

Pei-Ling Kao 高沛齡

Associate Professor of Dance
Department of Theater and Dance
University of Hawai'i at Mānoa

CONTACT INFORMATION

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RESEARCH INTEREST

Dance technique, movement improvisation, choreography, bicultural and hybrid movement, dance lineages, production, and interdisciplinary collaborations

EDUCATION

Mills College, Oakland, California Master of Fine Arts in Dance Performance and Choreography	2010
Taipei National University of the Arts, Taipei, Taiwan Bachelor of Fine Arts in Dance	1996

CREATIVE RESEARCH

PEILING KAO DANCES - established in 2013, PEILING KAO DANCES is a sponsored project of Fractured Atlas, a non-profit arts service organization

- *One Body, Five Dances, Six Perspectives II*
May 6 & 8, 2022/Earle Ernst Lab Theatre, Honolulu, HI
- *Things I Don't Tell You*
February 25-27, 2022/Kumu Kahua Theatre, Honolulu, HI
November 5-6, 2021 (preview)/Downtown Art Center, O'ahu miniFRINGE, Honolulu, HI
- *A Performance*
December 11-13, 2020/Virtual performance in Honolulu, HI & Taipei, Taiwan

- *Images From the Dark Land*
December 20-21, 2019/Earle Ernst Lab Theatre, Honolulu, HI
- *One Body, Five Dances, Six Perspectives*
May 24-25, 2019 (San Francisco tour) /Dance Mission Theater, San Francisco, CA
December 7-8, 2018 (premiere)/Earle Ernst Lab Theatre, Honolulu, HI
- *You Are Here*
December 7-10, 2017/Kumu Kahua Theatre, Honolulu, HI
- *Year of the Snake*
November 15-17, 2013/CounterPULSE, San Francisco, CA
- *Imprint*
January 18-19, 2013/Temescal Arts Center, Oakland, CA

electroViolet – electroViolet - a movement and sound improvisation collective, directed under Kao

- *body electric 6.2*
October 29, 2022/Crater Project/Joshua Tree, CA
- *body electric 6.1*
March 25, 2022/Dancing on the Fringe, Honolulu, HI
- *body electric 5: Island Circuit series*
February 27-28 and July 17, 2021/Multiple outdoor locations around the Island of O’ahu, Honolulu, HI
- *body electric 4.1: HAPPENING*
January 10-11, 2020/The ARTS at Marks Garage, Honolulu, HI
- *body electric 3.2*
November 5-10, 2019/ i-dance Taipei 2019/Songyan Creative Lab, Taipei, Taiwan
- *body electric 3.1*
January 11-12, 2019/ O'ahu Fringe Festival/Ong King Art Center, Honolulu, HI
- *body electric 2.1*
May 12 & 18, 2018/The ARTS at Marks Garage, Honolulu, HI
- *body electric 1.3*
June 2-18, 2017/Lake Studios, Berlin, Germany
- *body electric 1.2*
May 18-20, 2017/(Re)sounding Bodies symposium/University of California, Davis, CA

- *body electric 1.1*
January 13-14, 2017/ O'ahu Fringe Festival/Ong King Art Center, Honolulu, HI

Other Artistic Projects

- *Cover Your Mouth When You Smile + improvisation performances*
May 26, 2022/Seoul International Improvisation Dance Festival, Seoul, Korea
- *Cover Your Mouth When You Smile*
November 1-2, 2019/Kuandu Arts Festival/Taipei National University of the Arts, Taipei, Taiwan
June 14-17, 2018 (premiere)/ODC Theater, San Francisco, CA
- *Exit Monkey*
Monkey Waterfall, directed by Yukie Shiroma
January 21, 2017/Kaka'ako Agora, Honolulu, HI
- *per[mute]ing*
Commissioned by Hope Mohr Dance 2016 Bridge Project: *Ten Artists Respond To Locus*
October 14-15, 2016/Yerba Buena Center for the Arts, San Francisco, CA
- *King Tide*
Nina Haft & Company
September 22-24, 2016/Joe Goode Annex, San Francisco, CA
- *Aesthetic Surplus Kompany Presents*
Collaboration with Electronic Artist Peter Chamberlain
September 4, 2016/University of Hawai'i at Mānoa Art Gallery, Honolulu, HI
- *Six Suites*
Collaboration with choreographer Christy Funsch
May 13-14, 2016/Community Music Center, San Francisco, CA
- *A Fizzy Drink, A Metro Walk*
Commissioned by Mid To West Dance Collective
July 9 & 12, 2015/ODC Theater, San Francisco, CA
- *Ludic Numerologies*
May 30-June 1, 2014/Shawl-Anderson Dance Center, Oakland, CA
- *P.C.C.P. 2 (Post Card Composition project 2)*
February 14, 2011/Mills College Lisser upstairs stage, Oakland, CA

