

Eric Kupers

Education

CSUEB Professor of Dance and Inclusive Performance, 2006 – Present
Department Chair, Theatre and Dance Department, 2019 -- Present

M.F.A. in Choreography
University of California, Davis -- June, 2004
B.A. History—World Religions Emphasis
University of California, Santa Cruz 1993

Ensemble Founding, Development, & Directing

Dandelion Dancetheater, Co-Artistic Director; 1996-Present

Bandelion, Director; 2006 - Present

www.dandeliondancetheater.org

As part of Cal State University East Bay Theatre and Dance Dept.:

Inclusive Interdisciplinary Ensemble (IIE), Director; 2008-present;

DanceSing Drum Company (DSDC), Director; 2015 – Present

Creativity Lab, Director; 2015 - Present

Grants and Awards

CSUEB Assigned Time for Exceptional Service 2017-18, 2 Units

Theater Bay Area CA\$H Grants 1999, 2001, 2004, 2008, 2010-12, 2018 \$1,500 – 5,000

Zellerbach Family Fund 1996-2000 & 2002-18, \$1,000 – 3,600

City of Oakland Organization Project Grant 2017, \$4,845

CSUEB Outstanding Professor for Issues of Diversity and Social Justice 2015

Network of Ensemble Theaters Travel & Exchange Grants, 2013, 2015, \$2,000 – 10,000

CSUEB Inclusive Excellence Grant 2013, \$4,000; 2015, \$2,000

City of Oakland Individual Artist Grant 2011, 2013, 2014, \$4,999 per year

Princess Grace Foundation Special Project Grant 2008 & 2013, \$20,000 – 25,000

Rainin Foundation New Works Grant 2012 \$10,000

Anonymous Foundation 1998 - 2017, \$10,000 per year

CSUEB Faculty Support Grants 2016, \$5,000; 2015, \$5,000; 2014, \$5,000; 2012, \$5,000; 2008, \$11,000; 2007, \$11,000; 2006, \$9,800

SF Foundation Matching Grant 2010 - \$6,000

Lighting Artists in Dance Grant 2009, 2011 - \$1,000

California Ensemble Touring Initiative 2009, 2011, \$2,500 - \$2,750

Clorox Foundation 2011, \$1,000

CounterPULSE Residency 2011, \$7,000 value
San Francisco Foundation Matching Grant, 2010, \$6,000
Princess Grace Foundation/Baryshnikov Arts Center Residency, 2009, \$15,000
Wattis Foundation, 2008, \$25,000
Japan Foundation/NY, 2008, \$15,000
Creative Work Fund 2008, \$40,000
San Francisco Arts Commission
 2008, \$12,000; 2007, \$12,000; 2005, \$10,800; 2004, \$8,000
SF Grants for the Arts Special Project Grant 2008, \$10,000
Rockefeller Foundation MAP Fund 2007, \$15,000
Princess Grace Foundation, Choreography Fellowship – 2007, \$10,000
Gerbode Foundation 2006-07, \$50,000 (In collaboration with DanceArt, Inc.)
Dance USA/James Irvine Foundation Dancemaker Grant 2006, \$15,000
ODC Theater Artist in Residence 2006 –08
Meet the Composer-Creative Connections Grant 2008, \$250; 2006, \$2,000
Creative Capital Professional Development Retreat 2005
Zellerbach Family Fund Performance Assistance Program 2004-05 - \$1,000 value
Jon Sims Center for the Arts Customized Artistic Residencies 2003-04 & 2004-05
Grants for the Arts Voluntary Arts Contribution Fund 2003, \$2,200
Sisters of Perpetual Indulgence, Inc. Saturnalia Grant 2003-04, \$400
Jon Sims Center for the Arts AIRspace Residencies 2001-02 and 2002-03
Red Shoe Award 1999 – Best Local Dance Company
Isadora Duncan Dance Award (Izzie) 1998 – Company Performance with Margaret Jenkins Dance Company

Choreography
on Bandelion &
Dandelion
Dancetheater

Rumi Songs (2018) A collaboration with poet Franklin Abbott on translating Rumi poems into songs and dances. Created collaboratively with Abbott, Bandelion, and Keith Penney as musical director. Performed at the East Bay Community Space.

