

The Collegium for African Diaspora Dance 6th Bi-Annual Conference



CADD CONFERENCE 2024 feb 16-18 duke university

BODY GEOGRAPHIES|MAPPING FREEDOMS

Keynote Speakers



Alexis
Pauline Gumbs



Halifu
Osumare



Sherone
Price

Inaugural Joe V. Nash Awardees:

~ Carl Paris

Richard A. Long Awardees:

~ John O. Perpener

Inaugural Kariamu Welsh Awardee:

~ Khalid Abdul N'Faly Saleem

In Conversation:

Dianne McIntyre with Andrea E. Woods Valdés

In Performance:

Dianne McIntyre Group *In the Same Tongue*

Education & Place



Wanda
Ebright



Jamie
Shakur



Endalyn
Taylor

register online @ www.cadd-online.org



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for Duke faculty,
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WELCOME TO CADD 2024!



On behalf of the Collegium for African Diaspora Dance Executive Board, and The Duke Dance Program faculty and staff, I offer you a full-bodied and wide-embracing welcome! I'm proud and overjoyed to be with you during these critical times in our local and global communities. 2024 marks ten years of CADD experiences and the 100th anniversary of the founding of Duke University. Our first CADD conference was held primarily in the Ark studio and White Lecture Hall on Duke East Campus in 2014. When the Rubenstein Arts Center opened its doors in 2017, CADD was one of the first events to enliven this space not only with the spirit of dance, but with the spirit of our ancestors and the spirit of embodied Black life. This year, we honor one another and our

work, our elders who are no longer with us, the youth, and our living legends who continue to carve out paths through the thicket and wildness of Black scholarship in the most courageous and innovative ways.

For those of you returning to this 6th iteration of CADD, welcome back and welcome home. For those of you joining us this time, you have landed in the right place. The weekend will be full of multifaceted, soulful, and activated scholarship. Make good choices and curious choices. Move in and out of your safe spaces as you need. Think hard, eat well, hydrate, and move through these spaces and interact with one another with grace and love.

Express yourself, find yourself, and lose yourself in the divinity and joy of scholarship and embodiment as it exists in few other places on the planet. Welcome to CADD 2024.

-DR. ANDREA E. WOODS VALDÉS, DUKE DANCE PROGRAM DIRECTOR



CADD was conceptualized by its founding members and first convened in April 2012 as the African Diaspora Dance Research Group at Duke University.

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TABLE OF CONTENTS

DUKE DANCE DIRECTOR WELCOME

1

CONFERENCE TEAM

3

KEYNOTE PRESENTATIONS

5-18

CONFERENCE SCHEDULE

19-41

FEATURED CONFERENCE PROGRAMS

42-43

PRESENTER BIOGRAPHIES

44-66

KEYNOTE PRESENTATION



ALEXIS PAULINE GUMBS

FRIDAY 1:00 PM

Alexis Pauline Gumbs is an activist, critic, poet, scholar, and educator. A self-described “Queer Black Troublemaker and Black Feminist Love Evangelist,” Gumbs uses hybrid forms to re-envision old narratives and engage with the history of Black intellectual-imaginative work. Her four books of prose-poetry include *Dub: Finding Ceremony* (2020), *Undrowned* (2020), *M Archive* (2018), and *Spill: Scenes of Black Feminist Fugitivity* (2016). *Dub*, *M Archive*, and *Spill* form a kind of triptych, each engaging with the work of a Black woman theorist: Sylvia Wynter in *Dub*; M. Jacqui Alexander in *M Archive*; and Hortense Spillers in *Spill*. In all her work, Gumbs raises the stakes of literature within and beyond the page. She is a people’s poet, awake to the form’s capacity to imagine alternative worlds, across and through time. Her worldview is capacious and paradigm-shifting, speaking to urgent realities with exuberant love, and inviting activists, artists, and readers alike to join in her participatory presentations. Alexis has been honored with many awards from her communities of practice including being lifted up on lists such as UTNE Readers 50 Visionaries Transforming the World, The Advocate’s 40 under 40, Go Magazines 100 Women We Love, the Bitch 50 List, ColorLines 10 LGBTQ Leaders Transforming the South, Reproductive Justice Reality Check’s Sheroes and more. She is a proud recipient of the Too Sexy for 501C-3 trophy, a Black Women’s Blueprint Visionary Award and the Barnard College Outstanding Young Alumna Award. A graduate of Barnard College and Duke University, Alexis is a 2023 Windham-Campbell Prize Winner in Poetry and her most recent book *Undrowned: Black Feminist Lessons from Marine Mammals* won the 2022 Whiting Award in Nonfiction. Gumbs is also the recipient of a National Endowment for the Arts Fellowship (2022), a Whiting Award (2022), and a National Humanities Center Fellowship (2020). She is currently working her next book, *The Eternal Life of Audre Lorde* (forthcoming from Farrar, Straus and Giroux).

KEYNOTE PRESENTATION

EDUCATION AND PLACE

FRIDAY 5:00 PM



Jamie Shakur is a dance educator, scholar, choreographer, and former performer from Brooklyn, New York. She holds a Bachelor of Fine Arts in Dance from Temple University, a Master of Arts in Dance Education from New York University, and is currently pursuing her second Master's degree in School Administration from North Carolina Central University. Shakur has certifications in K-12 Dance, Umfundalai African Dance, and is currently a North Carolina Principal Fellow.

Shakur started her formal dance training at the Dance Theatre of Harlem at the tender age of twelve. She began her career teaching dance in public schools in 2001 and has served as dance director of several high school and middle school dance programs in New York City

and Wake County Public School Systems. Her strive for excellence in dance has led her to charter two chapters of the National Honor Society for Dance Arts through the National Dance Education Organization (NDEO) in Wake County Public Schools. In addition, she has taught dance at the Dance Theatre of Harlem, Alvin Ailey Arts in Education Programs, ADF Studios, and the Raleigh School of Ballet. Some of Shakur's performance credits include Kariamu & Company: Traditions, African American Dance Ensemble, and Urban Bush Women Dance Company. Shakur was a recipient of Tony Bennett: Exploring the Arts (for a choreographic project), the Capezio Ballet Makers (costume award), and the Arts Achieve (dance and technology grant).

Besides her choreographic work in public schools, she has choreographed works for the North Carolina Central University Dance Program. Shakur has presented dance workshops and scholarly research at NDEO, NCDEO, CADD, and Dancing Our Africa Conferences. She is also the contributing author of *Iwe' Illanan: The Umfundalai Teacher's Handbook*. Shakur is a member of the National Association of American African Dance Teachers (NAAADT).

Shakur is a devoted mother of two beautiful daughters and a proud member of Alpha Kappa Alpha Sorority, Inc. She is a lifelong learner and educator who is passionate about student achievement and the expansion and sustainability of arts education programs.

KEYNOTE PRESENTATION

EDUCATION AND PLACE

FRIDAY 5:00 PM



Wanda Ebright

Wanda Ebright holds a PhD in Dance (Texas Woman's University) and an MFA in Dance Performance & Choreography (Florida State University). A full Professor of Dance, she currently serves as Dean for the College of the Arts at Columbus State University, and Artistic Director of The Wanda Project, a ballet-based dance company. She is a former President and Festival Coordinator for the South Carolina Dance Association. Her choreography has been presented at the American College Dance Association, National High School Dance Festival, Piccolo Spoleto Festival, BalletFest Atlanta, Panoply Arts Festival in Alabama, and the Denver Independent Choreographers Project. She has reviewed grants for National Endowment for the Arts, and helped revise K-12 dance curricula in both GA and SC. She published *Dance on the Historically Black College Campus: The Familiar and the Foreign* in 2019 by Palgrave MacMillan.



Endalyn Taylor

Endalyn Taylor was born and raised in Chicago IL. to Baptist minister parents. She has two sons and recently married her wonderful husband Napoleon Outlaw – Endalyn received her earliest dance training at the Mayfair Academy of Fine Arts, joined Dance Theatre of Harlem's company and became a principal in 1993. She's performed for such dignitaries as Coretta Scott King, Colin Powell, President Bill Clinton, the late Princess Diana, former President of South Africa, Nelson Mandela. She made her Broadway debut in *Carousel* and went on to perform in Broadway's *The Lion King*, and *Aida*. She was the Director of the Dance Theatre of Harlem School and taught, choreographed, and staged works on students in the Professional Training Program. In 2010 she was invited to bring ten of her students to the White House to participate in a new arts initiative of the Obama's. In 2013, her young students performed for the 1st Lady and the Wives of Heads of States luncheon hosted at the Studio Museum of Harlem.

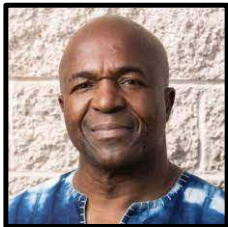
Taylor has choreographed numerous works including as Co-choreographer and Concept Developer for

the Tribeca Performing Arts Center in New York City. Most recently, Taylor has choreographed works for Collage Dance Collective, performed the co-choreographed work *Chalk Lines* at the American Dance Festival in New York, and a collaborative work entitled *The Counterpoint Project*, which premiered in New York City in 2018. Taylor was among a group of six seasoned female artists who performed in an evening length work entitled *The World as We Know it* and received rave reviews for her performance of the solo *Is All*. Additionally, she lent her choreographic voice to the 2019 University of Illinois Theatre Departments', August Wilson play *Gem of the Ocean*, directed by Chuck Smith, and most recently created a solo specifically for the unveiling of the John Lewis Stamp ceremony at the MLK international chapel, Morehouse College, Atlanta GA.

Taylor has presented lectures at Coventry University in England, University of California, Irvine, participated on panels at the Collegium for African Diasporic Dance and National Association of Schools of Dance. Taylor is the recipient of numerous awards and honors including, Outstanding Achievement in Media and the Arts Award from the Institute Against Domestic Violence in the African American Community, Minneapolis, MA, 2009; Initiative for Multi-Racial Democracy Award, Campus Research Board, 2017, Excellence in Teaching Award, Fine & Applied Arts at the University of Illinois, 2018, Presidential Initiative: Expanding the Impact of the Arts and the Humanities, University of Illinois 2021, and Excellence in Public Engagement Award for Faculty & Staff – Emerging Category, 2021. She is honored to have had the Big Ten Network's documentary short, *Illinois Artist – Endalyn Taylor* receive a Mid-America Emmy for Best Program Feature Segment, Arts/Entertainment, October 2019. Taylor received her MFA in Dance from Hollins University in 2012 and was an Associate Professorship and Dean's Fellow for Black Arts Research at the University of Illinois in Urbana-Champaign prior to becoming the Dean, School of Dance at North Carolina School of the Arts, August 2021. Recent engagements include serving as juror for the prestigious international Ballet competition, Prix de Lausanne, 2022; individual solo coach and instructor (the first American to do so) for the 2023 Margot Fonteyn International Ballet competition, London, England and restaging of Shostakovich Suite on University of North Carolina School of the Arts, Spring Dance 2023. Suite was featured on PBS NC as part of "Premier Stage at UNCSA," a six-episode weekly series airing December 21, 2023.

Her favorite pastimes are word puzzles, jewelry making, long walks and travel. Endalyn is most grateful for her close-knit family which in addition to her sons and extended family through marriage, consist of her mother, two sisters, and a grand doggy named Jax.

KEYNOTE PRESENTATION



SHERONE PRICE

SATURDAY 10:15 AM

Dancer, teacher, choreographer, and mentor, Sherone Price has been actively engaged in the field of dance for over 40 years. Sherone's grounding is in the experiential foundation of curated and created movement. His movement vocabulary has its foundation in African Diaspora dance and his work is often informed through a career of extensive modern and contemporary dance training and practice. Prominent teachers include Baba Chuck Davis, Betty Jones, Nancy Pinkney, Mohammed Dacosta, Jan Van Dyke, Annie Dwyer, and Sekouba Camara.

Community is at the center of Sherone's work. In echoes of his teacher and mentor, Baba Chuck Davis, Sherone calls out "*ago*" to get the attention of his dancers and reinforces the thread that weaves throughout his life and his work. He strives to create community within his classes and his choreographed works and creates and teaches dance for *every body*. While dance can be an end unto itself, for him, dance is also a vehicle for mutual exploration, communication and connection.

Sherone holds an MFA in dance from Hollins University and a BFA from the University of North Carolina at Greensboro. He serves as Associate Professor of Dance at Appalachian State University where he co-directs Diyé African Dance and Drum Ensemble along with Baba Khalid Saleem. In addition, he has been a faculty member at the American Dance Festival since 2003 and at the Oklahoma International Dance Festival since 2020. His works have been performed in local, regional, national, and international venues. Sherone's dance career includes many highlights including being a founding member of the African American Dance Ensemble, performing Talley Beatty's *Mourner's Bench* at the ADF Scripps Award Concert and having his choreography performed at the White House. Sherone's honors include a North Carolina Arts Council Travel Grant, Dance Alliance Artist Fellowship and various forms of recognition for his choreography and his service to the profession. He is a prolific choreographer and works with dancers of all levels from professional performers to new dancers. He appreciates the opportunity to mentor performers, choreographers and teachers as they strive to find their own voices and forge their own paths.

KEYNOTE PRESENTATION



DIANNE MCINTYRE

IN CONVERSATION WITH ANDREA E. WOODS VALDÉS

SATURDAY 2:30 PM

Dianne McIntyre (she/her) dancer, choreographer, director, teacher has a career spanning five decades with choreography for dance, theatre, television, film and opera. A 2022 Dance Magazine Award Honoree, a 2023 Martha Hill Dance Fund Lifetime Achievement Awardee, 2020 United States Artists Doris Duke Fellow, and 2016

Doris Duke Artist Award recipient, her individualistic movement style reflects her affinity for cultural histories, personal narratives, and the boldness, nuances, discipline, and freedom in live music and poetic text. She has choreographed scores of concert dances, four Broadway shows, two operas, 35 regional theatre productions, a London West End musical, three feature films, three television productions, stage movement for recording artists, and created five original full-length dance dramas. Her company of dancers and musicians, Sounds in Motion, toured extensively and her Harlem studio was a central hub of creative activity. World renowned dance companies have performed her work such as Dance Theatre of Harlem, Alvin Ailey American Dance Theater, Philadanco!, Cleo Parker Robinson Dance, GroundWorks DanceTheater, Dancing Wheels, Dayton Contemporary Dance Company, as well as forty plus university ensembles and major dance festivals have commissioned her choreography and teaching residencies.

