

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Dance Faculty Concert 2026

*Dance performances are sponsored in part by
the Rose Vernick Fund and
Temple University's General Activities Fund*

Friday, January 30, 2026 at 7:30 PM
Saturday, January 31, 2026 at 7:30 PM
Conwell Dance Theater
1801 North Broad Street
Philadelphia, PA 19122

Program

SHIFT

Jillian Harris and Daniil Zakirzyanov

Dancer: Daniil Zakirzyanov

Visualist: Nora Gibson

Live Original Score: BEEP (Ensemble Lead: Grace Ricci; Performers: Vincent Fulvio, Gabi Love) under the direction of Adam Vidiksis

Lighting: Laurie Benoit Mitchell

Costumes: Daniil Zakirzyanov and Jillian Harris

SHIFT consists of layered projections of human-programmed visuals to accompany live movement. This process involves volumetric motion capture of the dancer. A point cloud representing every x,y,z coordinate of the surface of the dancer's body in space has been rendered through custom programming. Mixed in real-time, the visuals are integrated to complete the contextual world for the dancer and his point cloud likeness, representing the shift from real, to representation, to abstraction.

This project was funded by a Vice Provost for the Arts Grant from the Center for Performing and Cinematic Arts, Temple University, Philadelphia, PA, USA.

Laps Through the Pit

Christina Gesualdi

Dancer: Christina Gesualdi

Recorded Sound: Jesse Kudler in collaboration with Christina Gesualdi

Lighting: Laurie Benoit Mitchell

Outside Eye: Meghan Frederick

I have been developing a solo that prioritizes the palpable and the audible. I chop time into intervals. I tune and provoke that which surrounds me so that it has no choice but to push or breathe or feedback into my body. All this as a way to build the thick skin it takes to try something new.

This research developed out of my work at the Trilateral Dance Artist Exchange '23-'24, so thanks to Philadelphia Dance Projects, Trust for Mutual Understanding, Workshop Foundation in Budapest (HU), and BodyMeld in Sofia (BG). I rehearsed in the Art Room Studio of the Leah Stein Dance Co., and the spirit of that space makes its way into this piece. Finally, go read CA Conrad's "Book of Frank". There is an aspect of play and ritual with space, time, and the material world in the writing that I hope to embody.

Interlude #3: The Last Visitation (from “Journey of a Thousand Dreams”)

Dr. yaTande Whitney V. Hunter

Dancers: Nikolai McKenzie and Sharve Kelley

Music: Wesley Rast and field recordings

Costumes: Dr. yaTande Whitney V. Hunter

Lighting: Laurie Benoit Mitchell

Projection Design: Dr. yaTande Whitney V. Hunter

Journey of a Thousand Dreams is a semi-autobiographical multidisciplinary dance-theatre work that weaves a mythical and mystical tale of spiritual seeking, discovery, and becoming. “Interlude #3: The Last Visitation” reveals, through the “Ancestral Figure” what “The Seeker” discovers, *You may be by myself, but you are never alone. You have generations.*

The in-process creation of this work is made possible through funds from Performance Garage’s Dance Visions program, a Vice Provost for the Arts Research and Creativity grant from the Center for Performing and Cinematic Arts, and the Rose Vernick Fund.

Intermission

Dance in Times of Wrath (work in progress)

Silvana Cardell

Video Installation and Performance: Silvana Cardell

Performance and Musical Interpretation: Mayte Olmedilla (voice and viola)

Music: *Yo vengo a ofrecer mi corazón* de Fito Paez, *Coplas del Querido* by Miguel Poveda

Lighting: Laurie Benoit Mitchell

Dance in Times of Wrath echoes the moving body as an archive of memories and a site of persistence. Rooted in autobiographic images, the work moves through images of love and loss and builds toward the collective conditions of displacement, and growing hostility toward foreign bodies. Dancing becomes an act of attention and resistance holding back fear and fracture.

The first draft of this work was shown at Cardell Dance Studio performed by Tamar Gutherz.

