance provides an opportunity to think, imagine, and story in physical form. The six choreographers in *EM/BODIED* explore a primary component of human life, which is movement. Together with the dancers, they consider how the body represents emotional congruency. Why do certain circumstances of engagement between the inner and outer world cause us to feel harmony and lightness and others cause a heavy feeling in our bodies? The choreographers look at the changes in our bodies as we age, as well as perceptions we may carry in regards to gender, race, cultural origin, age, body type, or other labels and categories. The artists engage with the representation of a technological body and invite us to journey with the dancers, to strip away the ego, and to see the raw power of the body and our subconscious. *EM/BODIED* brings the inventiveness of the creative spirit to life while telling the unique stories of individual bodies.

# EM/BODIED



**TO GIVE A CONCRETE FORM TO; EXPRESS, PERSONIFY, OR EXEMPLIFY IN CONCRETE FORM**

**TO COLLECT INTO OR INCLUDE IN A BODY; ORGANIZE; INCORPORATE**

**TO PROVIDE WITH A BODY; INCARNATE; MAKE CORPOREAL**

**TO EMBODY AN IDEA AS IN AN ALLEGORICAL PAINTING**

**TO EMBRACE OR COMPRISE**

**TO EMBODY A SPIRIT**

## EM/BODIED

TO GIVE A CONCRETE FORM TO; EXPRESS, PERSONIFY, OR EXEMPLIFY IN CONCRETE FORM



### **No Evil** (premiered July 2016)

Choreography: Yasmine Lindskog

Rehearsal Director / Restaged/Lighting Design by: Alvaro Nuñez

Music: Original Composition by Zachary Kenefick and Samara Rice

Dancers: Juquari Baskin, Andrea Garcia De Leon, Tom Le, Caitlyn Ryan, Alexis Silva (with Cara Gonzales)

“No Evil” is a 21st century take on the three wise monkeys—Mizaru who sees no evil, Kikazaru who hears no evil, and Iwazaru who speaks no evil. This whimsical twist on the Japanese proverb depicts the haunting temptations of society. Whether we choose to succumb to these lures or not is a matter of our own self-control.

“There are poisons that blind you, and poisons that open your eyes.”  
~August Strindberg



## EM/BODIED

TO COLLECT INTO OR INCLUDE IN A BODY; ORGANIZE; INCORPORATE



## TRACE

Choreography: Rosanna Tavarez

Music: “Estoy Aqui”, “Moon River” and “Im Wald Auf Der Heide” by Arne Dørumsgaard

Dancers: Rosareilly Cruz, Antonique Newson-Henry, Nayley Payen, Robin Sarmiento,  
Anita Takhmazyan

By the time I was 14 my grandmother’s Alzheimer’s had become quite severe. During one of our visits, she couldn’t place me so I attempted to remind her who I was. We were very close; she had anointed me her “favorite” out of 14 grandchildren. To jog her memory, I kept repeating her nickname for me: “Chana”. She scanned my face wildly, desperately trying to make a connection to what seemed like someone familiar to her yet slightly outside of her memory’s grasp. I then grabbed her hand and gently rolled her soft, wrinkled skin between my fingers as I had done so many times as I was growing up. This was a sweet ritual we shared. Her eyes widened and she exhaled as she said my name in complete recognition. Her eyes welled up with tears and she began to apologize profusely as she touched my face and kissed me repeatedly.

My latest work, "Trace" takes as its departure point this moment, between forgetting and remembering. How a touch, a song, a single phrase can elicit powerful memories. How one person's identity is remembered in myriad ways depending on who the storyteller is. The dancers in this work also shared their own family memories to create a work that presents a palimpsest of experience explored through movement.

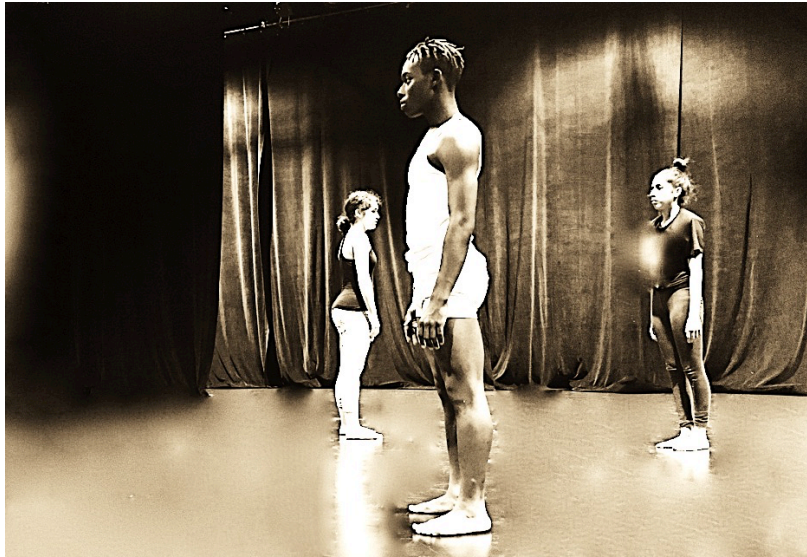
"The words emerge from her body without her realizing it, as if she were being visited by the memory of a language long forsaken."