Departmental Productions, Kennedy Theatre, University of Hawai'i at Mānoa

- *徑 jing*
AY2021-2022 Kennedy Theatre Mainstage production: Sphere
November 19-21, 2021/University of Hawai'i at Mānoa, Honolulu, HI
- *Chop (re-staging)*
AY2021-2022 Kennedy Theatre Mainstage production: Sphere
November 19-21, 2021/University of Hawai'i at Mānoa, Honolulu, HI
- *Integral Bodies*
AY2018-2019 Kennedy Theatre Mainstage production
April 5-6, 12-14, 2019/University of Hawai'i at Mānoa, Honolulu, HI
- *Capricious*
AY 2017-2018 Kennedy Theatre Mainstage production: Taiko Drum and Dance: Hana Hou!
November 3-5, 10-12, 2017/University of Hawai'i at Mānoa, Honolulu, HI
- *Space Tension*
AY 2016-2017 Kennedy Theatre Mainstage production: MemoryHouse:DREAMS
November 11-13, 2016/University of Hawai'i at Mānoa, Honolulu, HI

CHOREOGRAPHIC WORK

2022

- *Things I Don't Tell You*
Quartet, 60 minutes

2021

- *Things I don't tell you (preview)*
Three solos, 35 minutes
- *徑 jing*
Trio, 7 minutes

2020

- *this . be . the . impules . that . a . body . moves*
Eight short virtual solos for UHM student

2019

- *Images From the Dark Land*

Trio, 32 minutes

- *Cover Your Mouth When You Smile*
Solo, 25 minutes
- *Integral Bodies*
47 performers, 75 minutes

2018

- *Cover Your Mouth When You Smile*
Trio, 30 minutes

2017

- *She Was A Visitor*
Trio, 20 minutes
- *You Are Here*
Solo, 27 minutes
- *Capricious*
18 dancers, 15 minutes

2016

- *per[mute]ing*
Solo, 8 minutes

2015

- *A Fizzy Drink, A Metro Walk*
Trio, 19 minutes

2014

- *Ludic Numerologies*
Trio, 22 minutes

2013

- *Chop*
9 dancers, 4 minutes
- *Year of The Snake*
4 dancers, 50 minutes
- *Migration*
Trio, 8 minutes
- *The Best Defense, She's Found*

Solo, 17 minutes

- *Imprint*
8 pieces, 5 musicians, 4 dancers, 50 minutes

2012

- *Procession*
Solo, 5 minutes
- *I'm fine, thank you*
Duet, 5 minutes

2011

- *The Fondest Sway*
6 dancers, 8 minutes
- *P.C.C.P. 2*
5 pieces, 3 dancers, 4 musicians, 30 minutes

2010

- *Event Horizon*
5 dancers, 18 minutes
- *The 15th Day*
Solo, 8 minutes

2007

- *Conflicts of a speechless heart*
Solo, 15 minutes

PERFORMANCE EXPERIENCE

- PEILING KAO DANCES - 2013 to present
- electroViolet - 2017 to present
- Gerald Casel Dance
Cover Your Mouth When You Smile (2018), *Splinters in our Ankles* (2015),
Dwelling (2014), *Visiter* (2014)
- Hope Mohr Dance
Materials of Attention (2015), *S(oft is)hard* (2014)
- Paufve/dance

Misgiving (2015), *She screams like a little girl* (2014)

- Smith/Wymore Disappearing Acts
#0 (2014-2016)
- Susan Rethorst
Behold Bold Sam Dog (2013)
- Christy Funsch's The Funsch Dance Experience
Kid subjunctive (2022), *Le grand spectacle de l'effort et de l'artifice* (2016), *Dissolver* (2015),
This is the Girl (2014), *Not anywhere near to now* (2013)
- Nina Haft & Company
King Tide (2016), *trouble* (2015), *this, placed* (2012)
- Katie Faulkner's Little Seismic Dance Company
Don't Worry Baby (2016), *Sawtooth* (2011)
- Molissa Fenley & Company
Water table (2016), *Beam* (2014), *Found Object* (2013), *Energizer* (2013), *Haunting* (2013),
Cosmati Variations (2012), *The Vessel Stories* (2011), *Credo In Us* (2011), *Dreaming Awake*
(2011), *The Prop Dances - Pieces of Land, Planes in Air, Prop Dance #5* (2011), *Ice, Dew,*
Food, Crew, Ape (2010)
- Shinichi Iova-Koga's InkBoat
Without Us (2013), *Crazy Cloud* (2012), *Exquisite Cucuracha* (2012),
Line Between (2011), *Odd* (2010)
- Anne Bluethenthal Dance
Pluto in Capricorn, Going Gaga and Other Dances (2011)
- Sonya Delwaide
Je me Souviens (2010)
- Mills Dance Repertory Company (2008 to 2010)
Performed works by Trisha Brown, Sean Curran, Sonya Delwaide, Molissa Fenley, Shinichi
Iova-Koga, Nancy Lyons, and Brenda Way
- Ku & Dancers, Taipei, Taiwan (2005 to 2007)
- Taipei Crossover Dance Company, Taipei, Taiwan (2006)
- 8213 Dance Theater, Taipei, Taiwan (2006)
- Body Expression Dance Theater, Taipei, Taiwan (2000 to 2004)

- Taipei National University of the Arts, Taipei, Taiwan (1991-1996)
Performed works by Hwai-Min Lin (founder and the artistic director of Cloud Gate Dance Company), Mary Anthony, Ross Parkes, Man-fei Lo and Ming-shen Ku.