McIntyre's other honors include the John S. Guggenheim Foundation Fellowship, Doctor of Fine Arts Degrees from SUNY Purchase and Cleveland State University, and the New England Foundation for the Arts/National Dance Project Award, which supported her new work *In the Same Tongue*, which premiered at Walker Art Center in October 2023 and is set to tour in 2024. A BFA in Dance from the Ohio State University, McIntyre's mentors include Elaine Gibbs Redmond and Gus Solomons Jr.

Indigo Yard Gals celebrates with CADD



Photo by Teresa Slack

CADD founding member, Ava LaVonne Vinesett co-founded *Indigo Yard Gals* along with Jessica Almy-Pagán. *Indigo Yard Gals* creates site-responsive "gatherings" and public rituals. We are concerned with processes of restoration and growth. As a strategy, we weave multiple histories, remembrances, and values, to create public rituals. Current projects tilt towards the transformation of North Carolina sites of brutality and illuminating African diaspora ancestral technologies in practices of resistance, and we ground our work in unearthing absent, little-known, or underrepresented stories of Black life—specifically women—in North Carolina and their connections to the land. With tremendous emphasis on our local gifts, we believe in the potency of spirit, ancestors, magic, healing, and medicines found in our own backyards—what we call HOME.

KEYNOTE PRESENTATION

CADD 2024 AWARDS CEREMONY

SATURDAY 7:30 PM

CADD IS PLEASED TO OFFER AWARDS TO OUR OUTSTANDING MEMBERS WHO INSPIRE US ALL TOWARDS CARING FOR BLACK DANCE IN ITS INFINITE VARIETY.

2024 IS THE INAUGURAL YEAR OF AWARD PRESENTATIONS.

PERFORMANCES

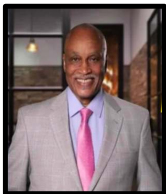
SATURDAY 8:00 PM

Ojeya Cruz Banks + Marion Ramírez, Janguinda Kambwetete Moniz, Davianna Griffin, Ronya-Lee Anderson, Emilie "Zila" Jabouin, Trebien Pollard, Linda Isabelle Francois Obas, Jalen E. Rose, Courtney Henry, Jasmine Hern, J. Bouey, Leah Glenn, LenaBlou, Eryn Cade

RICHARD A. LONG AWARD

JOHN O. PERPENER III

The Richard A. Long Award, named in honor of outstanding researcher Richard Long, PhD, bestowed upon a researcher who has extended the understanding of Black Dance for an expansive readership.



John O. Perpener III is a dance historian and independent scholar who currently lives in Charlotte, North Carolina. He received his Ph.D. in Performance Studies from New York University and his MFA in Dance from Southern Methodist University. He has held teaching positions at Florida State University, University of Illinois -- Urbana/Champaign, University of Maryland -- College Park, and Howard University in Washington, D.C. He has lectured nationally and internationally, and his book, *African-American Concert Dance: The Harlem Renaissance and Beyond*, was published by the University of Illinois Press in 2001. He also served as a primary consultant for the PBS documentary film, *Free to Dance*. His most recent essays have been published online as part of the Jacob's Pillow Dance Festival's archival project Dance Interactive.

About Richard A. Long

Born February 9, 1927 in Philadelphia, Pennsylvania U.S., joined the ancestors January 3, 2013 in Atlanta, Georgia.

Richard A. Long was an American cultural historian and author, who has been called "one of the great pillars of African-American arts and culture." As an academic, he taught at University of Pennsylvania, University of Paris, University of Poitiers, Atlanta University, Emory University, Morgan State College and West Virginia State College, and had worked as a visiting lecturer at universities in Africa and India.

Richard Alexander Long was the fourth of six children born to Thaddeus B. Long and Leila Washington in Philadelphia, Pennsylvania. He graduated from Temple University, where he received his B.A. in 1947 and M.A. in 1948. He did doctoral studies at the University of Pennsylvania, was a Fulbright Scholar at the University of Paris, and received his Ph.D from the University of Poitiers in France in 1965.

He begun his teaching career as a graduate assistant at Temple University, Long subsequently taught at West Virginia State College. He also spent a decade and a half as a teacher at Morgan State College (now University). He taught English and French at the Hampton Institute and was also director of its College Museum. At Hampton in 1968 he founded the Triennial Symposium on African Art, now an annual conference at Atlanta University's Center for African and African American Studies.

In 1968 he became a Professor of English at Atlanta University (now Clark Atlanta University), where he was founder of the African American Studies program. From 1971 to 1973 he was visiting lecturer at Harvard University. In 1973 he went as an adjunct professor to Emory University, where in 1987 he joined the faculty as Atticus Haygood Professor of Interdisciplinary Studies in the Graduate Institute of the Liberal Arts.

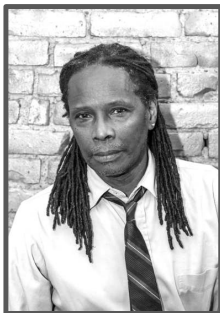
Long served as a consultant and as a committee member of many cultural organizations and institutions, including the Second World Black and African Festival of Arts and Culture, both the National Endowment for the Arts and the National Endowment for the Humanities, the Smithsonian Museum of African Art, the High Museum of Art in Atlanta, the Society of Dance History Scholars, and the Zora Neale Hurston Festival. In addition, Long served on the editorial boards of several publications, including the Langston Hughes Bulletin, Phylon and the Zora Neale Hurston Bulletin.

Long is the author of many important books, including *African Americans: A Portrait* (1983), *Grown Deep: Essays on the Harlem Renaissance* (1988), and *The Black Tradition in American Dance* (1989).

JOE V. NASH AWARD

CARL PARIS

The Joe V. Nash Award, named in honor of outstanding archival researcher Joe Nash, bestowed upon a researcher who has demonstrated fierce commitment to an archival understanding of Black Dance method.



Carl Paris holds a Masters Degree in Dance Education at NYU and a Ph.D. in Dance Studies with a focus in Cultural Studies at Temple University. He has performed major roles with Olatunji, Eleo Pomare, Martha Graham, and Alvin Ailey dance companies. He taught and choreographed throughout Europe and in Spain, receiving Spain's National Dance Award 1995 in recognition for his contribution to the art and pedagogy of dance. Dr. Paris has taught dance composition, history, and theory at California Institute of the Arts, NYU, Temple University, Long Island University, and as visiting Fellow at MIT. As a dance and critical culture studies theorist, Dr. Paris specializes in the intersections of dance, African American history, culture, art, and performance, with emphasis on issues of race, gender, class, and social justice. He has published articles in leading dance and theater journals and anthologies and participated on panels with Congress in Research in Dance, Society of Dance History Scholars, the American Dance Guild, and Collegium For Africana Diaspora Dance. His current focus is on Black dance and contingent issues around the Black male in dance. Dr. Paris currently teaches courses in Africana Studies at John Jay College of Criminal Justice and Black Dance in America at Montclair State University.

About Joe V. Nash

Born October 5, 1919 in New York City, joined the ancestors April 13, 2005.

Joseph Vincent Nash was born on October 5, 1919, in New York City into a family with two brothers. From 1946 to 1947 Nash performed all over the country as a principal dancer with Pearl Primus's dance company. Nash made his Broadway debut in a 1946 revival of *Showboat*. A year later he made his London debut in *Finian's Rainbow*. He later joined the company of Donald McKayle, and then continued to work in three original Broadway productions: *My Darlin'*, *Aida*, *Flahooley*, and *Bless You All*. In 1954 he danced with famed entertainer Pearl Bailey in *House of Flowers*. The show also featured a young Alvin Ailey.

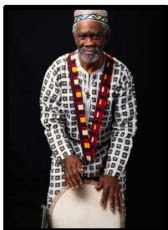
In 1948 Nash began teaching at Marion Cuyjet's Judimar School of Dance in Philadelphia with students who included Judith Jamison. Back in New York, Nash began working for the education department of the National Council of Churches in the 1970s, helping to develop the field of multicultural Christian education. His passion remained dance and he became a fastidious collector of African-American dance memorabilia. The New York Times noted that his collection included "playbills from the 1930s, books, articles, slides, cassette recordings of interviews with dancers and of conference proceedings, rare issues of dance magazines, newspaper clippings and a vast number of books." Nash wrote about dance, and authored the groundbreaking 1976 essay "Dancing Many Drums" in National Scene Magazine Supplement. Nash also won many awards including the Harlem School of the Arts Humanitarian Award; Manhattan Borough President's Excellence in the Arts Award; Audelco Outstanding Pioneer Award; Lehman College, Dance Award; International Association of Blacks in Dance, Honoree Award for Outstanding Professional Achievement; and the Brooklyn Academy of Music DanceAfrica Council of Elders Award,

20

KARIAMU WELSH AWARD

KHALID ABDUL N'FALY SALEEM

The Kariamu Welsh Award, named in honor of outstanding artist and researcher Kariamu Welsh, PhD, bestowed upon an artist and researcher who expands the presence of African diaspora dance and music forms with expertise and passionate rigor.



Khalid Abdul N'Faly Saleem is an internationally renowned African music specialist. He joined the faculty of Appalachian State University's Department of Theatre and Dance where he serves as an instructor of African Drumming for Dance, and as Music Director of Diyé African Dance and Drum Ensemble with Sherone Price, Dance Director.

Previously, Khalid served as musical director of Sankofa African Dance and Drum Ensemble at the State University of New York College at Brockport. He continues on the faculty of the American Dance Festival where he also performs and is a dance musician for both African and modern dance classes each summer. He has traveled internationally to the Caribbean, Europe, Asia, Africa, and South America with the well-known Chuck Davis Dance Company (where he was the founding music director), as well as with The Egwen Dancers, The Big Drum Dance Company of Granada, and Les Guidivoir (Côte D'ivoire).

Khalid was a featured performer in the *Dance Black America* concert film shown nationally on PBS, and on multiple commercial recordings of African music. He has had the honor to compose, arrange, direct, or perform for presidents, bishops, ambassadors, and great choreographers such as Donald McKale, Katherine Dunham, Pearl Primus, Tally Beaty, Molissa Fenley, Betty Jones, Lavina Williams, Cleo Parker Robinson, members of the Limon Company and the Alvin Ailey American Dance Theater Company, Papa Ladji Camara, Baba Djimo Kouyate, and Chief Bey to name a few. Khalid's latest international cultural exchange travels have taken him to South Korea with the Korea American Dance Festival (KADF) program and to Brazil to work with Mestre Ramos, Mestre Toni Vargas, and Mestre Peixinho of the popular Senzala Capoeira School located in Rio De Janeiro. As part of a cultural exchange with Cuba, Khalid taught West African rhythms and studied Afro-Cuban folklore in Santiago. In 2004, Khalid accepted an invitation to perform with the Chuck Davis African American Dance Ensemble at their 21st anniversary gala performance and to be a part of a film documentary on the life of Dr. Chuck Davis.

About Kariamu Welsh

Born September 22, 1949 in Thomasville, NC, joined the ancestors October 12, 2021.

Mama Kariamu grew up in the Bedford-Stuyvesant part of New York City. She Welsh received her Doctorate of Arts in Dance History from New York University (1993) and her BA (1972; in English) and MA (1975; humanities) from the State University of New York at Buffalo.

As a teacher, Kariamu Welsh brought dance to the people, teaching at community centers as well as at university level. Many of her students have gone on to their own careers in dance and academia, spreading her influence. In the 1970s Welsh established her own dance group, Kariamu & Company: Traditions, which adopted the Umfundalai dance technique, a pan-African contemporary technique that she created. The word umfundalai is Kiswahili for "essential."

In 1985 Welsh joined Temple's department of Africology and African American Studies and in 1999 Temple's dance department, eventually becoming the director of Temple's Institute for African Dance Research and Performance. She retired in 2019. She was a prominent scholar of cultural studies including performance and culture within Africa and the African diaspora. Welsh served as the Director of the Institute for African Dance Research and Performance.

Welsh was the author and editor of numerous books, including *African Culture: The Rhythms of Unity* (1989), *African Dance: An Artistic, Historical and Philosophical Inquiry* (1995), and *Hot Feet and Social Change: African Dance and Diaspora Communities* (2019). She was also the founding artistic director of the Zimbabwe National Dance Company.

KEYNOTE PRESENTATION



HALIFU OSUMARE

SUNDAY 11:30 AM

"BLACK FUTURES IN MOTION"

Dr. Halifu Osumare is Professor Emerita in the Department of African American and African Studies (AAS) at University of California, Davis, and was the Director of AAS 2011-2014. She has been a dancer, choreographer, arts administrator, and scholar of black popular culture for over forty years. With a

Ph.D. in American Studies from the University of Hawai'i at Manoa, and an MA in Dance Ethnology from S.F. State University, she is also a protégé of the late renowned dancer-anthropologist Katherine Dunham and a Certified Instructor of Dunham Dance Technique.

As an artist-scholar, Dr. Osumare has performed, taught, and conducted research not only in the U.S., but also in the African countries of Ghana, Nigeria, Malawi, and Kenya, and recently in Brazil. Her dancing, teaching and writing spans the traditional African to the contemporary African American. She has been recognized as one of the foremost scholars of global hip-hop, publishing *The Africanist Aesthetic in Global Hip-Hop: Power Moves* in 2007 and, *The Hiplife in Ghana: West African Indigenization of Hip-Hop* in 2012, resulting from her 2008 Fulbright Fellowship at the University of Ghana, Legon. She has published numerous journal articles and book chapters on hip-hop, dance, black choreographers, and Katherine Dunham.

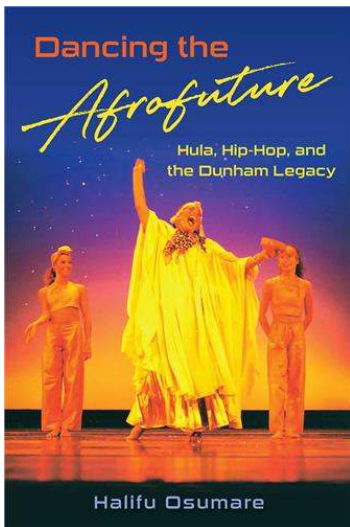
Dr. Osumare published her autobiography *Dancing in Blackness, A Memoir* in 2018 that won the 2019 Selma Jeanne Cohen Prize in Dance Aesthetics and the American Book Award. Dr. Osumare also won the Dance Studies Association 2020 Distinction in Dance Award for lifetime achievement in performance, scholarship and service to dance. Forthcoming in February 2024 is her sequel memoir, [Dancing the Afrofuture: Hula, Hip-Hop, and the Dunham Legacy](#).