~ **Marguerite Duras**



EM/BODIED

TO PROVIDE WITH A BODY; INCARNATE; MAKE CORPOREAL



## Inside Out

Choreographer: Hai Cohen

Music: "Magnificat" by Estonian Philharmonic

Dancers: Juquari Baskin, Andrea Garcia De Leon, Daniel Glenn, Cara Gonzales, Jillian Melo

People are trying to find quiet. They want to stand still but can't stop. They want to sit but don't know where. They want to make a place for themselves but don't know how. They want to become someone new but don't know who. How can they find the quiet they crave?

"The philosopher's soul dwells in his head, the poet's soul is in his heart; the singer's soul lingers about his throat, but the soul of the dancer abides in all her body." ~ **Kahlil Gibran**

## EM/BODIED

### TO EMBODY AN IDEA AS IN AN ALLEGORICAL PAINTING



## Oshun Undone

Choreography: Marina Magalhães

Rehearsal Director: Bianca Blanco

Music: "Eleggua (Intro)" and "River" by Ibeyi

Dancers: Nayley Payen, Caitlyn Ryan (with Cara Gonzales)

"Oshun Undone" is inspired by Nayyirah Waheed's poetry and the Afro-Cuban/Afro-Brazilian female deity of fertility and river water called Oshun. It is an embodied investigation of themes of self-love, self-acceptance, and decolonization, all of which are common threads in Nayyirah Waheed's poetry, the qualities associated with Oshun, and my own on-going movement research titled "Decolonizing the Body Through Dance". The poetry that opens the piece, by Nayyirah Waheed, captures the spirit of the piece beautifully and simply:

"Getting yourself together What about undoing yourself? We write from the body It remembers everything Said melanin, bone and soil. Embodied learning is kinesthetic, collaborative, and multimodal."

~Nayyirah Waheed

EM/BODIED

TO EMBRACE OR COMPRISE



## BUSY BO(d)Y

Choreography: Jobel Medina and Joey Navarrete

Music: "Can't Take My Eyes Off of You" by Lauryn Hill

Dancers: Daniel Glenn, Naivi Mayoral, Jillian Melo, Alicia Mosely, Anita Takhmazyan, Davona Watson

I used images that, in my opinion, clearly display busyness such as New York City streets and a crowded subway train. I also used images that reminded me of exhaustion. Both of these words intrigued me at the time I was making the piece. Similar to other pieces I've made, I allowed this piece to tell me its story rather than to create one. This story relates to me but I'm not surprised.

"To paraphrase several sages: Nobody can think and hit someone at the same time."

~Susan Sontag, *Regarding the Pain of Others*

EM/BODIED

TO EMBODY A SPIRIT



## Freedom

Choreography: Seónagh Odhiambo Horne with dancers

Music: “Metamorphosis 2” by Philip Glass

Dancers: Juquari Baskin, Daniel Glenn, Tom Le

Rehearsal Coach: Kim Baliutavicius

“Life without liberty is like a body without spirit” ~**Khalil Gibran**

Humans are born into pure freedom. From our first moments of life, we are indoctrinated into becoming models of who others believe we are supposed to become. We are born into cultural, religious, social, class, and gender expectations. Before we reach puberty, our family and social experiences have set a powerful determination for how we are to live our lives, while shutting the door on an infinite number of other potential lives that could have been created.

The dancers explore the soul's yearning to escape from social pressures and re-experience pure freedom, which is to recognize that all expectations are nothing more than artificial limitations. Freedom is to explore what opening to infinite potential may bring. Most importantly, freedom uses the gift of life to create rather than to conform.