AWARDS & HONORS

- 2022 University of Hawai'i Regents' Medal for Excellence in Teaching
Amount awarded \$1000.00
- 2021 MAP fund – PEILING KAO DANCES with Gerald Casel Dance and Na-Ye Kim
movement collective, *Cover Your Mouth When You Smile*
Amount awarded \$25,000.00
- 2018 University of Hawai'i Endowment for the Humanities: Summer Research Award
Amount awarded \$3500.00
- 2018 Junior Faculty Research Award, College of Arts & Humanities, University of Hawai'i at
Mānoa. Amount awarded \$1000.00 and one course release
- 2016 Lo Man-Fei Dance Fund, Cloud Gate Foundation, Taiwan
Awarded funding to support performance research in Hope Mohr Dance's 2016 Bridge
Project, *Ten Artists Respond to Locus*. Amount awarded \$1000.00
- 2013 New Choreographer Project, Taiwan
- 2013 Nominated for Isadora Duncan Dance Awards in the category of Outstanding
Achievement in Visual Design for *Imprint*
- 2012 Recipient of Isadora Duncan Dance Awards in the category of Outstanding
Achievement in Performance
- 2010 Recipient of E.L Wiegand Foundation Award for Excellence in Performance and
Choreography

ARTIST IN RESIDENCE

- 2022 (On sabbatical) Südpol | Musik Tanz Theater, Lucerne, Switzerland
October 10-21, 2022
- 2022 (On sabbatical) Residenzzentrum **tanz+**, Baden, Switzerland
September 12-23, 2022

- 2017 Lake Studios, Berlin, Germany
Summer Artist-In-Residency
- 2012 Shawl-Anderson Dance Center, Oakland, CA
Winter Artist-In-Residence
- 2011 Austin Peay State University, Clarksville, TN
Artist-in-Residency
- 2007 Independent Dance, London, England
Taiwan-England Artists' Fellowship Program

SCHOLARLY RESEARCH

ARTICLES

- 2018 Article contribution: Choreographic Transmission in an Expanded Field: Reflections on *Ten Artists Respond to Trisha Brown's Locus* by Hope Mohr. *The Drama Review*, Volume 62
- 2017 "I Have Made It, So Now What?" - what "making it" means as an artist
Stance on Dance blog: Creating dialogue and community around dance
- 2016 Reflection on Hope Mohr Dance's 2016 Bridge Project, *Ten Artists Respond to Locus*.
Hope Mohr Dance blog

INTERVIEWS

- Decolonizing Dance: 3 Asian American Dance Educators Reflect on Their Community-Centered Pedagogy
Dance-Teacher Magazine, November 2021
- Barriers & Bias: What It's Like for Immigrant Dance Artists
Dance Magazine, April 2020 issue
- Life as an Adjunct: The realities of teaching in college and university dance programs,
Dance Studio Life Magazine, August 2016, Volume 21 Issue 6
- Make friends with your body
Vita Magazine (Taiwan), issue 72/73, July/August 2004
- Dialogue with your body - 6 steps for stress relief
China Times Weekly (Taiwan), issue 1258, April 2002
- Children's Body Movement
Preschool Education Magazine (Taiwan), February 2002

- Relax from inside out
Preschool Education Magazine (Taiwan), January 2002

CONFERENCES

- Asia Pacific Dance Festival
Cover Your Mouth When You Smile-We Dance Who We Are, organized panel
August 11-14, 2022
- Artists' Panel: An Asian Pacific American Heritage Month Celebration Event
May 27, 2021/Virtual event
- World Dance Alliance conference
"We Dance Who We Are: Practice as Research in Dance"
December 25, 2020/Virtual conference
- i-dance Taipei Festival 2019 *body electric 3.2* round table discussion
November 5-10, 2019/Songyan Creative Lab, Taipei, Taiwan
- Kuandu Arts Festival, *Cover Your Mouth When You Smile*
November 1-2, 2019/Taipei National University of the Arts, Taipei, Taiwan
- (Re)sounding Bodies Symposium, *body electric 1.2*
May 18-20, 2017 /University of California, Davis, CA

PRESENTATIONS

- Lake Studios Artist-in-Residency presentation, *body electric 1.3*
June 2-18, 2017/Lake Studios, Berlin, Germany
- Movement Improvisation public presentation *Say No More*
PechaKucha Night Vol 30: Muse, May 5, 2017/Spalding House, Honolulu, HI
- Movement Improvisation public presentation *Encounter*
February 25 & April 15, 2017/ Honolulu Museum of Art, Honolulu, HI

GRANTS

-
- 2021 SEED Ideas Award, University of Hawai'i at Mānoa
Awarded \$1500.00 for artist scholar Keith Hennessy's Interdisciplinary Collaborations masterclass in February, 2021.