As a dancer in the 1970s, she was a soloist with the Rod Rodgers Dance of New York City, and is noted particularly as a Choreographer/Director of theater works by poet and playwright Ntozake Shange. After working with Ms. Shange in her pre-*For Colored Girls Who've Considered Suicide When the Rainbow is Enuf* tenure in the Bay Area, she later directed Shange's *For Colored Girls*, and choreographed her *From Okra to Greens—A Different Kinda Love Story*, *Spell # 7*, and *Boogie Woogie Landscape* for university theater departments and community theater groups. She has also choreographed for San Francisco's American Conservative Theater, including *Miss Ever's Boys* in 1988, August Wilson's *Joe Turner's Come and Gone* in 1989, and *Pecong* in 1993 for which she won the Bay Area Drama Critics Circle Award for choreography.

As an arts administrator, Dr. Osumare founded Everybody's Creative Arts Center in Oakland in 1977, and over the next ten years saw its transition into CitiCentre Dance Theatre (CDT), becoming one of the anchor tenet's in Oakland's Alice Arts Center, now the Malonga Casquelourd Center for the Arts. She not only became a member of CDT professional dance company, but also helped establish California's multicultural arts movement. She has been a panelist for the California Arts Council, National Endowment for the Arts, The Pew Center for the Arts, and Haas Creative Fund. Between 1989-1995 she was the Founder and Executive Producer of her national dance initiative Black Choreographers Moving Toward the 21st Century.

Since retiring in 2016 from UC Davis, Dr. Osumare has returned to dance theater, choreographing the acclaimed work, "In The Eye of the Storm." Subsequently, Sacramento State University dancers came together to realize her vision of the current 21st century social, political, and spiritual crisis, evidenced in the new civil rights movement "Black Lives Matter," producing her 2019 choreography "Resistance/Resilience." Like her mentor Katherine Dunham, she has dedicated her life to the intersections of the arts and humanities for a better world.

Purchase Dr. Osumare's latest book at the conference registration table.



FRIDAY EVENTS

12:00 PM PROCESSIONAL

12:30 PM WELCOME

1:00 PM KEYNOTE: ALEXIS PAULINE GUMBS

2:00-3:00 PM

RAC 201 Love...No Ego: Let's Dance

Freddy Jackson

This workshop will focus on the connection between love and dance; enabling a joyous and miraculous journey of open intuition, free expression, and purposeful living. Participants will learn how dance facilitates the removal of any egotistical behaviors, such as fear and overly self-centeredness; while courageously expressing the person within. Love...No Ego: Let's Dance embodies the dynamic flow and fluidity of black social expression and movement and gives courage to dancers despite gender identification.

RAC 202 Choreographing the Headwrap

Joya Powell, Brittany Grier

In this workshop, participants learn how to create favorite headwrap styles of Movement of the People Dance Company (MOPDC), share their own memories/stories with headwraps, scarves, durags, and create collective short gestural phrases. Participants will also have a glimpse into MOPDC's choreographic processes and the multidisciplinary piece Hair Ties; inspired by the Tignon Laws of the 1700s. This evocative work is a celebration of Black beauty, creativity, ingenuity, and power in the face of perpetual oppression. The workshop concludes with learning the line dance The MOPDC Shuffle. Bring your own headwrap/scarf and dance it out with us!

RAC 224 "Freedom to Move" Pelvis Included!

Karen Prall

This session will explore breathing techniques of central African dance (Congolese style) to contemporary African movement and music (Soukous, Afro-Beat, and Amapiano). African drumming is polyrhythmic and so is the African body; experienced throughout these contemporary styles of dances. Through the sharing of a call, participants will physically and verbally understand the beauty and purpose of working and presenting movement involving the pelvis; where they can own that freedom of time and space.

FRIDAY EVENTS

2:00-3:15 PM

RAC 124 **Embracing Complexity: New Terminology in African Diaspora Dance** **Thomas Talawa Prestø**
Embracing Complexity: New Terminology in African Diaspora Dance" is a pioneering session by Thomas Talawa Prestø, part of his doctoral research, "Anansi's Web - Entanglements Without Tripping." The presentation introduces "Kinetic Selfpolyfication," a concept highlighting the multiplicity and fluidity of identity in Black dance. Prestø, unveils innovative terminologies such as "Rhythmic Personality," "Rhythmic Entrainer," and "Polyspirit Practices," emphasizing the need for language that encapsulates the diverse essence of African and Caribbean dance forms. This session aims to reshape the narrative within Black Dance Studies, offering new lenses to comprehend and articulate the rich, dynamic traditions of the African diaspora.

RAC 131 **a comingtogetherness: collective movement and the diasporic horizons of black space**
Panelists: Dr. Mar Aziz, Dr. Ra Malika Imhotep, Adeerya Johnson, Dr. Jamal Batts
Inspired by the words of Black Arts poet Mari Evans, this panel engages geographies of black radical + diasporic togetherness that are grounded in the pursuit of liberation from the holds of normative expressions of race, gender(s), and sexuality. In this inquiry, the presenters take seriously the cultural work of Black martial arts traditions, embodied vernacular movement in the Dirty South + the African Diaspora, the living room/bedroom/front porch, and the nightclub dancefloor. Through a mixed-medium presentation of short papers, the panel will explore a queer togetherness, a dirty togetherness, an auto-erotic togetherness, a militant togetherness.

von der heyden (papers)

Dancing Black in Midtown: New York City's Clark Center, 1959-1989 **Kristopher Pourzal**
This paper focuses on Clark Center, the New York City (NYC) dance studio and school that grew out of Alvin Ailey's emergent company in 1959. The studio was a vibrant hub of training, company formation, and camaraderie for African American dance artists. Situated near a cluster of other dance studios in midtown Manhattan at the time, Clark Center is illustrative of a Black-centric tradition that occurred at the heart of NYC's concert dance ecosystem during the mid to late 20th century. This presentation draws from oral history interviews and archival research to recover the history of Clark Center as a significant geographic site of dance and/as Black world-making.

Black Motion(s) in Art and Power **Noel Price-Bracey**
In this paper presentation, dance is utilized as a lens through which to examine the Black Arts and Black Power Movements. Despite the historiographical tendency to categorize dance as an auxiliary function of these movements, Noel Price-Bracey argues that dance is one of the primary means through which activists and artists distribute messages of meaning. Broadly conceptualizing dance as rehearsed, improvised, and/or pedestrian movements, Price-Bracey also analyzes the gestural

FRIDAY EVENTS

movements of Stokely Carmichael, and the concert works of Eleo Pomare to interrogate the danceless narrative that has long since plagued the Black Arts Movements.

Place and Freedom: My Black Male Dancing with Eleo Pomare and Alvin Ailey During the Civil Rights/Black Consciousness Eras

Carl Paris

This paper will reflect on my dancing with choreographers Eleo Pomare and Alvin Ailey. Referencing this experience as joyous explorations of place and freedom, as well as integrating perspectives of renowned dancers John Parks and George Faison, I detail personal narratives of Black male identity and empowerment in modern concert dance. The presentation addresses the following inquiry: How does this artistic representation reflect broader modernist Black male representations that were operative during the Civil Rights and Black Consciousness movements? The presentation will not only examine place and freedom during those historical periods, but also theorize its enduring parallels to 21st century representations of Black male affirmation and liberation.

2:00-3:15 PM

RAC Film Radiating and Vibrating in 7 directions Through Dance

Panelists: Zachary Daniel Simon, Daktari Shari Hicks, Uzoamaka (Uzo) Nwankpa

The geometry of dance can translate movement into recipes/formulas that direct life's energy to address specific needs. This panel discussion will include perspectives from mental health providers, educators, and health workers on the power of a dance practice within our professional practices. Participants will engage in an interactive discussion that explores dance as a spiritual practice and its connection to their professional practices. The desired outcome is for participants to have a space to explore Fu-Kiau's (2001) tri-fold vibrating radiating spirit and Fu-Kiau & Nobles' (2017) 7-Directions (backward, forward, inward, upward, downward, leftward, rightward) as grounding frameworks.

3:30-4:30 PM

RAC 201 All of Us or None of Us: Centering Disability

Kayla Hamilton

Disability dance is embodied innovation. It teaches us not only collective movement, but how each person in the collective moves." - Kayla Hamilton

How do we honor difference? Disability frameworks move through our embodied relationships to ourselves in our identities, complexities and contradictions. In this workshop, we will contend with the parts of ourselves we conceal in order to belong, and where that leaves the folks who can't participate in this unspoken agreement of communal masking. Participants will learn to uplift the tangible ways access practices expand our capacity to build relationships with care to ourselves, one another and the world around us.

FRIDAY EVENTS

3:30 - 4:30 PM

RAC 224 South African House?

Monte Murphy

This workshop is focused on the exposure to the music-dance genre of Amapiano, the Zulu word for "piano people". Through a blend of Deep House, Jazz, Kwaito, and Afrobeat elements, participants learn to move through the bass of the beats with accents and quick steps. This unifying dance form holds roots in South Africa and is influenced by American house dance and music. Participants will learn the history and movement relevant to this music style while gaining access to freedom in this trailblazing movement practice. They will also learn how to create and hold space for self-expression while exploring this cross-generational relationship within dance and music.

3:30 - 4:45 PM

VIRTUAL PANEL

Survival of the Source

Jasmine Powell

Survival of the Source: Embark on a rooted journey through the rich tapestry of the sources from the African diaspora, featuring three short dance films/performances: "The Road We See," "Rekindle," and an excerpt from "Barn Church" that captivates embodied stories. Join us as we explore the profound connection between movement, geographic place, and the powerful vehicles for black empowerment and understanding that exceed the boundaries of time, seamlessly weaving together the threads of history, land, lineage, and heritage. Transcend the magic of inherent teachings embedded in the rhythms, voices, and movements that echo the authentic rituals of becoming, celebrating resilience, culture, and vibrant spirit.

Constructing a Wicked Silence: A Choreography

Alexandra Joye Warren

On September 17, 2021, A Wicked Silence premiered in the Downtown Parks of Greensboro, North Carolina exploring the history and consequences of the Eugenics program in North Carolina. Presented as a 'choreoplay', A Wicked Silence conveyed its narrative through a series of scenes in two acts that moved locations throughout the Greensboro Downtown Parks: LeBauer and Center City Parks. This choreoplay employed multiple art forms, including choreographed movement, spoken word, dramaturgy, music and song, immersive audience participation, and visual art/design. This paper will discuss the process and outcomes of the in the creation of this site-specific choreoplay.

Sites of Memory and Recovery: A Black San Francisco Story in Dance

Aliyah Dunn-Salahuddin

Memory and place combine with movement to capture the lived experience of the still present, but diminishing community of Black San Franciscans. Inspired by Dr. Halifu Osumare's interpretation of Pierre Nora's, "Between Memory and History," this dance film short cuts through the national headlines to give voice through movement and personal narrative to three native San Franciscans and dance performing artists.

FRIDAY EVENTS

3:30-4:45 PM

RAC 202 HeardTheory Collective: Theories IN Sound/ Time

Panelists: Michael J. Love, Kaleena Miller, Benae Beamon

This rhythm tap dance presentation is an extension of a shared dialogue that began in November 2023 as Benae Beamon curated work by Michael J. Love and Kaleena Miller in an evening at the Center for Performance Research. The presenters will use this session to map in-process theories onto a continuous aural-embodied exploration of time and temporality. The presentation addresses the following inquiry: How might personal and collaborative experiments with ephemerality, history, the oral tap archive, the present, and futurity be shaped by current and previous locations of home and places of dancing/sharing?

3:30-4:50 PM

von der heyden (papers)

Displacing the Mapalé: Sankofa Danzafro's La Mentira Complaciente Melissa Blanco Borelli

The mapalé is an Afro-Colombian dance that showcases a dancing body's rhythmic physical dexterity to exuberant drumming and singing. Its origin story, like most popular dance forms from Latin America, emerges from the transatlantic slave trade. In Colombian folkloric dance shows, the mapalé emphasizes a stereotype: the erotic-exotic spectacle of Black dancing bodies. This representation misses the nuanced vitality and sensuality that the mapalé has for Afro descended people. Colombian afro-contemporary dance company Sankofa Danzafro's La Mentira Complaciente (2019) offers a powerful response to such stereotyping. This talk will consider how choreographer Rafael Palacios and the dancers of Sankofa Danzafro establish alternative narratives about not only the mapalé but Blackness in contemporary Colombian culture.

viper genealogies

Erika Villeroy da Costa

viper genealogies is a project that traces alternative dance histories through the works of Afro-Brazilian choreographer Mercedes Baptista (1921–2014) and choreographer and anthropologist Katherine Dunham (1909–2006). This paper presentation investigates Balé Folclórico Mercedes Baptista and Katherine Dunham Dance Company as liminal, collective spaces where Yoruba, Ewe-Fon, and Bantu aesthetics, transnational black identities, and dance modernisms were continuously recalibrated through movement and transversal relations between choreographer, dancers, community and landscape.

Afro-Venezuelan Dance as a Global Ambassador

Mesi Bakari Walton

Afro-Venezuelan dance is richly diverse spanning from the east to the west of the country. Boasting over a dozen dances and rhythms, each one of these forms has its place and purpose in its town. Now that Venezuelans are living outside of their home country at unprecedented rates, these cultural expressions are finding their way to new homes. Many of these expressions require social and cultural adjustments in their new locations as these dances are disseminated throughout the world. This presentation will examine how the forced migration of Afro-Venezuelan people affects the maintenance of dance and music traditions that are a necessity for collective survival.

FRIDAY EVENTS

3:30-4:45 PM

von der heyden (papers)

Caribbean Aesthetics in Puerto Rican Experimental Dance

Marion Ramirez

The paper presentation argues that Puerto Rican dance artists of the late 1970s onward engaged experimentalism as a tool to reframe and reimagine representations of self in the context of colonialism. Narratives of Puerto Rican experimental dance have traced its links with the downtown New York, post-Judson scene, while downplaying artists' deep embodied research of Afro-Caribbean rhythms and aesthetics. Drawing on personal embodied experience of Merián Soto's and Viveca Vázquez's work (two prominent Puerto Rican experimental choreographers), the presentation will also highlight commonalities with Africanist aesthetics in these artists' methodologies and choreographic investigations.

3:30-5:00 PM

RAC 131 MELLON WINTER 2024: Dancing a Black Social Part I

Naomi Bragin, Thomas F. DeFrantz, E. Moncell Durden, Melanie George, Imani Kai Johnson, Gianina Lockley, Raquel Monroe

This multi-year project gathers advanced thought-in-motion around Black Social Dance practices, to create some sort of organizational scaffolding that can continue to elaborate thinking and moving in narratives of liberation.