Dancer: Xiang Xu

Music: John Cage, “But what about the noise of crumpling paper (1985)”; Lisa LuPhil Agland, “Beyond the Clouds”

Lighting Design: Laurie Benoit Mitchell

Creative Director: Courtney Makupson and Xiang Xu

Costume Design: Xiang Xu

V emerged from my travels in Vietnam, where daily life unfolds through layers of softness, resilience, and quiet intensity. Moving through crowded streets, open markets, humid air, and intervals of stillness, I became acutely aware of the body’s continual negotiation with space, rhythm, and proximity. This work embraces improvisation as a somatic practice—responding moment by moment to sensation, memory, and environmental impulse. Rather than representing specific locations, *V* traces an embodied state of being within unfamiliar currents, allowing vulnerability, adaptability, and presence to guide movement as it unfolds in real time.

tyltshyft

Laura Katz Rizzo

Performance, Costume and Sets: Laura Katz Rizzo

Music: “Flame” by Martin Schmidt and Drew Daniel, from *Treasure State*,
2010

This is an inquiry into falling and how to navigate disorientation with resilience and grace.

Production Crew

Production Manager: Laurie Benoit Mitchell

Backstage Crew: cedar becher, Jaelyn Drummond, Zhaisia Lessey,

Yihang Li, Alyssa Morgan, Benja Newnam and Dani Sala

House Crew: Dasha Klim and Eduarda Melgar

Livestream: Blatino Cineninja

About the Artists

BEEP, the **Boyer College Electroacoustic Ensemble Project** at Temple University, was founded in 2013 by Dr. Adam Vidiksis. As a trailblazing group specializing in electroacoustic music creation, BEEP thrives in a collaborative environment, embracing diverse musical aesthetics from electronic dance music to abstract classical compositions. The ensemble exhibits versatility—functioning as a laptop orchestra, merging computers with traditional instruments, and performing as an electronic music band. BEEP's primary mission is to forge new paths in music and technology, bringing together individuals with diverse talents to explore novel sound creation possibilities. Featured at prestigious venues like the International Computer Music Conference in Daegu, South Korea, the Society for Electro-Acoustic Music in the United States National Conferences in Georgia and Boston, and the New York Electronic Arts Festival, the Electroacoustic Barn Dance in Virginia, and headlining at the Andy Warhol exhibition in Beijing's M WOODS contemporary art gallery, BEEP has established itself as a notable force in the international music scene. Their collaborations with esteemed artists such as DM Hotep, Tara Middleton, Toshimaru Nakamura, Nicholas Isherwood, Dan Blacksberg, Julius Masri, and Susan Alcorn, alongside regular performances in Philadelphia, underscore their commitment to evolving and expanding the landscape of electroacoustic music.

SILVANA CARDELL is a choreographer and educator whose work integrates dance, theater, and visual arts. A Guggenheim Fellow and a 2025 recipient of the Leeway Transformation Award, she holds a BFA from the University of the Arts and an MFA from Temple University. She has developed and led dance programs and companies in both Argentina and the United States. From 2009 to 2024, she served as Chair of the Dance Program and Associate Professor at Georgian Court University, where she developed the program, mentored emerging artists, and guided curricular and programmatic growth.

Cardell's interdisciplinary practice engages questions of memory, embodiment, displacement, and power, situating dance theater as a form of artistic and scholarly inquiry within social, political, and environmental contexts.

CHRISTINA GESUALDI is a Philadelphia-based dancer, choreographer, improviser and yoga teacher. She has taught yoga at Temple University for over 13 years. She has danced in projects of Annie Wilson, Zornitsa Stoyanova, Megan Bridge, Curt Haworth, Meghan Frederick, and Nicole Bindler. Christina has shared her own dance work in Philadelphia presented by Cannonball Festival, Fire Museum presents, <fidget>, and more. She has also shared her work and process in Portland, Detroit, Asheville and Poznan, Poland and Sofia, Bulgaria. Christina is a past member of Mascher Space Cooperative. Her recent improvisational performances have been in collaboration with sound artist Jesse Kudler and have been performed at universities, art galleries, and music venues.