- 2021 The Edward A. “Skeep” Langhans Guest Artist/Scholar Award
Awarded \$300.00 for scholar Keith Hennessy’s public virtual lecture *Talking Politics through Art* in January 2021
- 2020 SEED Ideas Award, University of Hawai‘i at Mānoa
Awarded \$1200.00 for scholar Keith Hennessy’s public lecture *Talking Politics through Art* in March 2020. (Event postponed due to COVID-19)
- 2020 The Edward A. “Skeep” Langhans Guest Artist/Scholar Award
Awarded \$3050.00 for artist Shinichi Iova-Koga UHM residency in November 2021
- 2019 The Edward A. “Skeep” Langhans Guest Artist/Scholar Award
Awarded \$4020.00 for artist Ming-shen Ku UHM residency in September 2019
- 2018 SEED Ideas Award, University of Hawai‘i at Mānoa
Awarded \$500.00 to support DanceAbility Method Training
- 2017 SEED Ideas Award, University of Hawai‘i at Mānoa
Awarded \$1500.00 for SF-based improvisation music trio EAT THE SUN for UHM artist residency, *Embodying Cultural Diversity Through Artistic Practice*
- 2017 The Edward A. “Skeep” Langhans Guest Artist/Scholar Award
Awarded \$7880.00 for artist Alito Alessi UHM residency in March 2018
- 2017 The Edward A. “Skeep” Langhans Guest Artist/Scholar Award
Awarded \$4000.00 for Cloud Gate Dance School-Taiwan UHM residency

UH INTRAMURAL TRAVEL GRANTS/FUNDING

- 2022 OVPRS Faculty Research Travel Fund, University of Hawai‘i at Mānoa
Awarded \$1000.00 to support Artist in Residency at Residenzzentrum **tanz+**, Baden, Switzerland.
- 2022 Dean’s Travel Fund, College of Arts, Languages & Letters, University of Hawai‘i at Mānoa
Awarded \$1500.00 to support performance in Seoul International Improvisation Dance Festival, Seoul, Korea.
- 2019 Dean’s Travel Fund, College of Arts & Humanities, University of Hawai‘i at Mānoa
Awarded \$1500.00 to support performances in Kuandu Arts Festival and i-dance Taipei.
- 2019 OVCR Faculty Research Travel Fund, University of Hawai‘i at Mānoa

Awarded \$1200.00 to support the production *One Body, Five Dances, Six Perspectives*, which toured in San Francisco, Dance Mission Theater.

- 2018 Dean's Travel Fund, College of Arts & Humanities, University of Hawai'i at Mānoa
Awarded \$1000.00 for final phase of the research on *The Dancing Body through The Lens of Postcolonialism*.
- 2018 OVCR Faculty Research Travel Fund, University of Hawai'i at Mānoa
Awarded \$1200.00 support the production *Cover Your Mouth When You Smile* premiered at ODC Theater, San Francisco, CA.
- 2017 Dean's Travel Fund, College of Arts & Humanities, University of Hawai'i at Mānoa
Awarded \$1000.00 for collaborative dance research project *Cover Your Mouth When You Smile* in Hong Kong Academy for Performing Arts, Hong Kong.
- 2017 OVCR Faculty Research Travel Fund, University of Hawai'i at Mānoa
Awarded \$1500.00 to support the Unfinished Fridays Performance Series @ Lake Studios in Berlin, Germany.
- 2016 Dean's Travel Fund, College of Arts & Humanities, University of Hawai'i at Mānoa
Awarded \$750.00 to support performance of per[mute]ing in Hope Mohr Dance's 2016 Bridge Project, *Ten Artists Respond to Locus*.

EMPLOYMENT

- August 2021 to present - Associate Professor of Dance
- August 2016 to July 2021 - Assistant Professor of Dance
Department of Theatre and Dance, University of Hawai'i at Mānoa, Honolulu, HI

Teaching Areas (UHM):

All levels of Modern/Contemporary Dance Technique, Movement Improvisation, Contact Improvisation, Choreography, Interdisciplinary Collaborations, Stage Production, Dance Performance, Directed Choreography, Practicum in Teaching

- 2015 to 2016
Faculty
Alonzo King BFA program at Dominican University of California, San Rafael, CA
Taught Modern dance technique and movement improvisation
- 2015 to 2016
Faculty
Alonzo King LINES Ballet Training Program and Summer Program, San Francisco, CA
Taught Modern dance technique and movement improvisation