We Are All Dragons in Drag (2017-18) A work exploring the power of Drag as a metaphor for tapping into archetypal and spiritual energies in times of political distress. Created with Bandelion and performed at CSU East Bay, the Uptown Club in Oakland, the *This Too Shall Pass* performance event, and the San Francisco International Arts Festival.

This Little Light (2017) A community performance production to gather and express responses to the recent election and political upheaval in the U.S. Created and performed in collaboration with Bandelion, the CSUEB Inclusive Interdisciplinary Ensemble, Laura Elaine Ellis, and Antoine Hunter. Two evenings of performance at Oakland's First Congregational Church.

Modern Dance Inferno III (2016) Created with Bandelion and the CSUEB DanceSing Drum Company as a statement of inclusion for all bodies in dance, directly challenging fat-phobia. Premiered at the 8x8x8 Showcase at the Uptown Club, Oakland.

Dreaming Sabbath, Cycles I & II (2016-17) Collaborations between Bandelion and the Oakland Acupuncture Project to develop "Acupuncformance"—a fusion of contemporary

performance and community healthcare. Supported by a City of Oakland Organizational Project Grant and performed at the Oakland Acupuncture Project and CSU East Bay.

Beware the Band of Lions III (2016) An experimental performance by Dandelion that sails along the borders between improvisation and choreography, ceremony and performance, napping and singing along. Co-produced by the San Francisco International Arts Festival, Fort Mason Center, San Francisco.

Blessed Unrest (2015) Created with Dandelion in collaboration with Theater Grottesco (Santa Fe) and Paufve Dance (Oakland.) Supported by Network of Ensemble Theaters NET/TEN grants. November 2015, New Mexico School for the Arts, Santa Fe; December 2015, CSU East Bay, Hayward; June 2016, FURY Factory Festival of Ensemble Theater at Project Artaud, San Francisco.

Stories of Our People (2015) Created with Dandelion in collaboration with writer Andrew Ramer and installation artist Lisa Carroll. Supported by the Zellerbach Family Foundation and individual donors. July 2015, Flight Deck, Oakland.

Tongues/Gather (2014) Created with Dandelion in collaboration with Ysaye M. Barnwell, Shira Cion, Kumu Kauai Peralto, Melanie Demore, Jack Gray, Trina Nahm-Mijo, Laura Elaine Ellis and the CSUEB Inclusive Interdisciplinary Ensemble. Supported by CSUEB Dept. of Theatre and Dance, Zellerbach Family Foundation, San Francisco Arts Commission, City of Oakland, Princess Grace Foundation Special Projects Grant and individual donors. March – September 2014, San Francisco Bay Area, Los Angeles, and The Big Island of Hawai'i.

Other past works include:

High Noon (2014); **Séance / Modern Dance Inferno II** (2012); **Beware the Band of Lions** (2013 – 2016); **Arthur in Underland** (2012); **The Dislocation Express** (2011); **WonderSlow** (2011); **Friend** (2011); **6 Degrees** (2010); **Don't Suck** (2010); **Dan Plonsey's Bar Mitzvah** (2010); **Mutt** (2009); **Speed** (2008); **Oust** (2008); **Drop** (2007); **Anicca** (2006); **Prism** (2005); **Octagon** (2005); **Night Marsh** (2004); **The Undressed Project, Phases I & II** (2002-03); **Stories Written Under Skin** (2003); **illusive** (2002); **Start Adrift, Parts I & II** (2001-02); **Three** (2000); **2nd Class Sleeper, Seat 26** (1999); **Riverbed** (1998); **Bedtime Story** (1996); **In Their Wedding Clothes** (1996); **The Fear Project** (1995). With Dandelion Dancetheater, Kupers has also created numerous works with both trained and untrained dancers, with Compania Y, Big Moves, the National Organization for Men Against Sexism, CSU Hayward, UC Davis, The Northern California Association for Marriage and Family Therapists, Clausen House Program for Developmentally Disabled Adults, Shawl-Anderson's Teen Dance Program and Oakland's Museum of Children's Art.