NORA GIBSON is a dance technologist with a research focus on consciousness, embodiment, and artificial intelligence. Her materials are the body and its physiological data, merging scientific and philosophical inquiry with poetic use of technology. Her choreography has been presented by institutions including Joyce SOHO, Dance Place, Performance Garage, and Kaatsbaan, while her interactive and installation works have appeared at international venues such as MUTEK, Ars Electronica, The Istanbul Digital Art Festival, Jacob's Pillow, and The Society for Arts and Technology (SAT). Gibson holds a BFA in Dance from NYU's Tisch School of the Arts and an MFA in Intermedia from Concordia University. Her work has further been supported through an internship with the BIAPT neuroscience lab at McGill University. Gibson teaches ballet, composition, research-creation practices, and dance & technology. <https://noragibsonvisualist.com>

An Associate Professor of Dance at Temple University, **JILLIAN HARRIS** researches new models and platforms for dance-based collaborations. Recently, she became a co-recipient of an Asian Cultural Council Individual Fellowship for a cross-cultural exchange project with Xiang Xu. Other projects include Mud: Bodies of History, an interactive web dance experience (www.mudbodies.com), and the award-winning short dance film Red Earth Calling. She has had a distinguished performance career, working with the Metropolitan Opera and collaborating with notable artists like composer Ola Gjeilo. Jillian continues to explore what animates and connects us across time and space—real, imagined, and digital.

YATANDE WHITNEY V. HUNTER, Ph.D. (Philosophy, Art Theory and Aesthetics, Institute for Doctoral Studies in the Visual Arts, 2013 David Driskell Fellow), MFA (New Media Arts and Performance, Long Island University), and BFA(Theatre Arts/Dance, Howard University). With his co-created, Denizen Arts Project, his work centers around cultivating individual and communal spirit through dance performance, education, and curation. yaTande work has been supported and presented by such organizations and institutions as National Endowment for the Arts, Independence Fellowship, Temple University Vice Provost Arts Grant, Brown University Department of Africana Studies-Rites and Reason Theatre, Providence Arts, Culture and Tourism; New York State Council for the Arts; and others. He is a Barrymore nominated artist-scholar serving as a Temple University assistant professor of dance and coordinator of the African Diaspora Dance Series researching the convergences of sacred and secular ritual through Afro-spiritualit(ies) and Africanist principles as AfrOist aesthetic in contemporary dance-performance.

LAURA KATZ RIZZO holds a Ph.D. in dance Women's Studies, an Ed. M. in Dance and a B.A. in History and English. She has performed with classical and contemporary dance companies including the Joffrey Ballet, New York City Ballet, Ballet South, the Russian Ballet Theatre of Delaware, the Santa Fe Opera Company, and the Ballet Theatre of New Mexico. Katz has written for diverse dance publications and is the author of Dancing the Fairy Tale: Producing and Performing "The Sleeping Beauty" (TU Press, 2015), among other publications. She has shown her choreography widely, at independent venues around the United States, and her dances for film have been selected and screened at festivals around the world. Currently an associate professor of Dance at Temple University, Katz has taught also at Mount Holyoke College, Bryn Mawr College, and Drexel University, among other institutions. In addition to her work in dance, Katz has been building large scale outdoor sculptural installations since 2018.

JESSE KUDLER is a musician, composer, performer, and sound artist who plays and works with guitar, electronics, pipe organ, recordings, synthesizers, radios, tapes, movement, and text. His work is based in listening, improvisation, and collaboration (with people, devices, sites, and spaces) to explore ambiguous affects, perception, time, authorship, intention, agency, and modes and practices of listening.

MAYTE OLMEDILLA is a researcher and transdisciplinary artist whose performative work explores political and aesthetic questions. Trained as a violist, actor, and performer, she moves between music, theater, and critical practice, resisting fixed categorization. She has created and toured stage works internationally since 2010, receiving major recognitions including Spain's National Max Award for Performing Arts. In 2023, she received Spain's national Fulbright Scholarship to continue her artistic research in the United States, leading to a residency at Temple University (Philadelphia), where she received the 2024 Best Art Project Award and secured a T.A. scholarship to pursue doctoral studies through 2029.