- 2014 to 2016
Instructor
Roco Dance & Fitness, Mill Valley, CA
Taught Contemporary dance to teens
- 2013 to 2015
Substitute teacher and Summer intensive instructor
Shawl-Anderson Dance Center, Berkeley, CA
Taught modern dance and improvisation to teens, adults, and Shawl-Anderson Dance Ensemble
- Fall 2010 to Spring 2015
Visiting Artist
Mills College, Oakland, CA
Taught advanced and intermediate modern dance technique, elementary ballet, traditional Chinese dance, and Taiwanese folk dance
- September 2011 to October 2012
Art Teacher
Chinese American International School, San Francisco, CA
Taught traditional Chinese dance and creative movement
- Fall 2008 to Spring 2010
Graduate Teaching Assistant
Mills College, Oakland, CA
Taught beginning modern dance technique, improvisation, and traditional Chinese dance
- 2002 to 2007
Full-time Instructor
Cloud Gate Dance School, Taipei, Taiwan
Taught LifePulse Program and Professional Program to kids, teens, and adults
- 1995 to 2003
Guest teacher
Nan-Chiang Industrial Commercial School, Taipei, Taiwan
The Lan Yang Dancers, Taipei, Taiwan
National Taiwan College of Performance Arts, Taipei, Taiwan
Taught Modern dance, Ballet, and Chinese folk dance

SUPERVISING (UHM)

-
- 2023 Jean Carrio-Mendez, MFA in Dance (Chair)

- 2023 Alaina Meyer, MFA in Dance
- 2023 Hannah Morrow, MFA in Dance (Chair)
- 2023 Marguerite Saxton, MFA in Theatre Directing
- 2023 Iana Weingrad, MFA in Asian Theatre Acting
- 2022 Cherie Gendron, MFA in Dance
- 2022 Carla Guajardo, MFA in Dance
- 2022 Erika Sanchez, MFA in Dance
- 2022 Greta Pearse, MFA in Dance (Chair)
- 2022 Kayla Eisenberg, BFA in Dance
- 2022 Dulcinea Sabin, BFA in Dance
- 2022 Christianne Moss, BFA in Dance
- 2021 Yi An, PhD in Performance Studies
- 2021 Amanda Allen, MFA in Dance
- 2021 Iana Weingrad, MFA in Dance (Chair)
- 2021 Marley Aiu, BFA in Dance, Honors program
- 2020 Angela Sabastian, MFA in Dance
- 2020 Jiaying Escobar-Mo, MFA in Western Theatre
- 2019 Emmalia Majewski, BFA in Dance
- 2018 Pam Wong, MFA in Dance
- 2018 Amy Bukarau, MFA in Dance
- 2017 Terry Slaughter, MFA in Dance

GUEST TEACHING

INTERNATIONAL

- (On sabbatical) University of Taipei, Department of Dance, Taipei, Taiwan
Guest teacher/Taught masterclass/December, 2022
- (On sabbatical) Taipei National University of the Arts, Taipei, Taiwan
Guest teacher/Taught masterclass/December 2 & 7 & 9, 2022
- (On sabbatical) Tainan University of Technology, Department of Dance, Tainan, Taiwan
Guest teacher/Taught masterclass/November 15 & 16, 2022
- (On sabbatical) Profitraining Zentralschweiz, Luzerne, Switzerland
Guest teacher/Taught masterclass/October 19, 2022
- (On sabbatical) University of Roehampton, London, U.K.
Guest teacher/Taught masterclass/October 5, 2022
- (On sabbatical) Falmouth University, Falmouth, UK
Guest teacher/Taught masterclass/September 28, 2022

- Seoul International Improvisation Dance Festival
Guest teacher/Taught masterclass/May 27, 2022
- i-dance Taipei 2019, Taipei, Taiwan
Visiting artist/Taught movement improvisation workshop/November 6-8, 2019
- Taipei National University of the Arts, Taipei, Taiwan
Visiting artist/Taught masterclass/October 29-30, 2019
- Cloud Gate Dance School, Taipei, Taiwan
Guest teacher/Taught movement master class/July 21-22, 2018
- Lake Studios, Berlin, Germany
Artist-in-Residence/Taught movement improvisation workshop/June 2-18, 2017
- Cloud Gate Dance School, Taipei, Taiwan
Guest teacher/Taught teacher training workshop/July 8-9, 2017

NATIOANL

- Western Washington University, Bellingham, WA
Guest teacher/Taught masterclass/February 11, 2022
- Hollins University, Roanoke, VA
Visiting Guest Artist/ Teach Mentored Studio Practice
June 13-18, 2022
June 15-20, 2020 (Cancelled due to COVID-19)
June 17-22, 2019
July 19-24, 2017
February-July, 2017 (MFA Thesis Mentor – Audrey Baran)
June 27-July 7, 2016
- University of California, Davis, CA
Guest Artist/Taught movement improvisation/May 18-20, 2017
- University of California, Santa Cruz, CA
Guest Lecture/Taught improvisation and choreography/October, 2015
- Western Washington University, Bellingham, WA
Visiting Artist/Taught modern dance and movement improvisation/Summer 2015

