

**Tria Andrews** is a Ph.D. candidate in the Ethnic Studies Department at the University of California, Berkeley and a graduate of the MFA program in Creative Writing at San Diego State University. Tria's research interests are at the convergence of education, incarceration, and embodied practices. Her dissertation, "Education and Incarceration for Lakota Youth on the Rosebud Reservation, 1886-Present," investigates the relationships between colonial education paradigms at St. Francis Mission School, a former on-reservation boarding school (1886-1972), and the culturally relevant curricula at Wanbli Wiconi Tipi (Eagle Life Home), the tribally run juvenile hall founded in 2005. The dissertation delineates how U.S. colonial educators and Lakota community members have employed embodied practices for similar purposes—remembering, producing local and national loyalties—but with contradictory goals. In addition to writing her dissertation, Tria is completing a collection of poetry, titled, "Dead Center of the Heart." This manuscript weaves familial and historical experiences of Native Americans and Filipinos as a result of U.S. colonial policies and their legacies. Tria has danced collaborative and solo pieces that combine her original spoken word and decades of training in the martial arts and yoga. She is also the founder and co-facilitator for the Race and Yoga Working Group through the Center for Race and Gender at UC Berkeley and the co-founder and co-facilitator for Race and Yoga journal.

**Aretha Aoki** is a performer, choreographer, and teacher currently in rehearsal with Emily Johnson, robbinschilds, and Hilary Clark. She has also had the great pleasure of working with Rebecca Serrell Cyr, Sara Smith, devynn emory, Vanessa Anspaugh, Heather Kravas, Juliette Mapp, Daria Fain, Maura Donohue, and others. Aretha's dances were shown most recently at A.P.E. Gallery (Massachusetts), Danspace Project, Firehall Arts Centre (Vancouver, BC), Movement Research, and CPR. She has been developing and teaching her class, "The Dancer is a Haunted House", at various locations in New York City. Aretha holds an MFA from Smith College and is Editorial Associate at *Contact Quarterly*.

Raised on the Annette Island Indian Reserve, **Mique'l Dangeli** is of the Tsimshian Nation of Metlakatla, Alaska. She belongs to the

Laxsgiik (Eagle Clan) and carries the Tsimshian name Sm Łoodm 'Nüüsm (cherished more than any other person) and Tlingit name Taakw Shaawát (winter woman). In 2015, Mique'l received her Ph.D. in art history from the Department of Art History, Visual Art, and Theory at the University of British Columbia. She is a dancer, choreographer, art historian, curator, and author. Since 2003, Mique'l and her husband Nisga'a artist and carver Mike Dangeli have shared the leadership of Git Hayetsk (People of the Copper Shield), an internationally-renowned Northwest Coast First Nations mask-dancing group based in the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh peoples, known today as Vancouver, BC. Their dancers are from the Nisga'a, Tsimshian, Gitx̱san, Haida, Haisla, Tahltan, Tlingit, and Musqueam Nations. They have performed throughout Canada, the US, and abroad. Git Hayetsk is dedicated to respectfully continuing their peoples' ancient tradition of expressing their contemporary existence through the arts by creating new songs and dances to reflect and record their experiences as First Nations people today. Mique'l's work in dance led to her doctoral research, which focuses on the processes through which Northwest Coast First Nations dance artists compose, choreograph, and collaborate. She examines the ways in which dance artists assert, negotiate, and enact protocol as a part of their process and how it can be understood as an embodied form of sovereignty that reifies First Nations land rights, epistemologies, and hereditary privileges among diverse audiences and collaborators.

**Taisha Paggett's** work includes individual and collaborative investigations for the stage, gallery and public sphere, which question the body, agency, and the phenomenology of race and gender, and has been presented nationally and abroad, including The Studio Museum in Harlem, Danspace at St Mark's Church (New York), Defibrillator (Chicago), The Off Center (San Francisco), Public Fiction (Los Angeles), LACE (Los Angeles), BAK Basis Voor Actuele Kunst (Utrecht, The Netherlands), and the Whitney Museum of American Art. Over the years as a dancer and collaborator she's worked extensively with David Roussève, Stanley Love Performance Group, Fiona Dolenga-Marcotty, Vic Marks, Cid Pearlman, Cheng-Chieh Yu, Baker-Tarpaga Projects, Rebecca Alson-Milkman, Kelly Nipper, Meg

Wolfe, Ultra-red, and with Ashley Hunt in their ongoing collaborative project, “On movement, thought and politics.” Her work has most recently been supported by the generosity of programs including the National Performance Network Creation Fund, CHIME, UCIRA, the Headlands Center for the Arts and the MAP fund (in conjunction with LACE gallery.) Paggett is a member of the full-time faculty of UC Riverside’s Department of Dance. She holds an MFA from UCLA’s Department of World Arts and Cultures/Dance and is co-instigator of the LA-based dance journal project, *itch*.

**Karyn Recollet** is an Assistant professor at the University of Toronto in the Women and Gender Studies Institute. Recollet's work is situated in the intersectional spaces of Indigenous performance, youth and diaspora, hip hop culture, specifically Indigenous hip hop feminism, and Indigenous new media. I am particularly interested in new Indigeneities produced in urban hub spaces as they shape solidarity movements and social activism. Recollet's forthcoming book, “We survived we crow-walked an we learned to fly”: Hip hop as contemporary urban Indigenous thought, explores Indigenous hip hop culture’s activism and socio/cultural critique, offering alter Indigeneities and manifesting Indigenous futurity.