ADAM VIDIKSIS is an American drummer, composer, and technologist whose work explores social structures, science, and the entanglement of humankind with the machines we build. Based in Philadelphia and Delaware, he serves as Associate Professor and Director of Music Technology & Composition and the Center for Music Innovation & Creativity at Temple University. His music examines technology as an artifact of culture, revealing the friction, growth, and decay that arise where natural and constructed worlds meet. Critics have described his work as "mesmerizing," "dramatic," and "striking" (*Philadelphia Weekly*), "magical" (*Local Arts Live*), and have noted that he provides "an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece's shape for being caught up in each moment" (*Philadelphia Inquirer*). His compositions have been performed around the world at major festivals and conferences, supported by the National Endowment for the Arts, Chamber Music America, the Japan-U.S. Friendship Commission, and the American Composers Forum. The 2025 Established Artist Fellow in Music Composition for the Delaware Division of the Arts, Vidiksis engages deeply with real-time audio processing, gestural controllers, AI-driven music, and multimedia installation. His projects have been presented internationally at the Tokyo Tokyo Festival, Centre d'Art Santa Mònica in Barcelona, Pontificio Collegio Gallio in Como, the Andy Warhol Exhibition in Beijing, and the Accademia Filarmonica Romana in Rome. A founding director of SPLICE Music, he performs with SPLICE Ensemble, Aeroidio, and the Miller-Vidiksis-Wells trio, and serves as conductor for Philadelphia's Network for New Music. A dedicated champion of new work, he has premiered hundreds of compositions by artists from around the world, continually seeking meaning through sound, technology, and human connection. [www.vidiksis.com]

XIANG XU holds the Assistant Professor of Dance position at Temple University's Department of Dance in the USA. Rooted in Philadelphia and New York City, he has earned international acclaim for his contributions as a choreographer, dancer, and educator. Xiang's journey includes the attainment of a Master of Fine Arts degree in Dance from the renowned Tisch School of the Arts at New York University, solidifying his commitment to the art form at its highest levels.

With a remarkable career spanning multiple continents, Xiang has received numerous awards for his choreography, including the prestigious "Gold Lion" at the Singapore World Music & Dance Competition. He has collaborated with renowned dance companies worldwide and founded his own company, Xiang Xu Dance.

Xiang's work combines traditional Asian aesthetics with contemporary dance techniques, resulting in groundbreaking choreography that redefines the art form. He has also developed Sino-Contemporary, an innovative dance training system rooted in Chinese classical dance, martial arts, and other Asian aesthetics.

As a soloist, Xiang has performed at prestigious venues across the globe, showcasing his exceptional talent and diverse repertoire. He is dedicated to elevating Chinese traditional body aesthetics and promoting cross-cultural understanding through dance in the 21st century.

DANIIL ZAKIRZANOV is a multi-disciplinary artist creating at the nexus of the corporeal and the computational. Born in Philadelphia to Kazakh heritage, his path—from the disciplined world of international ballroom competition to the experimental studios of contemporary art and dance— informs a unique inquiry into the moving body and its relationship to others. His creative practice is a deep meditation on the posthuman condition, pondering the body as a data-rich landscape and contemplating the liminal space where the organic merges with the digital ether. Zakirzyanov views glitch not as an error but an aesthetic; technology not as a tool but a collaborator in shaping new realms of being.

These ideas materialize as lucid, sensory landscapes. Through the use of motion capture, Touchdesigner, and expansive audio design, he orchestrates pansensory experiments—kaleidoscopic arenas where the boundaries of body, identity, and perception are dissolved and reimaged.

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu

Boyer College of Music and Dance

Upcoming Events

Senior Recital: Janette Qian, piano

Sunday, February 1 at 7:30 PM

Rock Hall Auditorium

Master Class: Catalyst Quartet

Presented in partnership with the Philadelphia Chamber Music Society

Monday, February 2 at 10:00 AM

Rock Hall Auditorium

CPCA AIR: Adam Vidiksis

Systems of Musical Agency: What Technology Teaches Us About How We Make Music

Wednesday, February 4 at 5:00 PM

Temple Performing Arts Center Chapel

Temple University Wind Symphony

“Old Wine in New Bottles”

Patricia Cornett, conductor

Jillian Laakso, graduate student conductor

Kalia Page, graduate student conductor

BALMAGES *Fanfare Canzonique*

SHAW arr. FISHER *and the swallow*

STONE *Carnevale: Eight Miniature Classics Introduced by Stravinsky in Pulcinella*

BARBER *Mutations from Bach*

BRITTEN *The Sword in the Stone*

Wednesday, February 4 at 7:30 PM

Temple Performing Arts Center

Rite of Swing Jazz Café: Anthony Aldissi Quintet

Thursday, February 5 at 4:30 PM

Temple Performing Arts Center Lobby

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609

or visit www.boyer.temple.edu.