5:00-6:00 PM

KEYNOTE: EDUCATION + PLACE

6:00-7:00 PM

DINNER

8:00 PM

KEYNOTE: DIANNE MCINTYRE GROUP PERFORMANCE

Performance is at Reynolds Industries Theatre, Bryan University Center, 125 Science Dr, Durham, NC 27708
Take the Duke University shuttle to the Theatre which meet in front of the Ruby.

SATURDAY EVENTS

8:00-9:00 AM

BREAKFAST

9:00-10:00 AM

RAC 124 Resonating Tenderness Within Black Femme and Non-Binary Folk Juliet Irving and Amari Jones

Resonating Tenderness is a community movement workshop for Black femme and non-binary Black folks that foregrounds practices of care as resistance and encourages an investigation into our encounters with each other. By emphasizing the possibilities available within each of us, the Resonating Tenderness workshop ponders questions of collective trauma, radical healing, and how we can gather in such a way that attends to the co-creation of a space that is full of queer wonder, memory, and connection.

RAC 131 Adesatam\$ Ishmael Konney

"Adesa" is a Ga word for story and "Adesatam\$" means storytelling. This workshop introduces participants to the features of traditional Ghanaian storytelling while actively inviting them to participate in a storytelling session. Storytelling is often interwoven throughout Ghanaian arts and creates a communal experience amongst performers and observers. This workshop will also provide a communal experience for participants in the room to share stories that they know or were told growing up. The stories will be told in a traditional Ghanaian storytelling setting and encourages participants to come into the space ready to share a story.

RAC 201 Finding Vision and Voice Through Hip-Hop Ashley Tate

During this movement workshop, participants will explore fundamental principles of Hip Hop culture including community, connection, and attitude through the vehicle of music and dance. Hip Hop is one of the most important and influential movements in our world today. This ever-growing cultural mode of expression is rich in ancestral roots, individuality, communication, and sociopolitical consciousness. These elements provide Hip Hop dance and its relative street forms with the tools to serve as a platform for finding one's voice. Participants will also learn what it means to use Hip Hop dance and music to move within, beyond, and against the world.

RAC 202 Mi Vida, in Rhythm: Tap Dance + Performance Gerson Lanza

This workshop explores the fascinating connections between tap dance and Latin America through Lanza's identity as an Afro-Honduran immigrant in the United States. Lanza's research is used as an inquiry to examine the complexities and intersectionalities of multiculturalism, migration, and cultural embodiment within the African Diaspora. Participants in this workshop will take a beginner /intermediate physical tap dance class; focusing on the exploration of the body as a percussive instrument in conversation with the influences of geographic belonging and its coexistence to recorded music.

SATURDAY EVENTS

9:00-10:00 AM

RAC 224 Black Dance Lineage in the Rockettes Precision Technique Radio City Rockettes

This dance workshop explores the African Diasporic lineage of jazz and tap within the Radio City Rockettes signature precision technique and their use of mapping dance through efficiency of movement. This workshop offers dancers the unique opportunity to participate in an immersive training experience rooted in the Rockettes precision style, which includes a foundation in ballet, jazz, and tap, and the choreography that informs the traditional Rockettes repertoire. Participants will also learn choreography from the Christmas Spectacular, which is staged annually at the iconic Radio City Music Hall. This workshop is open to dancers from all backgrounds, cultures, races, religions, ethnicities, and gender identities.

RAC Film Dance Pedagogy from a Culturally Responsive Lens Diedre Dawkins and Torens L. Johnson

This workshop engages with body movement as the primary source for the preservation and passing on of cultural customs and traditions. Through affirmations based on re-Africanization and dance movement that draws on the protocols and rituals of female rites, participants will journey through a culturally relevant approach to dance class in urban environments. African liberation represents the resolve of Africans to liberate themselves from foreign control and exploitation. By decolonizing the mind and the movement, participants will also move closer to the roadmap for freedom.

von der heyden (papers)

The Dancemobile: Mapping Geographies of Liberation & Forging Queer Kinship Charmian Wells

Beginning in 1967, the Dancemobile project offered free performances by Black dance ensembles on a flatbed truck across New York City. This paper focuses on these artists' deployment of diasporic citation as a choreographic mode of relational placemaking. By using embodied intertexts to link diasporic contexts, these ensembles created connections between local struggles in Black neighborhoods and global struggles for decolonization, while the experience of performing on the mobile forged dance family as a durable network of queer kinship among these artists. This presentation argues that Dancemobile artists transformed diasporic dispossession into structures of belonging to one another in motion.

Black Maters

Makeda Thomas

"Black Maters" studies the interplay of Black maternity, midwifery, and performance. Grounded in the historical, ontological, and political dimensions of Black maternity, the study notes the creative gestures and praxes of Black mothers and midwives and positions them as foremost theoreticians of Black performance. Drawing on the work of performance studies scholars Jennifer Nash and Della Pollock, the research extends its reach to the work of Black women and home-birth midwives in Chicago. Critical feminist theoretical frameworks of black maternal aesthetics, black geographies, and "black mater" as a generative force engage with insights from lived experiences, cultural practices, and narratives. "Black Maters" places Black presence at the center of its performance and gestures towards possibilities for Black social life. The inquiry reflects on the imaginative aspects of Black maternity, the archive of birth, and the Black maternal and midwifery's ever-expanding collection of stories, experiences, and knowledge.

SATURDAY EVENTS

9:00-10:00 AM

VIRTUAL **Riddim & Bass: Resistance, Joy, and The Caribbean Dancing Body as Embodied Instrumentation**
Makayla Peterson and Maleyah Peterson

The work "Riddim & Bass" explores and showcases unique Caribbean beats, sounds, and riddims. Highlighting Trinidad and Tobago's riddim section a musical landscape comprised of a group of percussion instruments accompanying a steel pan. The pulse and rhythmic drive evoke feelings of festivity with clangs of iron and metal. These sounds wake our ancestral roots as we represent the tassa, iron, dudup, scratcher, steel pan, and bottle and spoon. As you witness how the Riddim & Bass moves through our bodies, this abrasive symphony of energy is embodied through the tethering of dance and music in Caribbean culture.

10:15-11:00 AM

KEYNOTE: SHERONE PRICE

11:00 AM-12:00 PM

RAC 124 **Chirim-a Chocoana for Social Justice and Resistance** **Angie Melissa Gonzalez Chaverra**
This workshop will focus on Afro-Colombian dance practice. It will explore the relationship between dance, music, identity, and body language. Participants will have the opportunity to learn the history of African Diaspora dances from the department of Chocana, Colombia. The workshop will include theory and practice to encourage the understanding of the Chocoana culture and traditions. Participants will also learn the ancestral African legacy of these expressions through Labor Dances, which are representative of the community and connect contemporary living experiences with historical practices from the times of slavery. Some dances that will be taught are Abozao and Tamborito Chocoano.

RAC 131 **Discovering Pleasure Activism through Ancestral Dances** **Tracie Yorke**
Utilizing a phenomenological approach, this workshop navigates pleasure activism through ancestral dances in "chocolate cities" across the African Diaspora. Chocolate serves as both a metaphor and a guide for comprehending the rich dimensions of pleasure. This unique workshop emphasizes a sensorial approach to activism, highlighting the significance of joy, pleasure, and cultural heritage as potent tools for both personal and collective transformation. Participants will tap into the transformative power of African Diasporic dances and how it challenges the misconception that liberation always must be a serious, painful, or self-sacrificial endeavor.

RAC 201 **Black Vernacular Dance: Evolving from the Root** **Jacquelyn Stokes**
The historical and cultural connections of Black vernacular dance styles and movements evolve from its African roots; reminding us of how the ancestors flow through our dancing. These cultural connections and its contributions are a major influence of today's contemporary dance forms throughout the African Diaspora. In this workshop, participants will engage in a dance class physically exploring and experiencing Black Vernacular Dance styles and movements while learning about the many contextual relationships to its dance origins.

SATURDAY EVENTS

11:00 AM-12:00 PM

RAC 202 Movement, Memory, and Migration: Artistry Inspired by Freedom Colonies Stacey Allen
What does "home" signify for individuals and communities who have migrated and moved within the African Diaspora? This workshop guides participants in exploring expressive and material culture in uplifting the narratives of Freedom Colonies of Texas. Movement possesses a duality - movement in the physical embodiment, and a movement that is social action. Memory comes to the space as a foundational theory called the Memory of Difference. It is utilized in the work of Katherine Dunham and how people across the African Diaspora carry memory of movements within them. The act of migration intertwines as we parallel migrations stories of Black people throughout landscapes and timescapes. This workshop also centers geographies and what it means to be engaged in pedagogical approaches to artmaking in the current Texas political climate.

RAC 224 Dancing Towards Liberation: Strategies, Crossroads, and Radical imagination from the AfroFem Cohort
Participants: Maya Berry, Lena Blou, Rujeko Dumbutshena, Linda Isabelle François, Luciane Ramos Silva **Moderators:** Dasha Chapman and Mario LaMothe
Afro-Feminist Performance Routes is a focused residency that continues urgent embodied dialogues around African diaspora dance practices and gender, femininity, womanhood, femme, and feminisms.

11:00 AM-12:15 PM

RAC Film Conversations on Black Performance Praxis: How We Share the Process of Our Infinite Magic
amara tabor-smith, Joya Powell, Kayla Hamilton, and Rainy Demerson
How do we as Black creatives share our methods for (magic) making given our historic experiences of both appropriation and exclusion from the literary canon of dance making texts? Through a roundtable experience, lead facilitators will instigate conversations with participants involving inquiries around the necessities and complications of naming and sharing the details, nuances, and recipes for our choreographic making practices. These conversations will help to inform and shape the direction towards creating a new pivotal book dedicated to uplifting the creative methods and practices of Black performance makers.

SATURDAY EVENTS

11:00 AM-12:20 PM

von der heyden (papers)

Unearthed: Unveiling the Black Gaze in Screendance History Irishia Hubbard

This paper presentation explores the overlooked history of Black dancing bodies in early moving images and screendance history as it traces the shift in their gaze from disempowerment to political resistance. The identification of recurring depictions of the gaze of Black performers and the White gaze on Black performers is analyzed through 15th century European portraitures, Edward Muybridge's photography, early films by Thomas Edison and the Lumiere Brothers. Additionally, the presenter will discuss how *Unearthed*, their choreographic, filmic, and curatorial project synthesizes this information. The aim of this research is to unearth this history and cultivate cultural competency among young dance artists and in redefining current screendance pedagogy taught in academia.

Re-membling: Sacred Geographies, Personhood and the Body R. TAWANDA CHABIKWA

This presentation explores sacred geographies as spatial relationships involving Black bodies and physical space while relating to both through Black Afrikan conceptual systems. It charts an analogous relationship between sacred geographies and Black bodies to reveal a liberatory imperative in Black social and theatrical performance. Black bodies become extensions of sacred geographies, and storied places. This also occurs through acts of memory, an axis mundi. As such, the presentation will also suggest how African diasporic dance practices corpo-realize the redemption and re-consecration of sacred geographies. This topic deals specifically with how place matters in Black practices and how our environments conceptualize geographies to inform our embodiments of creative gesture.

Waters Wisdoms: Honoring & Reclaiming Ancestral Practices in the Face of Climate Disaster

Ann Bellecci and Kayla Oosaseun Jewette

In the *Screendance*, "Waters Wisdoms: Indigenous and Ancestral Knowledges in the Face of Climate Disaster," Kayla Jewette returns to her homeland as Iyanifa Faremilekun Oosaseun Ajeosun having reclaimed her ancestral practices and shifting relationship to the land and its waters. Bellecci and Jewette first met as teacher and student and now work together as collaborators where rivers and ocean converge in a foundational location of settler colonialism in the United States, from which industrialization and exploitation of resources has resulted in worldwide catastrophic climate change. The presenters will reflect on the process of filming, editing, and premiering this film project together.

12:00-1:00 PM

LUNCH

SATURDAY EVENTS

12:00-1:00 PM

VIRTUAL **Black Girls Dance-making Space: Mapping Pathways to Reimagined Futures Through Transdisciplinary After School Program (DEEP DIVE)** **Valerieifill**

1:00-2:15 PM

von der Heyden **Afro-Illuminate: Amplifying and Developing Opportunities for the Afro-Diaspora teachers in Higher Education**

Panelists: Mya Dixon Ajanku, Zakiya L Cornish, Akoko Tete-Rosenthal

This call to action is to create a "net-that-works" of mentor and peer support, for African Diasporan dance educators, artists, and practitioners. As the natural follow-up to our 2022 CADD presentation AfroObscure (which shared our research and data amplifying the barriers of entry and challenges for Afro Diasporan Dance Educators in Higher Education settings), this call focuses on illuminating opportunities to restructure and support African Diasporan dance forms in higher education settings and beyond.

1:15-2:15 PM

VIRTUAL **It's Time to Hit That Ish - 414Love** **Jazelynn Goudy**

Welcome to this class where we will pay homage to the rich history of Black dance in Milwaukee and its promising future! Through a combination of lectures and movement workshops, we will delve into the era of the Great Migration as well as the modern age of Tik Toks. By the end of this session, participants will have a deeper understanding of the historical significance of Black dance in Milwaukee. They will also get to know the names of the pioneers who have significantly contributed to this vibrant community; adding to the history and scholarship of Black dance in Milwaukee and the greater Midwestern region.

RAC 124 **Dances of Resistance: African American Ring Shout & African-Brazilian Orixá Traditions** **Tamara Williams**

This workshop investigates traditional and contemporary dance forms created and inspired by the descendants of the Yoruba, Angola, Fulani, Bakongo and Akan people of West and Central Africa who were persevered in the Americas. Traditional dances including those that symbolize elements of nature (earth, water, air and fire), will be shared with participants through Ring Shout and movements of the Orixá traditions. The Dances of Resistance workshop is a practice of the connections between the rhythms and the traditional movement, archetype and story, and the elements of nature interpreted as an art form. The workshop encourages participants to become aware of cross-cultural dance by investigating the societal development of folkloric, religious, and social dance traditions.

SATURDAY EVENTS

1:15-2:15 PM

RAC 131 un loc de riddims in meh body

Collette Murray

This workshop discusses a visual movement exhibition amplifying how a dancing body in geopolitical spaces across the African Diaspora can exist, claim, and sustain nuances of being in dance practices. Participants will be informed using archive, lived experience, dance photography, and performance as Murray unpacks how she decolonizes and defines what it means to be an Afro descendant displaying freedom. Through a series of five artworks tied to a personal excavation (Kamau Braithwaite's Tidaletics), participants will make connections to culturally significant practices and intellectual discourse to represent performative ways that a melanated dancing body liberates in conversation with ethnocultures.