PROFESSIONAL DEVELOPMENT

- Trisha Brown Dance Company Summer Intensive
June 20-July1, 2022
- A Dance for Centering and Balancing in a Small Space
Irene Dowd/August 3-7, 2020
- Klein Technique
Barbara Mahler/On-going
- The Somatic Performer & Six Viewpoints
Wendell Beavers & Erika Berland/July 6-17, 2020
- Choreography for warming-up to Dance
Irene Dowd/July15-19, 2019
- Choreographic Shift
Tere O'Connor/July 15-19, 2019
- DanceAbility Method Teacher Orientation
DanceAbility International, Alito Alessi/December 17-21, 2018
- Devised Theatre
Dr. Markus Wessendorf/Fall 2018
- Hula
Kumu Noenoelani Lewis/Spring 2018
- Ensemble Thinking and Re-wire State training
Lower Left, Dance Ranch Marfa/August 3-7, 2017
- Master class with Anna Halprin
Hope Mohr Bridge Project/September 21, 2014
- Logomotion workshop with Simone Forti
Hope Mohr Bridge Project/September 27-28, 2014
- Open Source Forms workshop with Stephanie Skura
Hope Mohr Bridge Project/May 24-25, 2014
- Guest Dancer in CHIME Across Borders with Dana Reitz
Margaret Jenkins Dance Company CHIME Across Borders Program/January 13-17, 2014
- The Choreographic Mind with Susan Rethorst
Hope Mohr Bridge Project/April 27-28, 2013

- Registered Yoga Instructor (RYT-200)
Namaste Yoga, Oakland, CA/January-March 2013
- Choreography workshop with Sara Shelton Mann
ODC Theater, San Francisco, CA/July 28, 31, 2008
- Contact Improvisation 36 Festival
Juniata College, Huntingdon, PA/June 12-18, 2008
- Improvisation workshop with Kirstie Simson
Independent Dance, London, England/November 15-17, 2007

SERVICE

UNIVERSITY SERVICE (UHM)

- Vice Chair, Committee on Research, August 2021 – December 2021
- Committee on Research, July 2020-August 2021
- Mānoa Faculty Senate, May 2020-August 2022
- Diversification Board, General Education, January 2020-May 2022
- Academic Grievance Committee, August 2019-May 2020
- Executive Committee of Arts and Sciences Faculty Senate, August-December 2018
- Classroom Committee, December 2017-December 2019

DEPARTMENTAL SERVICE (Department of Theatre and Dance, UHM)

COMMITTEES

- Departmental Personal Committee, Fall 2021
- Action Plan Implementation Committee, Spring 2021
- Chair, Curriculum Committee, AY 2020-2021
- Dance Faculty Search Committee, Spring 2020
- Curriculum Committee, August 2017-present
- Aloha United Way Representative, AY 2019-2020

- 25 Hour Play Festival, Judge, Fall 2019
- Chinese Theatre Faculty Search Committee, Spring 2019
- 25 Hour Play Festival, Judge, Fall 2018
- Season Planning Committee, AY 2018-2019
- Mānoa Experience Dance program coordinator, August 2018
- Costume Design Faculty Search Committee, Spring 2018
- Edward A. Langhans Enhancement of the Student Experience Award Committee, September 2017-September 2018
- Recruitment Committee, October 2016-May 2017

DIRECTING (UHM)

- AY 2021-2022 Kennedy Theatre Mainstage Production, Sphere, November 12-21, 2021 (co-direct with Dr. Kara Jhalak Miller)
- AY 2020-2021 Kennedy Theatre Prime Time Production, Virtual Dance Performance II, April 2-3, 2021
- AY 2019-2020 Kennedy Theatre Prime Time Production, Winter Footholds: Kaleidoscope, February 26 - March 1, 2020
- AY 2018-2019 Kennedy Theatre Mainstage Production, Integral Bodies, April 5-14, 2019
- AY 2016-2017 Kennedy Theatre Prime Time Production, Winter Footholds: Thinking in Motion, February 15-19, 2017

PROFESSIONAL SERVICE

2021

- Artists' Panel: An Asian Pacific American Heritage Month Celebration Event
Virtual event, May 27, 2021
- Curated virtual lecture Talking Politics through Art by scholar and performing artist Keith Hennessy, January 22, 2021

2020

- Hawai'i Arts Alliance Executive Board Member, August 2020-July 2021

- Invited to participate in communion, a video artwork by artist Janessa Clarkin in response to the isolation and uncertainty of the Covid-19 crisis
- Curated public lecture Talking Politics through Art by scholar and performing artist Keith Hennessy (Event postponed due to COVID-19)

2019

- Curated Ming-Shen Ku, professor of Dance at Taipei National University of the Arts, UHM Guest Artist/Scholar Residency, September 21-28
- Asia Pacific Dance Festival facilitator and conference moderator, July 22-August 4
- Curated Alito Alessi, Founder of DanceAbility International UHM Guest Artist/Scholar Residency, March 7-16
- Curated UH Better Tomorrow Speaker Series - All Bodies Speak, dance and disability by Alito Alessi, March 8