"This which gives rise to the appearance of I is mind and body, but when you divide this into mind and body and look for the I, you cannot find it"

~**H.H. the Dalai Lama**

# DANCE ARTISTS

## The Dancers:

Juquari Baskin, Rosareilly Cruz, Andrea Garcia De Leon, Cara Gonzales, Daniel Glenn (alumni), Tom Le, Naivi Mayoral, Jillian Melo, Alicia Mosely, Antonique Newson-Henry, Nayley Payen, Caitlyn Ryan, Robin Sarmiento, Alexis Silva, Anita Takhmazyan

## Rehearsal Coaches, Directors, Designers, Choreographers:

**Kimberley Baliutavicius** (alumni, adjunct faculty) is a force of nature! She is a multi-talented performer, educator, and motivator. A free spirit, dedicated to helping others, Kimberley's mission is to use her gifts and talents for a greater purpose. Kimberley was a core performer and soloist of the international company, *Asava Dance*. She continues to create and perform her work in the Los Angeles area and is a part time dance faculty member for CSULA.

**Bianca Blanco** (Rehearsal Director) attended Western Michigan University and pursued a BA in dance. After moving to Los Angeles, she danced salsa professionally for over 10 years performing, choreographing and competing nationally. She then danced with CONTRA-TIEMPO for many years, touring nationally and internationally. As a highlight, she was a cultural ambassador on behalf of the United States for a month-long tour to South America. Bianca started Kinection Dance Project. She currently does project-based choreography for various schools and universities and is in training to become a Pilates instructor.

**Hai Cohen** (Choreographer) was born in Beer-Sheva Israel. He trained at Bat Dor Professional dance school and was awarded the American-Israel Cultural Scholarship. He trained with Bat-Sheva Dance Company. For five years Hai toured internationally as a soloist with Aylot Anegov Israeli Folk Dance Company. Hai toured internationally with Kibbutz Contemporary Dance Company and currently teaches Kibbutz repertory throughout the world.

**Seónagh Odhiambo Horne, Ph.D.** (Director, Associate Professor, Choreographer) was born and raised in Canada. She lived in Africa and Europe before moving to the East Coast of the United States in 2000 to teach dance history, choreography and to work as a dancer. She attained a Ph.D. in Dance from Temple University (2009) where she was funded as a Fisher Center Fellow. Her work in choreography, technique, and dance history then brought her to Hawaii where she taught as an Assistant Professor for two years before moving to Los Angeles in 2009 to teach at CSULA. Seónagh enjoys exploring topics with CSULA students through dance such as the boundaries of community, national and global culture. Her research offers a perspective on the body as a zone of critical praxis, and lays a foundation for somatically-oriented pedagogy. Seónagh is an Associate Editor for the *International Journal of Dance, Movement and Spirituality*, and publishes in the areas of dance pedagogy and African dance history. Seónagh continues to work professionally with choreography and embodied research. Her choreography has been performed at international festivals and residencies, and she has received multiple grants and fellowships from Art of Engagement, Canada Council for the Arts, the Fisher Center,



JSI Institute, and Leon and Thea Koerner Foundation. *Asava Dance*® workshops and performances have been offered in Hawaii, Europe, and North America.

**Yasmine Lindskog** (Choreographer) is a performer, choreographer, and teacher, Yasmine gained extensive training in modern, ballet, and choreography at California State University Long Beach, where she received her BFA in Dance. Her choreography has been presented throughout Southern California. She is studying to receive her MA in Contemporary Dance at the London Contemporary Dance School.

**Marina Magalhães** (Choreographer) is an award-winning choreographer and seasoned dancer from Brazil, based in Los Angeles. Magalhães holds a B.A. in World Arts and Cultures with a Dance Concentration from UCLA. Magalhães's choreography for the concert stage draws from her unique background in Afro-Latin and Contemporary dance practices to create a dance theater grounded in subversive politics and deeply personal story-telling, an original method she has created and termed Dance Crônicas.

**Jobel Medina**, and **Joey Navarrete** (Choreographers) Jobel and Joey are both active performers in the greater Los Angeles area with BFA Degrees in Dance from California State University, Long Beach. Both have been commissioned for their collaborated works all over Northern California. Joey currently works as a Pilates instructor and has worked as a theater technician, stage manager, and lighting designer for various groups. Jobel has recently become involved in photography and cinematography and has been commissioned to document a series of Art galleries.

**Alvaro Nuñez** (Rehearsal Director) holds a BA degree in Dance and Business from California State University, Long Beach where he received training in modern, ballet, jazz, improvisation, and choreography. Alvaro is currently a company dancer for Donna Sternberg & Dancers and for Keith Johnson/Dancers.