RAC 201 DANCING GEOGRAPHIES OF THE BLACK CHURCH AND BLACK HIP HOP CULTURE

Ariyan Johnson

This workshop uses the acclaimed documentary SPIRITUAL CYPHERS: HIP HOP AND THE CHURCH to focus on the pedagogical practice of dissecting the cypher; how Black people dance differently within the spiritual and hip hop cultural spaces, as well as how Black people connect within them. Participants are inspired to draw upon their spiritual empowerment to create meaning and community within their present dance freedom frameworks.

RAC 202 Cyphers: A tool for Restorative Justice

Brianna Forbes

The celebration and practice of Black dance and culture within the cypher space are essential for strengthening relationships in the community. In this workshop, participants will learn how to become empowered community members to articulate their knowledge as an asset in transforming Black spaces. Come and fellowship with one another as we learn how movement and storytelling within cyphers can be utilized as a restorative justice tool to mobilize the Black community.

RAC 224 Flick the Skirt: Un-Policing Black Dancing Body

Kieron Dwayne Sargeant

Trinidadian-Caribbean skirt dances act as a conduit for passion, expression, ranting, space, place, urgency, and need. By connecting through expressivity and embodiment, this workshop will delve into dance practices that build community and serve the needs of the Black dancing body for generations. Through rhythmic movement of the skirt, participants will learn to express and un-police the Black dancing body. They will also learn about the history of the dances shown and gain a robust understanding of how dancing with Caribbean skirts serve as a catalyst for power.

RAC Film Peril & Potential: Implicit Bias in the African Diaspora

Crystal Davis

This workshop explores implicit biases in the African Diaspora and how they manifest both as peril and potential in the field of dance. It also explores how to both combat the negative effects of bias in dance and celebrate the uniqueness of biases to help dancers understand their artistic visions, values, and preferences. It addresses the line of inquiry: How do our dance research interests and areas of focus allow us to rethink our shared potential as embodied artists and dance researchers? Participants experience a series of movement and reflection activities that introduce and explore how biases show up in dance, identity, and aesthetics in the African Diaspora.

SATURDAY EVENTS

1:15-2:15 PM

2:30-3:15 PM

KEYNOTE: DIANNE MCINTYRE

3:30-4:30 PM

RAC 124 West African Dance as a Healing Source Nyama McCarthy-Brown and Gregory King

In this workshop, participants will utilize embodied ancestral knowledge as a guide to community restoration. The workshop offers a combination of theory and embodied practice that routes maps to freedoms within the dancing body. Presenters position West African dance as a necessary pathway to heal historic and contemporary racial trauma and share research findings that focus on the medicinal properties of the dance that can be accessed for collective racial healing in the body. Information will be shared via PowerPoint and followed by a West African dance practice. Participants will be invited to the dance floor for an experiential processing of the data findings.

RAC 131 MELLON WINTER 2024: Dancing a Black Social Part I

Naomi Bragin, Thomas F. DeFrantz, E. Moncell Durden, Melanie George, Imani Kai Johnson, Gianina Lockley, Raquel Monroe

This multi-year project gathers advanced thought-in-motion around Black Social Dance practices, to create some sort of organizational scaffolding that can continue to elaborate thinking and moving in narratives of liberation.

**RAC 201 "Check Your Body at the Door!" : Black Social Consciousness through House Dance
Ife Michelle Presswood**

This movement workshop explores ideas of freedom, play, improvisation, and embodied expressionism (together/apart) through the movement practices and stylings of House Dance. Engaging in a "'House Party'", we consider the ways that place, community, liberation, and celebration create registers of (Pro)Black collective thought and consciousness. Participants will engage their own embodied knowledge as (Black) consciousness and/or identity rooted in the celebration and exchange of embodied information.

RAC 202 Ngolo and the Fighting Arts of Angola Katya Wesolowski and Cabuenha Janguinda

This interactive workshop will introduce participants to some of the diverse Angolan combat games and martial dances considered to be the deep ancestors of Afro-Brazilian capoeira: N'golo, or "zebra dance" from the Southern province of Kunene, the wrestling game of Bassula from the Ilha de Luanda, and Kambangula, a slap-boxing game from the southern provinces of Huila. The workshop will also highlight connections between continental African movement practices (Angolan combat games) and diasporic ones (Afro-Brazilian capoeira) in response to the following inquiry: How do the ancestors flow through our dancing; reminding us that our place is always where we find ourselves?

SATURDAY EVENTS

3:30-4:30 PM

RAC 224 Mapping jam"IT" Tales/Tails

Adanna Jones

This workshop centers the tales that circumscribe our pelvis region and all its constituent parts (a.k.a. our "ITs"). Participants will examine the embodied/danced practices, traditions, and beliefs of the 19th Century Jamette figure, who participated in and reconfigured the carnivals of post-emancipation Trinidad. In mapping the tales that remain written into our tails, participants will also work to decode the value systems, practices, traditions, and beliefs systems of our ancestors that shape how we come to know, understand, and engage with a sense of Self through the very act of rolling our "ITs".

3:30-4:45 PM

RAC Film Monuments of Femininity: Live and in Color

Moderator: Alexandria Davis Panelists: Heather Mitchell, Kittie Mae Morris, Thomas Talawa Prestø

This presentation examines the agency of the black body in feminist commentary and gender representation. The discussion intends to explore the perspectives and reactions of panelists and audience participants via dialogue centering on the impact and inclusion of Black Feminine Iconography in the Feminist commentary that seeks to reclaim the pejorative as an act of empowerment and liberation.

VIRTUAL PANEL/FILM

Sensual Dance Meditation: Healing through more-than-human dance **Jessica Lemire**

How do the ancestors flow through our dancing? The film, a selection of footages and images captured from site-specific experiments and staged dance performances, is based on autoethnography.

Drawing on Dunham's theory of self-examination through dance and Zeki's concept of "inner vision", the work dives in self-empathy and transformative archival research.

Inner / lines: Empowering Embodied Ancestral Voices

Roxy Régine Théobald

The aim of the project is to delve deeper into how environmental praxis serves the exploration of embodied ancestral memories of Blackness. "Inner / Lines: Empowering Embodied Ancestral Voices" is an invitation to craft nuanced discourses about dislocation, processes of transcendence, joy and healing energies. Water constitutes the common thread of this nomadic journey.

SATURDAY EVENTS

4:45 - 5:45 PM

RAC 124 Anka Je Anka Be: Cultivating Diasporic Relationships and Community Development through Inclusive Environments for African Culture Traditions

Amadou Kouyate, S. Hamilton-Samuel, B. Kouyate, L. Martin

Building upon the 2022 CADD workshop "Intentionality and Reciprocity in Intergenerational Transmission of African Dance and Culture: It's Not Osmosis or One-directional," this workshop delves deeper into the transformative power of African dance and culture in fostering intergenerational connections and community empowerment. The workshop emphasizes the creation of inclusive environments that nurture the cultivation and reclamation of diasporic relationships, fostering community development, and cultural preservation. Participants will embark on a journey to explore the intricate connections between body, environment, and creative expression; delving into the heart of Black dance and its profound impact on shaping identity, community, and freedom.

RAC 131 yESterDaZe*: Reflections on Southern, Black, Millennial Girlhood Alexandra Barbier

In its original iteration, yESterDaZe* recounted the choreographer's childhood memories of recess, slumber parties, and middle school dances in her hometown of Baton Rouge, Louisiana. In this interactive lecture-demonstration, the presenter will show excerpts of the piece, give cultural context for the memories embodied, and instruct attendees in the Southern U.S. movements that inform the choreography including jiggin, twerking, and call-and-response dances popularized by New Orleans bounce artist DJ Jubilee.

RAC 201 Petwo: A Dance of Resistance & Revolution Maxine Montilus

In the Haitian folkloric tradition, Petwo is a dance that speaks to Haiti's revolutionary history. In fact, the revolution was preceded by a Petwo ceremony to galvanize enslaved Africans on the island for battle against their French colonizers. Participants in this workshop will learn the dance of Petwo, its significance in Haiti's history, and how its presence in Haitian culture reflects the many dance forms of resistance and fight for liberation that exists throughout the African Diaspora.

RAC 202 Interpretation – Siren Calls: To an Illusive Journey Pawlet Brooks and Thomas Talawa Prestø

This presentation takes a unique look into a multifaceted creative practice of a creative work which sought to recognise the legacy and experiences of Caribbean people who came to live in Britain in the 1940s – 1970s. Commissioned by Serendipity Institute for Black Arts and Heritage, with a classical score composed by Philip Herbert. The innovative nature of the project presented two independent choreographic interpretations by Monique Jonas and Thomas Talawa Prestø, with neither choreographer seeing the others' work prior to the premier performance. The film screening will be followed by a round table conversation.

SATURDAY EVENTS

4:45-5:45 PM

RAC 224 **Primx: Digging the Africanist Presence from the Caribbean to Pacific Islands**

Anito Gavino and Marcel Santiago Marcelino

Using the framework of Katherine Dunham's research methods, presenters will engage with Bomba from Borikén and Philippine Dances finding connections through their African lineage that are often unrecognized. Thus, this workshop shares their discoveries within the dance forms. Participants will view a video summary of their field research, followed by a Dunham warm-up, a movement class on Bomba, and an indigenous stick fighting practice hidden in a dance style, Sakuting.

RAC Film **That's My Phenotype! Film Presentation & Gestural Improv Practice** **CiCi Kelley**

This workshop takes a deep dive into the theory of Diasporic Spidering (DeFrantz & Gonzalez, 2014) to examine how we as people are all connected through the many lived experiences and cultural nuances as BIPOC people. This workshop will use film to display the possible trajectory of Black performance through the lens of the Black woman's experience. This workshop also suggests that fictive kinship or sisterhood (whether we are near or far) builds connection to our ancestors, present day pop cultural icons, and well into the technologically advanced future.

5:45-6:45 PM

VIRTUAL **A Letter to the Editor (durational viewing)**

Leah Glenn

Letter to the Editor is a response to an editorial written by a Black man living in a predominantly white town. It focuses on the struggles and triumphs he encountered while working to desegregate the police department, fire departments and local school districts.

5:45-7:00 PM **DINNER**

6:15-7:15 PM

RAC 124 **L'ANTECH: Decolonizing the Spirit, Mind and Body**

L'Antoinette Stines and Jessica Shaw

L'Antech is an eclectic Caribbean contemporary technique that synthesizes African influences, Caribbean folklore, and is dominated by Jamaican Afro-Caribbean forms.

7:30 PM **AWARDS CEREMONY**

8:00 PM **PERFORMANCES**

10:30 PM **PARTY**

SUNDAY EVENTS

8:00-9:00 AM

BREAKFAST

9:00-10:00 AM

RAC 124 Rhythms and Rhymes of Resilience: West African Dance and Poetic Inquiry for Racial Uplift and Empowerment **Andrea Markus**

Storytelling in the African tradition is as old as time. Stories educate, teach life lessons, uplift, and bring joy. In this workshop, participants will embark on a journey into movement and music of West African djembe, exploring its profound connection to history, identity, and the spirit of resilience. Through dynamic movements and moments of stillness, participants will learn the fundamental techniques, rhythms, and storytelling elements that make West African djembe dance so captivating. In addition to the physical exploration of West African djembe dance, participants will be guided through the transformative practice of poetic inquiry. This powerful tool for self-reflection, intuitive expression, and griot-style creativity allows individuals to delve into their personal stories, emotions, and experiences surrounding race, identity, and empowerment. Throughout this workshop, participants will engage in collaborative activities and group discussions to build community among participants and beyond. By blending the polyrhythmic movements of West African djembe dance with the lyrical power of poetry, participants will explore new ways to physically, emotionally, and spiritually articulate their narratives.

RAC 131 Neuroaesthetic Qualities of African Diaspora Dance and Drumming as Therapeutic Exercise in Rehabilitative Practices for Military and Veteran Communities **Sheila A. Ward**

This presentation discusses why and how participants can bring African Diaspora dance and drumming into places and spaces of those who fight and fought to protect our freedoms. Utilizing rituals, philosophies, and fundamental movement patterns from the Umfundalai African Dance Technique and the Dunham Technique, elements of dance and African diaspora dance aesthetics will be aligned with the components of physical function to show how therapeutic goals may be achieved to improve patient outcomes. Therapeutic benefits, associated neurocognition and neuroaesthetic aspects, and research considerations to establish evidence-based practices for African diaspora dance in rehabilitation in the literature will be highlighted.

RAC 201 Mending Severed Webs: Discovery and Recovery of Self through Improvisation in Senegal, Africa **Keith Corprew**

This session explores improvisational dance as a vehicle for discovery and recovery of self. Focusing on time spent in Senegal, Africa at Ecole des Sables in the Performance, Visibility, and Blackness module of the Training Diaspora Africa program, this session reflects on improvisational experiences in the studio, the streets, and the club. Through these reflections, the session engages participants through improvisational dance in a curated Black context and the ways in which it allows space for the emergence of embodied knowledge, embrace and integration of the masculine and feminine identity while encouraging courageous connectivity and creativity.

SUNDAY EVENTS

9:00-10:00 AM

RAC 202 This Little Seed of Mine

Roseline Dorcin

Is it possible that beyond the idiosyncrasy of ones, the trauma of colonization added to the cultural affinities transcend our differences? When the dust has settled, should we all search for the African ubiquity that makes us one? Through the reading of the story "My Heart Will Not Sit Down" and workshop activities, participants are invited to reflect on the complexities of Afrocentric axioms to ultimately discover their fundamental truths on what makes an environment safe, nurturing, and positive.

RAC 224 Multilogic Improvisation

Rainy Demerson

In this workshop, participants will be guided through various approaches to improvising as soloists and as an ensemble. They will move seamlessly through the following techniques: mindful breath work and joint mobility exploration (Asio-European somatics), visualization towards embodiment (Japanese Butoh), flocking (U.S. post-modern), mirroring as pedagogical practice (house), and cyphering (West African /diaspora dances). The goal of this workshop is to understand how Black dancers have and continue to shape and be informed by global movement practices and to create a dialogue between movement approaches that are often positioned in isolation or as contradictory.