2018

- Curated and facilitated 5-day DanceAbility Method Training, December 17-21
- Curated Embodying Cultural Diversity through Artistic Practice: EAT THE SUN, UHM Guest Artist/Scholar Residency, March 4-8

2017

- Curated Cloud Gate Dance School, Taiwan: LifePulse program and Chinese Martial Art, UHM Guest Artist/Scholar Residency, September 24 -October 1
- Dance Chronicle external reviewer
- Member of Dance Studies Association

COMMUNITY SERVICE

2022

- Facilitate Interdisciplinary Collaboraiton masterclass with Dr. Keith Hennessy (February 4), Dr. Kevin Nute (February 18), Molissa Fenely (February 25), Natalie Greene (April 8)

2021

- Facilitate dance masterclass with Yung Yung Tsuai, April 7, 2021
- Facilitated dance masterclass with Eddie Oroyan, February 26, 2021

2019

- Arranged a Kennedy Theatre tour for clients at Special Education Center of Hawai'i (SECOH)
- Invited people with disabilities from the community to perform onstage with UHM Department of Theatre and Dance students in Integral Bodies Production
- Facilitated dance masterclass with Eddie Oroyan, March 27
- Facilitated dance masterclass with Jack Gray, March 4

2018

- Facilitated African & Caribbean influence modern dance workshop with Krislyn World, February 2

2017

- Arranged Hip-Hop master class with Amirah Sackett, partnership with The Shangri La Museum of Islamic Art, Culture & Design, November 29
- Performed at Taiwanese Independence Day Celebration, October 8
- Arranged Argentine Tango masterclass with Erin Malley, March 17
- Arranged masterclass with I-Ling Liu, Bill T Jones/Arnie Zane Company, January 27
- Arranged masterclass with Molissa Fenley, January

2016

- Facilitated dance masterclass with Kelly Del Rosario, December 7
- Presented Modern dance and movement improvisation demonstration at East West Center event: Dialogue In Dance, October 6

REVIEWS

Sima Belmar, San Francisco Bay Area dance critic, *Life as a Modern Dancer*, June 4, 2019

"If this were a real review and you, reader, had a chance to decide whether or not see this performance, if it had more than a two-night run, this is all you need to know: Kao's dancing is flawless. There was neither a stumble nor a stutter. Every line was clear, every landing quiet, every balance rooted to the earth."

Liza Simon-Tuiolosega, *"INTEGRAL BODIES, A Great Leap Forward Into Authenticity"*, Hitting the Stage, April 25, 2019

"Overall, this (Integral Bodies) iconoclastic approach bears the intrepid esprit of the show's director-choreographer Peiling Kao, also a professor in the UH dance and theatre"

department, who holds scholarly cred for conducting research into the field of 'mixed ability dance.' ... To a great extent, INTEGRAL BODIES can be appreciated as a potent reminder that inclusion is sorely missing not only from the concert stage but also from the geopolitical stage where the swelling numbers of impoverished minorities and refugees are targeted for their differences and punished with exclusionary policies. But the production is, after all a dance concert—a work of art not confined to didacticism. As such, it rises above a mere polemic by presenting the human body in its many splended paradoxes, as the primal seat of pain and pleasure, suffering and joy, the one common denominator of all humanity which cannot be denied, and, therefore, the one thing with potential to unite us all-- if we only give play to what all bodies yearn to do—express what only the body can--- in dance."

Ngahiraka Mason, "Integral Bodies at the University of Hawai'i at Mānoa", community reviewer, independent curator, and visual historian on her personal blog, April 10, 2019

"Integral Bodies openly stares down the lesser talked about privilege afforded to Western dance traditions and trained dancers, by speaking directly to inclusion and exclusion in our contemporary existences that politically isolate and platform race, prejudice and disability... Exposing empathy, asserting non-neutrality, pointing to relational aesthetics, deconstructing social conditioning are lofty aspirations and are super-high benchmarks, achieved by Integral Bodies... This project is of international quality and significance and should be seen at large art festival events. Dance performance can be a protagonist, and Integral Bodies provides this seeing."

Sondra Fraleigh, *Back to the Dance Itself: Phenomenologies of the Body in Performance*, University of Illinois Press, October 2018

"... There are several avenues towards knowledge. Phenomenology enlarges the narrative-room and space-stage of performance research and dance studies- as an experimental avenue appreciating the complexities of cultures while not reducing them in the process. I appreciate the power of people across wide spectrums of experience to understand each other. The arts, particularly through the expressive immediacy of dance and performance, have such powers. Cross-cultural hybrid aesthetics in the dance of Peiling Kao of the University of Hawai'i attest this."

Rita Felciano, *Danceviewtimes*, writers on dance, October 18th, 2016

"Brown's being so clearly grounded in Western dance intrigued two choreographers. Taiwanese-born Peiling Kao's lovely 'per(mute)ing' borrowed some of Brown's own even-toned movements and spun them into long threads, adding emphasis, volume and delicate Asian hand gestures. Beautifully danced, 'per(mute)ing' impressed with its clarity and grace."