Choreography
with University
Students

This Too Shall Pass (2018) A 49-hour, 5-day durational performance event created at CSU East Bay with the Inclusive Interdisciplinary Ensemble (IIE), DanceSing Drum Company, numerous Theatre and Dance classes, CSUEB Faculty and Staff, and many guest artists. Created with support from the Dancer's Group CA\$H Grant program, the CSUEB Theatre and Dance Department, and Dandelion Dancetheater. *This Too Shall*

Pass examined experiences of time, ideas about the “end of days”, and meditative performance rituals.

This Too (2018) The centerpiece of *This Too Shall Pass*, *This Too* is a 50 minute dance/theater/music meditation on questions about time. Created with IIE, with a musical score by David Ryther performed live, plus text by Kimiko Guthrie, *This Too* was performed seven times during the 49 hours.

In the Beginning, God Created Difference (2016) with IIE, DSDC and Guest Artists, CSUEB Faculty Dance Concert.

Tongues/Gather (2014) with Bandelion, IIE and Guest Artists, CSUEB Faculty Dance Concert and on tour throughout Bay Area, in Los Angeles and in Hilo, Hawai'i.

Exposed on the Cliffs of the Heart (2013) CSU East Bay Dance Faculty Concert

The Ring of Fire Shuffle (2013) Dance Exchange Concert in Hilo, HI – with students from CSUEB, University of Hawai'i, Hilo, and Hilo Community College.

Cooney's View (2012) CSU East Bay Dance Faculty Concert

Seven Deadly Sins and Taboo Stew (2011) CSU East Bay Dance Faculty Concert

Dan Plonsey's Bar Mitzvah (2010) CSU East Bay and the San Francisco Contemporary Jewish Museum

Tongues (2008) CSU East Bay and the Kennedy Center American College Theatre Festival at CSU Fullerton and the Kennedy Center, Washington D.C.

YX (2007) CSU East Bay

Dance Faculty Concert and FURYfactory Festival of Ensemble Theatre

Between (2006) CSU East Bay

2006 Jewish Choreographers Festival, Hayward

Catch Cradle (2006) UC Davis

Mainstage Dance/Theater Concert, UC Davis

Quicksand (2005) UC Davis

Mainstage Dance/Theater Concert, UC Davis

Blur (2002)

American College Dance Festival, Missoula, Montana; Duchamp Festival, Hayward

Once (2001)

ODC Theater, SF; Cal State LA's State Playhouse; CSU East Bay, Hayward

Watching Decay (2001)

ODC Theater, SF; Cal State LA's State Playhouse; CSU East Bay, Hayward

Lullaby (2001)

ODC Theater, SF; Cal State LA's State Playhouse; CSU East Bay, Hayward

Love and Death on the West Side (2000) CSU East Bay, Hayward

ODC Theater, Dance Mission & Civic Center Plaza; Edinburgh Fringe Festival, Scotland

Sections of **Dinner for Eight** (2000) CSU East Bay, Hayward

Over 15 Untitled Works (2002 – 2005) UC Davis & CSU East Bay

Additional
Choreography

The Moment of Yes in collaboration with Theater Grottesco, Santa Fe, New Mexico (2015)

Pass Path Groove for Croi Glan Integrated Dance Company Irish Festival of Performing Arts, Cork, Ireland (2012)

Urinetown The Musical for CSU East Bay (2007)

Directed by Marc Jacobs

Angels in America for CSU East Bay (2006)

Directed by Marc Jacobs.

Dreaming Awake for John Killacky's Disability Trilogy (2003)

This short film, combining choreography set on Dandelion performers and text by Killacky has been shown at film festivals worldwide.