RAC Film Mapping Black Feminist Choreographies of Folklore in/beyond Latin America

Panelists: Maya Berry, Zoia Cisneros, Erika Villeroy da Costa **Discussants:** Melissa Blanco Borelli & Ana Paula Höfling

This panel/roundtable stages a hemispheric dialogue about the work of Black Latin American women dancers otherwise easily overlooked both for their choreographic innovations and cutting-edge contributions to a Black feminist genealogy. Concert and street performance in Cuba, Brazil, Colombia and the United States serve as relational sites for thinking with the Black feminist choreographic aptitudes of Latin American women working through folkloric genres. Central to this work is the creation, or reclaiming, of spaces for purposes other than which they were designed to map new grounds for dignified relation with divinities at critical moments of historical inflection.

VIRTUAL Don't Mess With Texas: The New Great Migration and Rise of Dallas Black Dance Theatre

Marquita De Jesus

The 1970s gave way to the rise of economic and employment opportunities in the New South, leading to a surge of African American migration to Texas. In 1976, Texan choreographer and dancer Ann Williams founded the Dallas Black Dance Theatre (DBDT) to provide strong technical training to underprivileged and underrepresented Dallas dancers. This presentation examines the work of Ann Williams, DBDT, and highlights the ways in which Williams set a powerful blueprint for modern dance training and concert performance in the city of Dallas and across the state of Texas.

SUNDAY EVENTS

9:00-10:00 AM

von der heyden (papers)

Sourcing Spirit & Sweat: Dancing Womanist/Black Feminist Aesthetics as Embodied Epistemology in the Works of Andrea E. Woods Valdés, Michelle N. Gibson, Michelle Grant Murray, and L'Antoinette Stines **Andrea Woods Valdes**

This paper illustrates and discusses four Black women choreographers: Michelle Gibson (New Orleans) teaching a second line dance aesthetic, Michelle Grant Murray (Miami Dade College) teaching kemet yoga and/or ancestral memory and movement, L'Antoinette Stines (Jamaica) teaching L'Antech/Caribbean contemporary dance and Andrea E. Woods Valdes (Duke University) teaching afro-modern dance and shekere/percussion. The common aesthetic that brings the choreographers together is how spirituality centers their lives and how the ancestors serve as a guide in their embodied work. The presentation will highlight how their spiritual landscapes activate and shape how people see them and their work as a vital contribution to the field of Black aesthetics.

Emerging Black Dance in Minority Places: The Black Women Dream Project **Cherie Hill**

The Black Women Dream Project examines belonging and equity through dance, somatic, and community-building practices. Over five months, a group of black-identifying women gathered to participate in dance, visioning, and wellness activities. This research addresses the following inquiries: How do we create belonging in a place where we are a minority? How does a connection to nature and dance move us toward liberation? This paper presentation will share strategies for conducting the project, findings, and resources.

Come Celebrate With Me: How T. Lang Dance is Building a Sustainable Arts Ecology in the Southeast Through Dance, Technology, & Innovation **T. Lang**

This paper presentation will share tactics on how T. Lang created her own freedom map, defining her own rules for engagement and sustaining, surviving, and thriving in the South. T. Lang will also discuss how she has made a life in the historically underfunded arts region of the Southern United States and how she's creating a roadmap for others to do the same. The presentation will be framed by the Lucille Clifton poem, "won't you celebrate with me". The poem puts a positive spin on the lack of funding, resources, and institutional support that often comes with trying to get new ideas off the ground; roadblocks that are usually worse for those of us in the South or from marginalized backgrounds.

SUNDAY EVENTS

10:10-11:30 AM

RAC 131 (papers)

"All that you touch, you change": Shaping Black Queer CounterPublics

JD Stokely

This paper presentation analyzes the social media trending topic #VogueforResistance, an emergency action and memorial ball in response to the 2023 murder of dancer O'Shae Sibley. Inspired by the hands of the voguers/protestors, this paper asks the following question: How does haptic Black queer movements decompose dominant geographies to suggest how we might occupy time and space beyond the existing terror? To further investigate hapticity, the presentation will highlight the work of sculptor Kiyan Williams, whose dirt statues holds a metaphor for the possibilities of place, growth, and life.

call and response

jess pretty

how do we come together? how do we see each other? how do we care for each other? how do we make space for pleasure, joy, ease and non-urgency? how do we 'get free' using the body as the site for radical transformation? taking place somewhere between an improvised self-portrait and the middle of the dance floor, call and response directs our participants' attention inward to the deep histories our bodies hold. calling us to say 'yes' to "the encounter"; to vulnerability, to the collective, to the moving body, to change and to transformation within ourselves.

When Dance Gets a new Home: Cultural Property, Ownership, and the Implications of Rehoming Dance

Shani Diouf

This paper presentation explores the overlooked history of Black dancing bodies in early moving images and screendance history as it traces the shift in their gaze from disempowerment to political resistance. The identification of recurring depictions of the gaze of Black performers and the White gaze on Black performers is analyzed through 15th century European portraits, Edward Muybridge's photography, early films by Thomas Edison and the Lumiere Brothers. Additionally, the presenter will discuss how Unearthed, their choreographic, filmic, and curatorial project synthesizes this information. The aim of this research is to unearth this history and cultivate cultural competency among young dance artists and in redefining current screendance pedagogy taught in academia.

Deliver Me: Contemporary Uses of Ritual and Performance to (Re)member the Black Queer Body

Ajewole Duckett

This paper investigates how ritual and performance forms taken from the contemporary African American performance and the Yoruba religions Ifa, Lucumi, and Candomblé can be used to help create spaces of healing for Black Queer bodies. This presentation also explores what it means to have one's identity be seen as a state of performance, and how identities are written upon and performed by the body. Deliver Me focuses on body mapping at the intersections of performance studies, Black Queer studies, and Africana Studies, exploring the use of diasporic and African American performance forms to discuss how to locate oneself ontologically and epistemologically in an African-centered perspective.

SUNDAY EVENTS

10:15-11:15 AM

RAC 124 Preserving HOME: Examining Dance as a Community Reclamation Tool in Detroit Ajara Alghali
This session explores Black dance as both a creator of space and as a preservation tool. Framed within the CADD conference theme "BODY GEOGRAPHIES|MAPPING FREEDOMS", this session prompts participants to reflect on their role in establishing spaces where communities recollect shared history. Amidst urban development, dance emerges as a potent force for community reclamation by employing movement to honor historical spaces. Participants will also collectively embark on a journey to safeguard and celebrate cultural richness within changing demographics, fostering belonging and continuity. The session embodies a dynamic intersection of dance, history, and community resilience in the face of changing landscapes.

RAC 201 Kpanlogo Adjetey Klufio
Kpanlogo dance comes from the Greater Accra region of Ghana. This social dance provides a lot of polyrhythm and ephibism (energy, vitality, intensity). This workshop will also give participants the chance to improvise movement & challenges notions on rhythms. It will also encourage participants to partner with each other which will encourage community during the session.

RAC 224 "D.N.A (Dance Nurturing Ancestry) - A Family's Legacy of Dance" Aquila Kikora Franklin
How do ancestors flow through our dancing, reminding us that our place is always where we find ourselves? This session will introduce participants to the Axam family's dance legacy through an interactive movement workshop. Franklin will share the story and evolution of how her familial dance connections have impacted individuals, local and global communities (from Atlanta, GA, to State College, PA, to Princeton, NJ), and spaces in higher education- in and outside the African diaspora. The session will include modern-African movement based on the Mojah dance form and will be led by Kikora Franklin and co-presenter, Khari Franklin.

RAC Film Wend: A Dance Film Workshop bree gant
Wend: A Dance Film Meditation explores the relationship between self and space through choreography and the camera. The gathering begins with a screening of Wend (single channel), 2023, dir. bree gant. This short dance film investigates interiority across Detroit cityscapes and domestic spaces. Following the film, there will be a brief talk about the work and process. The workshop concludes with time for writing and open movement.

SUNDAY EVENTS

10:15-11:30 AM

RAC 202 Community CoLLABoratories: Connection, healing, transformation, and belonging through site specific ritual and embodiment practices — ancestor veneration, storytelling, playful artmaking, and dance. Aya Shabu, Shambo Medina, King Sage, Amber Carroll Santibañez

Since 2017, Durham creatives invoke Rev. Dr. Pauli Murray's personal and neighborhood history, freedom-seeking, and activism through four distinct ritual forms: an art parade, a community altar, an intergenerational playdate, and performance-based walking tours. In doing so, over 1,000 participants have explored somatic, tactile relationships to land, legacy, and learning inspired by Rev. Dr. Murray and the West End Neighborhood. Join us as we share experiential glimpses into some of the ways audiences have been guided to dance with story, ritual, and multidisciplinary arts practices that ask them to listen more deeply, with their own moving and historicized bodies.

von der Heyden Arthur Mitchell's Love Letter: Dance Theatre of Harlem and Its Legacies
Moderators: P. Kimberleigh Jordan, Joselli Deans **Panelists:** Keith Saunders, Christina Cottman Pierangeli; Adesola Akinyele; Anjali Austin

The panel will gather the co-editors and writers of the forthcoming anthology of the same name. This anthology project brings together researchers and legacy stakeholders in Dance Theatre of Harlem historiography to share a long-delayed multivalent portrait of the company, school, and neighborhood in its various African diasporic and aesthetic expertises. This presentation will highlight the following: articulate ballet as a Black dance practice that exists among countless other Black dance practices in the African Diaspora, consider the "enfleshed" geographies of the collective of dance artists who toured the globe as a major concert dance company for over three decades, and consider Harlem as both the material location where the company resides as well as its cultural, pedagogical, and aesthetic mapping of freedom practices throughout the physical world.

11:30 AM-12:15 PM KEYNOTE: HALIFU OSUMARE

12:30-1:30 PM LUNCH/CLOSE

FEATURED CONFERENCE PROGRAMS

AFRO-FEMINIST PERFORMANCE ROUTES

Afro-Feminist Performance Routes 2024

Afro-Feminist Performance Routes is a focused residency with a cohort of dance scholars, choreographers, and artists who continue urgent embodied dialogues around African diaspora dance practices and gender, femininity, womanhood, femme, and feminisms.

Participating Artists:

Maya J. Berry, Ph.D. (Cuba/US)
Lena Blou, Ph.D. (Guadeloupe)
Rujeko Dumbutshena (Zimbabwe/US)
Linda Isabelle François Obas (Haiti)
Luciane Ramos Silva, Ph.D. (Brazil)

Co-Conveners:
Dasha A. Chapman, Ph.D. and Mario LaMothe, Ph.D.

Events:

WEDNESDAY FEBRUARY 14
6:15 - 7:30pm | RAC 224
Luciane Ramos Silva - The body in diaspora

THURSDAY FEBRUARY 15
10:00am - 12:00pm | RAC TBD
Lena Blou and Linda Isabelle François Obas - contemporary Caribbean approaches to choreographic praxis

4:40 - 5:55pm | RAC 224
Rujeko Dumbutshena - Neo-traditional Zimbabwean Dance

6:15 - 7:45pm | RAC TBD
Maya Berry - Afro-Cuban Improvisation Techniques

SATURDAY FEBRUARY 17
11am - 12pm | SHARED WORKSHOP (RAC 224)
"Dancing Towards Liberation: Strategies, Crossroads, and Radical Imagination from the AfroFem Cohort"

8:30pm | WONDER HEYDEN THEATER
Lena Blou and Linda Isabelle François Obas perform

SUNDAY FEBRUARY 18
9:40-12am (RAC Film)
"Mapping Black Feminist Choreographies of Folklore in/beyond Latin America"
Presenters Maya Berry, Zoia Cisneros, and Erika Villeroy da Costa

All events held at the Rubenstein Arts Center, Duke University, 2020 Campus Drive, Durham
in alignment with the Collegium for African Diaspora Dance (CADD) Conference.



Afro-Feminist Performance Routes is a focused residency that continues urgent embodied dialogues around African diaspora dance practices and gender, femininity, womanhood, femme, and feminisms.

The group has met four times: in 2016, 2018, 2020, and 2022.

The residency is convened by:

Dasha A. Chapman, Davidson College

Mario LaMothe, University of Illinois Chicago

Thomas F. DeFrantz, Northwestern University

Andrea Woods Valdes, Duke University

Ava LaVonne Vinesett, Duke University

FEATURED CONFERENCE PROGRAMS

BLACK DANCE AND THE GEOGRAPHIES OF FREEDOM

February 3, 2023 | By [Stephan A. Lewis](#)



As artistic director of SLIPPAGE, Thomas F. DeFrantz builds on the need for intentional, critical and timely interaction among artists, researchers, audiences, engineers, faculty, students and the public in the arts. Photo courtesy of Duke University

[SLIPPAGE](#) [FACULTY ACCADEMIES](#) [GRANTS](#) [INEQUALITY](#) [SCHOOL OF COMMUNICATION](#)

For **Thomas F. DeFrantz**, dance is more than movement on a stage. Race, sexuality and politics are also integral to his performances.

In his SLIPPAGE laboratory at Northwestern, DeFrantz takes an innovative and interdisciplinary approach as he explores connections among performance, history, theatre and emergent technology.

DeFrantz, a professor in the [School of Communication](#) and a fellow in the [Segal Design Institute](#) at the McCormick School of Engineering, is overseeing one of 26 projects sharing more than \$12 million in [new grant funding from the Mellon Foundation](#) through its inaugural Higher Learning Open Call for civic engagement and social justice-related research.

As principal investigator on the grant awarded to Northwestern, he plans to use the University's share of the funding — \$500,000 — to expand a research project examining Black dance practices across the U.S. and how those practices help represent African American identity and Black freedom.

"We are grateful to the Mellon Foundation for supporting this project, which represents the intellectual labor of some 325 researchers affiliated with the Collegium for African Diaspora Dance, a SLIPPAGE project," DeFrantz said. "We will continue to explore how Black dance matters and how its variations of place predict an abundance of performance method and dance styles."

Illuminating the Black experience through dance and technology

Thomas DeFrantz will use funding from the Mellon Foundation to explore how Black dance matters, furthering efforts to champion underrepresented voices

"We will continue to explore how Black dance matters and how its variations of place predict an abundance of performance method and dance styles."

— Thomas F. DeFrantz

SLIPPAGE: [Performance](#) | [Culture](#) | [Technology](#), founded in 2002 at MIT, has engaged global audiences in productions and performances staged in India, France, Japan and South Africa. At Northwestern, the lab where teaching and research will take place is under construction in Louis Hall on the Evanston campus. DeFrantz also plans to stage projects and events in the Wirtz Center for Performing and Media Arts inside Abbott Hall on the Chicago campus.