**Rosanna Tavaréz** (Choreographer, Adjunct Professor) received an MFA in Choreography from The Ohio State University and a BFA in Choreography from University of Michigan. She has a diverse background as a performer/entertainer and has had the honor of working with Marina Abramovic, Ryan Heffington (Sia), Travis Payne (Michael Jackson), Tony Michaels (Beyonce) and Rosanna Gamson/Worldwide. She also toured with N'SYNC and Jessica Simpson as one-fifth of the girl group Eden's Crush and covered the Emmys, Grammys and Oscars in addition to hosting her own shows as a television personality for FOX, E!, TVGuide Network, and Telemundo/NBC. She was selected to attend the Countertechnique Teacher Training program in 2016, and is now one of six certified American Countertechnique Teachers. Rosanna also creates her own dance-theatre work in Los Angeles under the moniker LADANSADANSA. Her works have been supported by ARC grant from the Center for Cultural Innovation, UCLA Hothouse Residency and Show Box LA.

## DRAMATURGICAL NOTE

“The experience of stillness is one which has been studied through meditation and in relation to the dance/movement experience. There seems to be a close correspondence between stillness and the creative or art making process.”  
~Maxheleau

The choreographers in *Em/Bodied* asked several interrelated questions. Where does the body go to embrace or comprise stillness in this ever-moving world? Should a physical harmony between people and their communities exist? Cognitive scientists have discovered compelling evidence that nearly all of our experiences are in some way grounded in the body. To embody a spirit within the busy body creates an inner and outer world. The inner is how we exist in our body and the outer is how that body moves through the world. What effect does embodied reflection and stillness have on our existence and how do we move each other forward or hold each other back?

When we choose to “hear no evil, see no evil or speak no evil,” whether it be through our minds, our bodies or social media we choose to ignore our human community. We may inadvertently leave people to suffer in the shadows where they would benefit from a light being shown upon their suffering. The audience is invited to witness how the concrete, embodied form can express, personify, or exemplify the interconnectedness of what happens when we hear, see or speak no evil. Each of the pieces leads us through how the body loves, is obscured, is socialized, is objectified or made voiceless, and finally how it is able to overcome social pressures and re-experience pure freedom

## STUDY QUESTIONS



1. What is meant by the following question from the Introduction: Why do certain circumstances of engagement between the inner and outer world cause us to feel harmony and lightness and others cause a heavy feeling in our bodies?
2. If the purpose of the dance is to tell a story, how do you follow and understand it? How do dancers' movements allow you to understand what the choreographer is saying?
3. How do the choreographers use the element of space to make the dance more interesting or to communicate the theme of the dance?
4. According to the introduction, the seven choreographers look at the changes in our bodies as we age, as well as perceptions we may carry in regards to gender, race, cultural origin, age, body type, or other labels and categories. How can dance portray thematic ideas or societal issues? What specific movements stand out? How did the lighting, costume, music, and movement work together to convey an idea?

5. Discuss with a friend or classmate who may have had a different interpretation of the same dance. Draw specific examples from the dance that reinforce your point of view (movement, costume, lighting, effects, music, dancers' use of space, group unison or chaos in movement, repetition of movement, solo dance, etc.). Different interpretations are okay when you back up your point of view with specific examples.
6. What does "embody" mean? How do you embody your personal identity? Give examples of how the dances caused you to reflect on this.
7. Choose any one of the quotes you find throughout the study guide. Discuss the quote in relation to one of the dances.

## WORKS CITED

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## IMAGE CREDITS

Page 1: Juquari Baskin, Andrea Garcia De Leon, Tom Le, Caitlyn Ryan

Page 2: Seónagh Odhiambo Horne

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Page 5: Juquari Baskin, Andrea Garcia De Leon, Tom Le, Caitlyn Ryan

Page 6: Stock Photo: Hands

Page 8: Stock Photo: Goddess Oshun

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Page 11: Tom Le, Daniel Glenn

Page 16: Emil Schuttenhelm - Three-monkeys.

Back Cover:

1. Daniel Glenn, Naivi Mayoral, Jillian Melo, Alicia Mosely, Anita Takhmazyan, Davona Watson

2. Juquari Baskin, Daniel Glenn, Tom Le

3. Juquari Baskin, Andrea Garcia De Leon, Daniel Glenn, Jillian Melo

4. Daniel Glenn, Alicia Mosely



**EM/BODIED**