David E. Moreno, *Culture Vulture*, October 15, 2016

"Peiling Kao danced 'per(mute)ing,' beginning the piece with the same choreography as in "Locus solo." Only Kao immediately dismantled that work into something soulful, breaking down sharp lines and gestures into fluid presence. She danced without the 4x4 confinement suggesting something much bigger, freer, and authentically her own. Kao's dancing is always

a pleasure to behold, always deeply genuine. Sadly, this was her farewell dance to the Bay Area."

Michelle Lavigne, SF Dance Matters, October 14, 2016

"The second piece, per[mute]ing by Peiling Kao was an embodiment of thought and thinking. I've been watching Kao dance for years and she always takes command of the choreography and stage with grace and strength. Without clearly referencing Locus (there was no obvious white square for example), her gestures and movement suggested a directional focus of points in space that were connected to each other somehow – a lineage of sorts. A week or so after the performance, Kao posted a blog post on her thinking and practice behind the piece. Looking back, I could sense this in how Kao was able let go of Locus and yet stay in contact with it through her own vocabulary (and history)."

Allan Ulrich, SFGate, October 15th, 2016

"Among the more memorable entries was a solo by Peiling Kao, in which the performer referenced 'Locus' before taking off on her own variations, tossing in aerial flights and rond de jambe. Simultaneously, visual artist Tracy Taylor Grubbs slowly unfolded a painted scroll of her own creation. The piece achieved a curious serenity."

David E. Moreno, Culture Vulture, March 3, 2016

"This piece (Stephen Pelton's Lauda Adrianna) is further made compelling for today's audience by the collective talent of the company, especially the supple exactness of newcomer Chad Dawson, whose presence makes his small stature appear much larger on stage and, the consistency of seasoned dancer Peiling Kao's understated precision and graceful line."

Allan Ulrich, SFGate, December 19, 2015

"the second half (Gerald Casel's Splinters in Our Ankles) offers a few moments. Contact between dancers, which up till now has barely figured in the choreography, erupts in a series of all-women trios and a duet that conjoins Parker Murphy with Peiling Kao. The latter's vivacity comes as a surprise in this context."

Irene Hsiao, world press.com, May 2014

"Peiling Kao moves with cut-glass precision, etching movement into space without adornment, a quality that I was glad to witness in last year's Year of the Snake. In her new work, Ludic Numerologies, Kao fractures and mosaics portions of a solo, setting the result onto three women, Deanna Bangs, Erica Pinigis, and Sarah Shouse. Conceptually the piece recalls experiments by Merce Cunningham involving unrevealed mathematics to generate and loop phrases. This strategy results in astonishing visual effects that appear and disappear with the cool impersonality of happenstance, producing unexpected patterns and striking moments of unison on bodies that, despite their differences, move with the same clean execution that does not strive to express more than its own existence, as if they were mere atoms or iron filings achieving order."

Irene Hsiao, SF Weekly, November 2103

"Kao began and ended the piece alone upstage right, spinning with her arms pulling and pushing against an unseen skin, always dancing alone to Hoopes's luminous music. She

performed her solos like invocations, making the simple into the eloquent in the way she spread her fingers, shivered, joined her palms, swung her arms like pendulums, appeared to push aside a door or a past, drew her first finger carefully across her opposite forearm. That the movement originated in her own body was evident. She danced with sleek articulation, moving sequentially through her skeleton or gathering an impressive stillness about her."

Rita Felciano, DANCE VIEW, Vol 29, No. 1. Winter 2012

"A veiled Peiling Kao acted the 'invisible' stagehand commonly found in Japanese theater. A delicate, precise presence, she moved props but also entered the choreography, for instance, making circle dances possible when she wasn't engaged in hanging long underwear onto a clothesline."

Rita Felciano in SF Bay Guardian, March 2012

"In Trouble (by Nina Haft), the mysterious and ever so elegant dancing by Peiling Kao provided a foil to her sturdier 'daughter' Sarah Keeney."

Deborah Jowitt, Arts Journal, Jan 2012

"Kao is a wonderfully strong and eloquent dancer, and she and Fenley (now in her mid-fifties and leaner than ever) move beautifully together."

Katie Columbus, Culturebase.net (London), February 2008

"Peiling takes risks as she is lifted over Koratjitis' shoulders, hanging like a pendulum weight over his back. She (Kao) swings between unsure and tentative, or cocky and playful. Sometimes angular and slightly rigid, sometimes delicate and expressive, she moves with abandonment and joy as she flings herself, windmill like, over her partner's shoulders. Although she is lifted like a doll and dropped like a puppet, she somehow manages to regain control."

Yu-Jin Lin, Performing Arts Review (Taiwan), issue 103 July 2001, translated by Yi-Lin

"the dancer's (Kao's) body movements smoothly integrate the music and the body lines, outline the unique yet modest sentiment."