As artistic director of SLIPPAGE, DeFrantz builds on the need for intentional, critical and timely interaction among artists, researchers, audiences, engineers, faculty, students and the public in the arts.

By taking a multidisciplinary and collaborative approach to his teaching, DeFrantz exposes his students to new ways of expression and creativity. In some performances, for example, special cameras, sensors and drones follow a dancer's movements to help create unique projections that further tell a story.

"Working with a post-doctoral fellow, we will be able to produce a range of gatherings and situations of study that allow us to consider how dance is operating for Black people and those who care towards our lives and creative expression," DeFrantz said.

"We are so fortunate to have Thomas DeFrantz's visionary scholarship here at Northwestern, and this recognition from the Mellon Foundation will go a tremendous way in furthering the scale and scope of his work," said E. Patrick Johnson, dean of the School of Communication. "This award validates our leading-edge research and collaborative creation in the Black arts and will help as we continue to champion underrepresented voices."

BIOGRAPHIES

Mya Dixon Ajanku is an Assistant Professor of Global Dance Ball State University. She holds a B.A. Dance with a K-12 teaching certificate from University of Maryland Baltimore County and a M.F.A Dance from Hollins University in collaboration with the American Dance Festival (ADF) and the Forsythe Company. For several decades, dance has served as her medium for sharing and healing. Inspired and supported by her instructors in Sankofa Dance Theater, she began assisting and instructing classes at age 13. As a performer, she has shared the stage with artists such as Roberta Flack, Fertile Ground, M.I.A, and Spank Rock. Her movement research includes time with Sankofa Dance Theater, NaZu & Co, the National Ballets of Senegal and Cote D'Ivoire, as well as numerous instructors that specialize in movement of the African diaspora. During her tenure with Sankofa Dance Theater, she served as Dance Captain (adult company) and Director (youth Ensemble) but believes teaching is her superpower. Mya aims to teach strong foundational movement practices while nurturing and encouraging both creativity and individuality.

Ajara Alghali serves as the Director of TeMaTe Institute for Black Dance and Culture, an organization dedicated to equity in the arts. Through this institution, she remixes the connection between the African diaspora, community, and scholarly inquiry. TeMaTe Institute strives to create an artistic landscape characterized by equitable access, heightened visibility, and the rightful recognition of Black dance culture. Ajara promotes the intrinsic value of traditional practices and informal community-building by cultivating a broader perspective on culture and sustainable relationships with the physical and built environments. Also, a versatile artist, and with a Master of Urban Planning, Ajara work explores the inherent value in the traditional practices and informal ways people build community and share history. www.tematedance.com

Stacey Allen is an award-winning performance artist, curator, and advocate for arts education all while being a wife and mother to three beautiful children. Maintaining her artistic practice while navigating Motherhood has come with challenges, but integrating the art of mothering with her insistence on telling Black stories through movement and material culture has been worth the while. She is founder of Nia's Daughters Movement Collective and also serves as the Director of Artistic Programming Anderson Center for the Arts. The Fairytale Project premiered Summer 2022 and toured in Summer 2023. Nia's Daughters Movement Collective received a Congressional Recognition for their work telling stories of Freedom in August 2023. Learn more about her work at www.stacevallencde.com

Dr. Adesola Akinleye (She/They) is a choreographer and artist-scholar. Currently an Assistant Professor in the Dance Division at Texas Woman's University, Akinleye has been Affiliate Researcher, and Arts Culture and Technology, and Visiting Artist at Center for Art, Science and Technology at MIT. Their career began with Dance Theatre of Harlem Workshop Ensemble (USA), later working in UK Companies such as Green Candle and Carol Straker Dance Company. As a maker, they have created dance works ranging from live site-specific performances to dance films, installations and texts. Akinleye is a member of the Dance Research Journal editorial board.

Ronya-Lee LaVaune Anderson known professionally as Ronya-Lee of Ronya-Lee and the Light Factory, is a Caribbean-American folk-soul singer-songwriter and dancer-choreographer from Washington, DC. Born of Jamaican immigrants, she spent her formative years moving between school plays, church services and bashment parties. She continued her education, obtaining a Master's of Divinity from Duke University and an MFA in Dance from Maryland University. A former member of the Chuck Davis African American Dance Ensemble and of Liz Lerman's Dance Exchange, Ronya-Lee has numerous live theater credits and has appeared in national commercial and print ads. Recent awards and commissions include the Pola Nirenska Award for Outstanding Achievement in Dance, See Site National Endowment of the Arts Residency, Kennedy Center REACH Office Hours and Dance Place Artist Residency. She is on dance faculty at American University and pursuing a doctorate in Theater and Performance Studies.

Anjali Austin is a distinguished interdisciplinary artist whose career spanned thirteen years performing with Dance Theatre of Harlem. Ballets she performed include Billy the Kid, Swan Lake (Act II), Serenade, Flower Festival, Douglas, Concerto Barocco, and Frankie and Johnny, among others, and PBS television specials Fall River Legend, A Streetcar Named Desire, and Creole Giselle. She holds an MFA in Interdisciplinary Arts from Goddard College. Austin currently serves as Professor and Chair of Florida State University's School of Dance.

Dr. Mar Aziz is an Assistant Professor of African American Studies and Gender Studies at the University of Washington. Their first book asks how folks who practiced unarmed self-defense and martial arts contributed to Black Power organizing and shifting ideas about liberation, abolition, and gender norms. In 2022, they received the V.P. Franklin Journal of African American History Award from the Association for the Study of African American Life and History for groundbreaking research and writing. Their work was also showcased in the 2017-2018 exhibit, Black Power! at the Schomburg Center for Research in Black Culture, for which Aziz was the curator for the sections on popular culture and exploitation film. Currently, they develop innovative coursework such as Martial Arts and Social Justice. As a scholar activist, Aziz regularly teaches radically inclusive self-defense classes in person and

virtually. They have also written for the Made by History section at the Washington Post.

Ojeya Cruz Banks is passionate about dance teaching, choreography, ethnography, and dance film with a focus on dances of the African diaspora. Her research combining African and Pacific lineages is inspired by her identity as a Pacific Islander (Guāhan/Guam) and African American with roots in Alabama, Kentucky, and Louisiana. Her choreographies and publications include topics such as African diasporic dance, West African dance (Guinea & Senegal), Pacific Island dance as critical, spiritual and cultural health, and indigenous education and performance. She advocates for decolonizing dance pedagogies; and has studied dance in Guinea, Senegal, Kenya, Uganda, Tanzania, Zanzibar, and in Cuba. She has also taught dance around the world in places such as Bali, Fiji, Uganda, Ethiopia, and Australia. Her influential teachers include Katherine Dunham, Donald (Eno) Washington, Moustapha Bangoura and Youssouf Koumbassa, Tacko Sissoko and Simone Gomez. In 2019, she joined the faculty of Dance at Denison University as an Associate Professor of Dances of the African diaspora.

Alexandra Barbier is an artist and educator whose performance works and research draw from practices within dance, theatre, performance art, Blackness, queerness, and Southern-ness. She has presented in theaters, festivals, conferences, parks, gardens, libraries, and DIY spaces throughout the US. Her current body of work-in-progress, *Stations of Black Loss*, is an autoethnographic, interdisciplinary series that chronicles her journey of embracing Black identity. Previously supported by NCCAkrón (Akron, OH) where she was the 2022 Community Commissioning Residency Artist, *loveDANCEmore* (Salt Lake City, UT), and the dance department at the University of Illinois Urbana-Champaign, the next installment of the series has been selected to be presented in the Spring 2024 season of Movement Research at the Judson Church (New York, NY). Alexandra is an Assistant Professor of Dance at the University of Illinois Urbana-Champaign.

Benae Beamon was raised in North Carolina, and her work is informed by black Southern culture. She holds a B.A. from Colgate University, an M.A. in Religion from Yale University, and a Ph.D. in Social Ethics from Boston University. As a performance artist, Beamon uses movement, rhythm, space, and language as tools to sculpt sound and highlight the rich place where race, gender, sexuality, and class intersect with culture and ritual. Both her artistic work and scholarship examine the extraordinary and spectacular in the everyday, focusing on the way that the mundane can be sacred ritual. She has performed at Joe's Pub in NYC and the Institute of Contemporary Art Boston with *Subject:Matter*, a Boston-based tap dance company. Independently, she was a 2019 finalist for the Huden's Prize and has premiered work at VCU Institute for Contemporary Art and at Arts on Site in NYC.

Ann Mazzocca Bellecci (MA, MFA) is a white Euro-American choreographer, scholar, and dance educator currently living in the Hampton Roads region of coastal Virginia, U.S.A., the ancestral territory of the Kikotan, an Eastern Algonkian indigenous American people and village of Tsenacomoco, Powhatan's chiefdom. An associate professor of Dance at Christopher Newport University, Mazzocca Bellecci performs, collaborates, and presents her choreography nationally and internationally incorporating Haitian and Cuban folkloric and spiritual embodied epistemologies, place-based considerations of local and global histories, and collaborative approaches to dance-making. Her writing focuses on Haitian ritual choreography, sacred landscapes, African diasporic folkloric performance, and co-authored collaborative performance praxis.

Jacqueline Bennett is a native of Durham, NC. She holds an MSW and an MFA in dance. She completed her MFA in Dance studies and desires to create ways to utilize both dance and social work to engage and encourage those who have historically been marginalized. Jacqueline has danced with local choreographers such as Kristin Taylor Duncan and Jasmine Powell. She has shared her own choreography at various festivals such as the Move to Change Dance Festival and Greensboro Fringe Festival.

Maya J. Berry is a third-generation Cuban American, dancer, performance scholar, and social anthropologist. After earning her Masters in performance studies at NYU, she completed a doctoral degree in social anthropology (African diaspora track) at UT Austin. She brings a Black feminist approach to her research on race, gender, and the Black political imagination in Havana, Cuba. Her first book is an ethnography which analyzes rumba, a Black popular dance, as a window into the everyday struggles experienced by a working-class Black community navigating the changing socioeconomic landscape of post-Fidel Cuba. Prior to joining UNC-CH as assistant professor of African diaspora studies, she was a postdoctoral fellow at the Institute of Sacred Music at Yale University. Her scholarship appears in *American Anthropologist*, *Afro-Hispanic Review*, *Black Diaspora Review*, *Cuban Studies*, *Cultural Anthropology*, *Dance Research Journal*, and the *Journal of Latin American & Caribbean Anthropology*.

Melissa Blanco Borelli is a critical dance studies scholar, choreographer, and cultural critic. She is an Associate Professor of Theatre and the Director of the Dance Program at Northwestern University. She has been on faculty at MIT, University of Surrey (UK), Royal Holloway, University of London (UK) and the University of Maryland, College Park. As an interdisciplinary scholar, her research interests are broad. They include Blackness in Latin America, critical dance studies, performative writing, popular dance on screen, Black performance theory, (Black) feminist (auto)ethnography, historiography, archives, and the digital humanities. She was the Principal Investigator in a UK Arts and Humanities Research Council and Colciencias funded grant project (2018-2021) that focused on embodied performance practices, memory, and archives. Blanco Borelli and her co-researchers at the Universidad de Antioquia

worked with Afro-Colombian and indigenous communities affected by the Colombian armed conflict and created a web-based digital archive that highlights their worldmaking creative practices. The archive can be found at www.corpografias.com and her collaborative research on performance, embodiment and the digital continues via www.perbodigital.com. She is currently working on a book tentatively titled *Choreographies of Displacement in Contemporary Colombia* which looks at the function of corporeality in Colombian dance, protest movements, theatre, photography, music, and film.

Léna Blou holds diplomas in jazz and contemporary dance, choreographic interpretation, and dance teaching. She founded the Center for Dance and Choreographic Studies (CEDC) in 1990 and the Compagnie Trilogie in 1995. She obtained a Masters in Caribbean Art and Cultural Promotion in 2015, and a PhD in 2021. In 2017, she founded *Làrel Bìgidi'Art*, a space for training, creation, and research. Since 2020, she has been developing her projects as part of *Lafabri'k*, a Laboratory of Dance and Expression through Movement. She was awarded the French Legion of Honor in 2008, and was made an Officer of the National Order of Merit in 2013.

J. bouey is a 2023 Bessie Award Outstanding Performer recipient, the founder of The Dance Union Podcast, initiator of the NYC Dancers COVID-19 Relief Fund and The Dance Union Town Hall For Collective Action to support the dance community through numerous world-changing events. As a creator, j. is a recent 2021-2022 Jerome Fellow and is a 2022/2023 Movement Research Artist in Residence. j. bouey was also recently a Gibney 2021 Spotlight Artist, Artist-In-Residence at Center for Performance Research (CPR), and 2021 Bogliasso Fellow. j. was also a 2018 Movement Research Van Lier Fellow, and 2018 Dancing While Black Fellow. j. is currently a collaborator with *nia love*. They were also a former performer with Bill T. Jones/Arnie Zane Company, danced with Germaul Barnes Viewswic Dance, Maria Bauman's MB Dance, Dante Brown, Antonio Brown Dance, Christal Brown's Inspirit Dance, and apprenticed with Emerge 125 (formerly Elisa Monte Dance) under the artistic direction of Tiffany Rea-Fisher.

Naomi Bragin is a dancer, writer, wanderer, wonderer—collaborating with other artists to heal and recreate worlds. Her writing project *Black Power of Hip Hop Dance: On Kinethic Politics*, my current writing project, tells stories of streetdances created by youth living in California during the 1970s Funk & Disco eras, whose everyday artistry helped set foundations for global contemporary hip hop dance. The book is forthcoming with the international Dance Studies Association's Studies in Dance series (University of Michigan Press) and is funded by the UC President's Postdoctoral Fellowship, Simpson Center for Humanities, UW Royalty Research Fund and National Endowment of the Humanities. My research is published in *The Drama Review*, *Women and Performance*, Tropics of Meta and the forthcoming *Oxford Handbook of Hip Hop Dance*. Bragin's writing has won The Drama Review's Student Essay award, Gerald Kahan Scholar Prize of American Society for Theatre Research, and Outstanding Dance Publication of Congress on Research in Dance. Bragin is also an Assistant Professor in the School of Interdisciplinary Arts & Science at University of Washington Bothell.