**José Luis Reynoso** is Assistant Professor of Critical Dance Studies at UCR. He writes and teaches about dance histories, theories, and practices in various cultural contexts but with an emphasis on the U.S., Mexico, and other countries in Latin America. His academic and choreographic work investigates ideological and political discourses embodied in dance making, training and performing as well as in the formation of artistic identifications. It also examines how race, ethnicity, class and gender mediate the production of notions of post/modernism, “contemporary Art” and other discursive categorizations. His book project explores the role that concert dance and vernacular forms of expressive cultures played in twentieth-century processes of modernization in post-revolutionary Mexico as these art forms converged to produce distinctive embodied “mestizo” modernisms. José’s academic, choreographic and performance work has been presented nationally and internationally. He was the Andrew Mellon Postdoctoral Fellow in Dance Studies at

Northwestern University (2012-2014). He completed his Ph.D. in Culture and Performance with a specialization in Dance Studies (2012) and a MFA in Choreography (2006) at UCLA as well as an MA (2003) and a BA (2000) in Psychology from California State University, Los Angeles.

**Guadalupe Rodriguez** is a third-year Anthropology and Dance major at the University of California, Riverside. Guadalupe has been dancing for eight years at Renaissance Arts Academy and UC Riverside. Dance experience includes the American College Dance Festival and choreographing for UCR is Dancing.

**Crystal Sepúlveda** is a Latina performance artist of Puerto Rican descent raised in Miami, Florida. She graduated from the University of California, Riverside with an MFA in Experimental Choreography in June 2012 and has since remained in Southern California to continue her artistic practice in improvisation, performance and choreography. Her choreographic work is process based, informed by collaboration, possibility and presence in/for performance. Sepúlveda's works have been presented at various venues and institutions including CUNY Graduate Center Department of Music (New York City), Highways Performance Space (Santa Monica), Milkbar (Oakland), Barbara and Art Culver Center of the Arts (Riverside), Chez Buskwick Studio (Brooklyn), homeLA and The Bootleg Theater (Los Angeles), UC Irvine, University Art Gallery (Irvine), Studio1415 and Excello Dance Space (Miami), and 4x4 TJ Night 2015 hosted by El Centro Cultural Tijuana and Lux Boreal in Tijuana, Mexico. Sepúlveda has previously held a position as lecturer in the Dance Department at the University of California, Riverside and Associate Faculty in the Dance Department at Mt. San Jacinto College. She was visiting choreographer in the Theatre and Dance Department at Fairfield University and Eastern Connecticut State University. Sepúlveda is a Brithinee Fellow at the Culver Center of the Arts where she is developing solo work driven by her current research interests in female revolutionaries of the Puerto Rican Nationalist Party, the notion of second class citizen and how a nation-less culture maintains its identity while a colony. Sepúlveda is a collaborative performer in the works of various artists including performance artist Nao

Bustamante, choreographers Samantha Goodman and Louie Cornejo, artist-scholar Hannah Schwadron, electronic composers Luca Forcucci and no.e Parker, Indigenous choreographer Tanya Lukin Linklater, and visual artist Pavel Acevedo.  
crystalsepulveda.com

**Jacqueline Shea Murphy** teaches courses in critical dance studies in UCR's Dance department. She is author of *"The People Have Never Stopped Dancing": Native American Modern Dance Histories* (University of Minnesota Press, 2007), awarded the 2008 de la Torre Bueno Prize® for outstanding book of the year in Dance Studies by the Society of Dance History Scholars (SDHS). For over a decade, she has been following the work of Native American and Indigenous choreographers in the U.S., Canada, and Aotearoa (New Zealand), traveling to see Indigenous dance events and performances and to visit, talk, and dance with Indigenous dancers and choreographers. Drawing on this research and the relationships that have build around it, she has published on the topic of Native American and Indigenous dance history and contemporary choreography in journals including *Discourses in Dance*, *Theatre Research International*, *Interventions*, and *Biography*. She has helped bring Indigenous dance studies into visibility to dance scholars and to the public through this and other writing, in her lectures and teaching, and also by organizing and producing numerous showcases, panels, and symposia on Indigenous choreography at dance studies conferences, and through the "Indigenous Choreographers at Riverside" project at UC Riverside. Shea Murphy is writing a new book that engages with ways that contemporary Indigenous choreography inhabits and strengthens Indigenous epistemologies, and is currently editing a Special Issue of *Dance Research Journal* (DRJ) on "Indigenous Dance Today."

**Michael Philip Tsosie** is an independent scholar at large and enrolled "trouble maker" of the Colorado River Indian Tribes in Parker, Arizona. Michael has taught at UC Riverside in the Ethnic Studies Department, and as Assistant Professor of Anthropology and Director of the Native Studies program at the University of Victoria.

**Cydney Watson** has been dancing for 11 years and has trained in many styles, finding her strengths in hip hop, contemporary and modern dance. She holds a BA in Dance from the University of California, Riverside and was a member of UCR's Gluck Dance Touring Ensemble for two years under the direction of Susan Rose and Born Dance Company under the direction of Won-sun Choi. She is currently co-director for Elokú= Dance Company, a modern dance collective based in Riverside, California, and has been fortunate enough to work with many wonderful choreographers including Marissa Herrera, Crystal Sepúlveda, Alfonso Cervera, Rosa Rodriguez-Frazier, Tanya Lukin Linklater, Hannah Schwadron, Jack Gray, Joel Smith and Wendy Rogers. Cydney has performed in San Francisco and New York and will soon be traveling to Mexico, Germany and New York to perform original works from her company and works from various projects.