



UCR DEPARTMENT OF DANCE

DAYSTAR/Rosalie Jones

Finding Yourself in the Story

January 21, 2015 Wednesday, 11:10 am -1:00 pm in Dance Studio Theatre, ATHD 102

Free and open to the campus Seating is limited and on a first-come, first-served basis.

LECTURE: DAYSTAR/Rosalie Jones will take this premise as a guideline to discuss the people, places and cultural sources that led her to become a dancer, choreographer and teacher. Choreographic images from the DAYSTAR Archive will illustrate her remarks on ancestry, key choreographic break-throughs, establishing the DAYSTAR Company and coining the term “native modern dance.” “Allegory of the Cranes,” choreographed at age 70 was not only a personal reflection on the aging process but a cultural acknowledgement of the Fourth Hill of Life and what that means from an Indigenous perspective.

If time permits, the class will be invited to participate in an exploration of a way to “find yourself in the story.” Is it possible to connect to time, place and self in the cosmos?

Creating Indigenous Performing Arts in Higher Education

January 22, Thursday, 4:10 pm in Performance Lab, ARTS 166

Free and open to the public

LECTURE: Nozhem: First People’s Performance Space (FPPS) is the first Indigenous theater in Canada to be envisioned by an Elder, Edna Manitowabi (Anishinaabe). The physical facility was realized by Marrie Mumford (Metis) in 2003-2004 to be housed within the Indigenous Studies Department at Trent University, Peterborough, Ontario. Beginning in 2005, DAYSTAR/Rosalie Jones (Little Shell Chippewa) was engaged to assist Marrie Mumford in the development of the curriculum for the program “Indigenous Performance Study” (IPS), now acknowledged as the first such program in higher education in Canada. A few institutions with strong Indigenous-interest curriculum in Canada are now following this lead.

In this presentation, DAYSTAR/Rosalie Jones will detail how curriculum was developed to reflect the cultural, educational and artistic objectives of Indigenous peoples, the various missions of the program, the production schedule of the professional component via the non-profit Indigenous Performance Initiatives (IPI) as well as remark on subsequent efforts at community outreach and the expected future of Indigenous Performing Arts at the institution. The year 2014 is being celebrated as the tenth anniversary of Nozhem: FPPS.

DAYSTAR/Rosalie Jones’ career spans forty-six years, during which time she taught throughout the United States and Canada to encourage and promote the development of Indigenous talent in the performing arts. Born on the Blackfeet Reservation in Montana, DAYSTAR/Rosalie Jones is of Little Shell Chippewa ancestry on her mother’s side. She holds a Master’s Degree in Dance from the University of Utah and studied at the Juilliard School in New York City under José Limón. In 1980 she founded DAYSTAR: Contemporary Dance Drama of Indian America, touring the United States, Canada, Ireland, Finland, Bulgaria, and Turkey.

Rosalie Jones has created over 30 works centered within Indigenous cultural story and mythic image. In 1997 she was the first of native ancestry to receive the prestigious two-year NEA Choreographer’s Fellowship; the DAYSTAR Archive was created in 2004 at University of California, Riverside to mark a formal recognition of her work as a “pioneer” of native modern dance. At Trent University’s Indigenous Studies Department she developed Indigenous performance courses in dance, music, mime/mask, storytelling and dance production. In 2011, *Allegory of the Cranes* was created to commemorate her 70-year marker of life, performing it at Nozhem: First People’s Performance Space, Ontario, Canada and at the Nazareth National Dance Festival and other venues in New York state.

Rosalie Jones is a published author: the scripted dance-drama *No Home But The Heart: An Assembly of Memories* in *Keepers of the Morning Star: An Anthology of Native Women’s Theater* (UCLA, 2003); “Inventing Native Modern Dance: A Tough Trip Through Paradise” in *Native American Performance and Representation* (University of Arizona Press, 2009). Other publications are: *José Limón: Mentor to Native Youth* for the *CORD Journal*, (2007), *Cross-Cultural Alliances: Friend of Foe*, with co-author Ned Bobkoff in *Re-Envisioning Relationships: Cross-Cultural Alliances* (2009) and *Modern Native Dance: Beyond Tribe and Tradition* in *Native American Dance: Ceremony and Social Traditions* (1992). An unpublished concept paper “The Dreamed Imagination: The Four Lodge Ceremony” was one of the generating ideas for *Allegory of the Cranes*. Website: daystardance.com. Her return to UC Riverside marks the 10th anniversary of her 2004 donation of the DAYSTAR Archive to the UC Riverside’s Special Collections Library.

Photo: *Allegory of the Cranes*. DAYSTAR/Rosalie Jones as Nitsitapiw Aaki (Alone Woman) 2011 Photographer: Stephen Rose

Sponsored by the UCR Dance Department, the Costo Chair in American Indian Affairs, and the Ethnic Studies Department

Parking: Complimentary permits are available at the Kiosk

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