Delay for CSU East Bay (2003)

Assistant Choreographer to Margaret Jenkins, (CSU East Bay, Hayward)

A Winter's Tale for California Shakespeare Theater (2003)

Directed by Lisa Peterson (Cal Shakes' Bruns Amphitheater, Orinda)

Romeo and Juliet for California Shakespeare Theater (2002)

Assistant Choreographer to Joe Goode, Directed by Marc Rucker. (Cal Shakes' Bruns Amphitheater, Orinda)

Teaching

California State University East Bay - Theatre and Dance Department

2006 – Present: Professor

2000-06: Adjunct Faculty

University of California, Davis, Department of Theatre and Dance

2002-05: Adjunct Faculty

New College of California, Experimental Performance Institute

2004-05: Dance Teacher

Additional Teaching at: Shawl-Anderson Dance Center, ODC Dance School, San Francisco Dance Center, Clausen House Program for Developmentally Disabled Adults, Dandelion Dancetheater, AXIS Dance Company, Big Moves, CSU East Bay Dance Day, CSU East Bay Summer Dance Workshop, Element Dance Theater, University of Hawaii-Hilo, Berkeley High School, Draavidia Gallery (Fort Cochin, India.) National Organization for Men Against Sexism, Northern California Association of Marriage/Family Therapists, Lighthouse Charter School and more.

Recording and Publication

“Shifting Perspectives”

In Dance, Sept. 2016

“Stories of Our People” 2 – disc CD composed, recorded and produced by myself and Bandelion, 2015

“Competition Immersion” and **“Pornocracy Response”**

Itch Dance Journal, Fall 2008 and Winter 2011

“Embracing Fat: Technique, Performance and Movement Innovation”

In Dance, May 2007

“Come Together: Two Perspectives on the College Dance Festival”

(with co-author Nina Haft) *In Dance*, January 2007

“We Can't Stand Still: Reflections on Death and the Naked Body in Motion”

N Magazine, Summer 2006

“A Choreography of Questions: Jewish Modern Dance”

In Dance, May 2006

“Element's Animated Cutting Edge”

Voice of Dance, 2005.

“The Undressed Project: Choreographic Investigations of the Naked Body”

Contact Quarterly, Summer/Fall 2004.

“Wrestling”

Published as part of the book Boyhood, Growing up Male: A Multicultural Anthology, Edited by Franklin Abbott, Crossing Press, 1993.

Selected Press
Quotes

- “Dandelion Dancetheater dancers know the ground they inhabit; they know the floor of themselves, and yet, surrendering themselves to artistic freedom, they give birth to a new dance, one that incorporates their innermost selves, one that mobilizes imperceptible human states.” *Carolina Texeira, When the Dances Breathe, 2014*
- “Must See Dance Performances This Season (includes) Dandelion of the always interesting Dandelion Dancetheater...(and) For more genre-bending work, the Inclusive Interdisciplinary Ensemble is the group to keep an eye on.” *Sarah Burke, East Bay Express, 2014*
- “If a craving for intimate, interdisciplinary performance strikes you...slake your desire during *Inhale. Exhale. Repeat.*” *Claudia Baue, East Bay Express, 2013.*
- “And that is why I admire Eric Kupers and the impressive group of people—musicians, actors, writers, and dancers, all at once and to varying degrees—who make up Dandelion Dancetheater. They create work with such honesty and belief that it becomes magical.” *Megan Kurashige, Fantasy Matters, 2012*
- “...a zany and spirited ride for the audience.” –*Julie Potter, SF Examiner, 2010*
- “If I had to use one word to sum up Dandelion...it would be 'diverse' - not just in terms of its choreography and theatrical elements, but its performers, as well. The sheer novelty of their casts is fascinating to watch.” –*Daria Kaufman, SF Examiner, 2010*
- “...mad and maddening, a wild whirl of song, text, visual design and movement whose anarchic energies sometimes seem shot straight out of Dada.” –*Claudia LaRocca, New York Times, 2009*