Eryn Cade is a third-year MFA dance candidate and graduate of the University of Alabama receiving a BA in Dance. Cade has trained at The American Ballet Theatre (ABT), Alvin Ailey American Dance Theater, Cleo Parker Robinson Dance Ensemble, Emerge 125, Radio City Rockettes, and The Debbie Allen Dance Academy. She has danced professionally with Sheila E., Tony! Toni! Toné!, Bootsy Collins, and Pastor Mike Jr. She has also danced professionally with the Atlanta Dance Connection, the JellyBean Dance Collective based in Birmingham, AL, and Komansé Dance Theater based in Atlanta, GA.

Cabuenha (Julio Janguinda Moniz) is a performance artist, researcher and capoeira instructor (ABADAÍ-CAPOEIRA) in Luanda, Angola. He is the founder of YAKALAKAYA a cultural project with the mission to research and promote the roots and rhythms of Angolan dance and combat games through performance. He has performed his solo pieces in Angola, Cape Verde, Italy, Portugal, Spain, Czech Republic, Slovakia, Germany, Brazil and Cape Verde, and at the TEDx Luanda. He has also performed in Angolan musician, Paulo Flores music video "Amba".

A'Keitha Carey is a Bahamian Artist, Educator, Scholar, Mother, Activist, Global Dance Writer, Cultural Critic, and Curriculum Design Consultant. She developed the dance technique *CaribFunk*, a fusion of Afro-Caribbean, ballet, modern, and fitness principles and rooted in Africanist and Euro-American aesthetics and expressions. She received her B.A. in Dance from Florida International University, an M.F.A. in Dance from Florida State University, and an M.A. in African and African Diaspora Studies from Florida International University. She also holds a Graduate Certificate in Multicultural Women's and Gender Studies from Texas Woman's University and is currently in PhD program (ABD) in Global Cultural Studies at Florida International University.

Tawanda Chabikwa is an interdisciplinary artist-scholar and Assistant Professor of Dance and Africana Studies at the University of Texas at El Paso. His work engages with embodied research methodologies, African Philosophy, Black Performance Theory, Africana cosmologies, artificial intelligence, and theories of the body. Tawanda explores the fluid constellations that constitute personhood in Africana lifeworlds, and the material thinking that constitutes the praxes of transnational, African-born artists. Tawanda is curious about mobilizations of embodied indigenous (Africana) technologies in radical pedagogy, research justice, ethical AI, and neo-ancestral creative praxis as seen within the global embodiments of Africana-rooted conceptual systems.

<http://ndiniwako.org/online/>

Dasha A. Chapman (Ph.D. Performance Studies, NYU) is an interdisciplinary dancer-scholar whose research, teaching, curation, and performances move through a nexus of African diaspora and Caribbean theory, dance/performance studies, ethnography, and queer/gender studies. Dasha co-convenes Afro-Feminist Performance Routes, Haitian Queer/Sexualities Working Group, and Un/Communing Pedagogies Collective. Dasha collaboratively develops performances that activate histories, places, and dis/orientations. Currently, Dasha is assistant professor of Dance Studies at Kennesaw State University, and previously taught at Davidson College, Five College Dance/Hampshire College, and Duke University.

Angie Melissa Gonzalez Chaverra is an Afro-Colombian dancer and educator who uses dance as a means for cultural preservation and grassroots organizing for Social Justice. She is a former student of the Martin Luther King Jr. program and a mentor at the Centro Colombo Americano. As a black woman, leader, and dance teacher, her aim is to promote the recognition of different cultures while educating people about the legacy of Afro-descendants. She is a dancer of COMPANERA, a black art troupe that encourages Afro-Colombian artists and is guided by the necessity to tell their stories. She is also the co-founder of Nzingha Akanfora, an Afro-women collective in Bogota that focuses on gender and cultural studies. In August 2022, Angie became the first Afro-Colombian person to win the prestigious Fulbright scholarship in the Arts category. She is currently a Master's student in Africana Studies at Georgia State University in Atlanta, Georgia.

Alesondra (Alex) Christmas is an ABD doctoral candidate in the Department of Dance at The Ohio State University, whose dissertation research focuses on racial battle fatigue in Black women dance educators at predominantly white institutions. Christmas champions racial justice in dance, the academy, and beyond through her scholarship, leadership, and pedagogy. Christmas academic scholarship uplifts Black women's thought, labor, and creative practices in dance. Christmas works to dismantle white supremacy within dance by organizing and facilitating intergroup dialogue. She also infuses Black feminist and social justice praxis into creative processes as a dance dramaturg. Christmas helps individuals and organizations navigate difficult conversations surrounding race in dance and beyond.

Zoia Cisneros is a mother of three and registered nurse, currently developing her identity as a dance scholar in the Graduate School of Dance at the University of North Carolina, Greensboro. Born and raised in the barrios of the west side of Caracas, Venezuela, Zoia started dancing at a young age with family and while accompanying her mother teaching creative dance on roof tops. At age six, she began her studio dance career studying traditional Venezuelan dances, Flamenco and Ballet with Yolanda Moreno's Danzas Venezuela. Transported in 1993 to small towns of Southern Maine, she widened her vocabulary exploring Jazz, Hip Hop, Belly Dance, West African, Afro-Cuban, Capoeira and Modern dance. Earning her Bachelor of Arts in Anthropology and French from Bates College and enriched by the environment of the Bates Dance Festival, Zoia received research awards to conduct field studies in Venezuela, Trinidad, Martinique, The Gambia, Senegal and Australia.

Zakiya L. Cornish is a dance artist, choreographer, and educator whose innovative Contemporary African dance practice is grounded in her wealth of knowledge and experience of West African dance and music, and African American vernacular dance. Zakiya has had the opportunity to work with Tony Award nominee Jeffrey Page, Bessie Award nominee Lela Aisha Jones, and Ron K. Brown of Evidence Dance Company. Zakiya also worked with the world-renowned, Kulu Mele Traditional African Drum and Dance Company where she performed, often directed rehearsals, served as a production/stage manager and lighting designer, and set original choreography for the company. She studied with Germain Acogny at the Ecole des Sables in Senegal. Zakiya has continued to serve as a K-12 teaching artist and arts integrationist for over 10 years, including a 5- year residency with Young Audiences of Louisiana, culminating in an invitation for her students to perform in Los Angeles for Adam Shankman and the Dizzy Feet Foundation. Zakiya received her MFA in Dance from Temple University, where she has served as an adjunct professor and taught many master classes. Zakiya recently fulfilled a one-year Visiting Assistant Professorship at the University of Wisconsin-Milwaukee.

Keith Corpnew is a black American multidisciplinary artist from Chesapeake, Virginia. He works between the mediums of dance, text, sound, filmmaking, and design to explore the integration of art and philosophy within storytelling to impact social change. Keith is the 2022-2023 US-UK Fulbright Scholar at Trinity Laban Conservatoire of Music and Dance. His research culminated in a documentary dance short film which explored the impact of black male identity on belonging within the UK. In 2023, he studied in the Diaspora Africa Training Program at the Ecole des Sables under the artistic direction of Alesandra Seutin and Wesley Ruzibiza. Recently, he received the Professional Advancement in Dance Award as an ensemble dancer in the Dunham Legacy Revisited Program at the School at Jacob's Pillow under the direction of Reginald Yates. He seeks to continue creating works that reflect the realities of marginalized communities, invoking compassion and social action.

Dr. Emmanuel Cudjoe is an Assistant Professor and tenure-track as well as an ACM- Andrew Mellon Faculty Fellow at the St Olaf Dance Department Northfield-USA. Cudjoe holds a Ph.D. in dance studies from Temple University, Philadelphia-USA. Cudjoe also holds a BFA degree in Theatre Studies and dance studies with first class(1st) honors and possesses an MA in African Studies from the University of Ghana, and another MA in International Dance Knowledge, Practice and Heritage from the ERASMUS-MUNDUS

Choreomundus degree program convened by four consortium universities in Europe namely, NTNU-Norway, Université Clermont Auvergne (University of Clermont Auvergne), Clermont-Ferrand, France, University of Szeged- Hungary, and Roehampton University-UK. Cudjoe brings lifelong indigenous, international experiences, and high artistic acclaim to his roles as a faculty member born and raised in Ghana, West Africa. He is a dance scholar, practitioner, musician, and singer, and dedicated to the propagation and safeguarding of traditional and neo-traditional dances from Ghana/Africa. Cudjoe has created and performed extensively with the resident theatre company of the University of Ghana-Abibigromma, Ghana Dance Ensemble, Noyam Dance Institute, and Ntentan Dance Company over the years. As a choreographer and dancer, he has created works for national (Ghana, Togo, Burkina Faso) and international dance workshops, conferences, symposiums, and festivals (U.S.A. UK, France).

Erika Villeroy da Costa is an Afro-Brazilian dancer and a Ph.D. student at University of California Riverside Critical Dance Studies Program. Her work is based on archival, historical and embodied research around the Black diasporas dance-making transits through the intersections between Brazilian and U.S. dance histories. As a performer, teacher, and assistant choreographer, she has collaborated with Rio de Janeiro-based companies and Faculdade Angel Vianna Dance Undergraduate Program. She holds a B.A. degree in Dance from Faculdade Angel Vianna (Brazil) and a M.A. degree in Contemporary Studies of the Arts from Universidade Federal Fluminense (Brazil). Erika is currently a second-year candidate for certification at Institute for Dunham Technique Certification.

Alexandria Davis is dancer, actress, teaching artist, choreographer, and screendance maker. Davis holds an MFA in dance choreography from the University of Michigan. Alexandria earned her BFA in Dance Performance and Dance in Medicine certification from the University of Florida. She considers herself a Black American Southern Belle gone rogue, raptured in protest and reappropriation. Alexandria creates dangerous dances, often using choreography to instigate and advocate. www.alexandriadavis.org

Crystal U. Davis, MFA, CLMA is a dancer, educator, movement analyst, and critical race theorist with twelve years of experience teaching in P-12 education and seven years supervising dance educators. Her work has been published in the Journal of Dance Education, Palgrave Handbook of Race and the Arts in Education, and in her book, *Dance and Belonging: Implicit Bias and Inclusion in Dance Education*. As an artist, her performances span from Rajasthani folk dance to dance forms of the African diaspora to postmodern choreography examining incongruities between what we say, what we believe, and what we do. She is an Associate Professor of Dance Performance and Scholarship and Head of Dance Performance and Scholarship at the University of Maryland, College Park, where she teaches anti-racist pedagogy for dance and theater, modern technique, somatics, and movement analysis.

Diedre Dawkins is a 2003 N.Y.C. Bessie Award winner for outstanding dance performance and a 2016 recipient of the President Obama Lifetime Achievement Award for National and Community Service. Diedre is an accomplished dancer and educator who has received numerous awards for her contributions to the arts and community service. She is the founder of the mentorship program "Dance is Healing" and has been recognized as an outstanding teacher. Diedre has an extensive background in dance, having performed and taught in various countries. She currently holds positions as the Dance Director at ConneXions: A Community Based Arts School and Associate Professor in dance at The Johns Hopkins Peabody Conservatory BFA program. Diedre is also actively involved in AILEYCAMP Baltimore, where she serves as the modern dance instructor and Camp Director. Her passion lies in using dance as a tool for improving the lives of children and her community.

Marquita De Jesus is a fully funded full-time PhD candidate & faculty member at the University of Texas at Dallas. Her research explores dance as the public practice of identity and reclamation specifically in relation to forms of activism in marginalized communities. She is also an Associate Professor in Dance with Dallas College. Marquita presents internationally on topics including but not limited to embodiment, creative practice, dance archives, and somatic reclamation.

Joselli Audain Deans is an Associate Professor at University of Utah School of Dance. She joined the Dance Theatre of Harlem (DTH) after training at the company's school. With DTH, she performed in the corps and featured roles, including "the accused as a child" in de Mille's Fall River Legend. Deans holds a Doctorate of Education in Dance Education from Temple University and her research appears in Arthur Mitchell's collection on Columbia University Archive website. She has a recent chapter in (Re:) Claiming Ballet Akinleye, ed. She was on the design and facilitation team for the Equity Project: Increasing the Presence of Blacks in Ballet.

Thomas F. DeFrantz is a Professor in the School of Communication at Northwestern University. He directs SLIPPAGE: Performance|Culture|Technology; the group explores emerging technology in live performance applications. He believes in our shared capacity to do better and engage creative spirit for a collective good that is anti-racist, proto-feminist, and queer affirming. DeFrantz's creative Projects include *Queer Theory! An Academic Travesty* commissioned by the Theater Offensive of Boston and the Flynn Center for the Arts; *fastDANCEpast*, created for the Detroit Institute for the Arts; *reVERSE-gesture-reVIEW* commissioned by the Nasher Museum in response to the work of Kara Walker, January, 2017. Books include *Routledge Companion to African American Theater and Performance* (with Kathy Perkins, Sandra Richards, and Renee Alexander Craft, 2018), *Choreography and*

Corporeality: Relay in Motion (with Philip Rothfield, 2016), *Black Performance Theory: An Anthology of Critical Readings* (with Anita Gonzalez, 2014), *Dancing Many Drums: Excavations in African American Dance* (2002), and *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture* (2004). DeFrantz convenes the Black Performance Theory working group as well as the Collegium for African Diaspora Dance. DeFrantz also acted as a consultant for the Smithsonian Museum of African American Life and Culture, contributing concept and a voice-over for a permanent installation on Black Social Dance that opened with the museum in 2016. Visit the website at slippage.org.

Dr. Rainy Demerson is a dance artist and scholar invested in global intersectional feminism and decolonial embodiments. She has trained extensively in San Francisco and New York City, as well as in Senegal, Cuba, and Brazil. She has produced concerts in New York and Senegal and her work has been presented in festivals across the United States and in Mexico, South Africa and Trinidad. She holds a Dance Education MA from New York University, an MFA in Dance from Hollins University and a PhD in Critical Dance Studies from University of California Riverside. She is currently a Lecturer in Dance at The University of the West Indies. Her work has been published in *Dance Research Journal*, *Journal of Dance Education*, *Journal of Emerging Dance Scholarship*, *Critical Stages*, *Research in Dance and Physical Education*, and several anthologies. She is also the Editor in Chief of *Dance Chronicle Journal*.

Shireen Dickson is a performer, facilitator, and producer whose background spans from being a teen member of the National Tap Ensemble to professional cheerleading for the NBA to Equity and Off-Broadway theater to burner-inspired happenings in public venues. As a dancer with and assistant to award-winning choreographer Dianne McIntyre for 10 years, she collaborated with legendary musicians such as Lester Bowie and Olu Dara and performed/taught at such venues including the National Black Arts Festival, National Black Theater Festival, The American Dance Festival, the Kennedy Center, Walker Center for the Arts, Jacob's Pillow Dance Festival, and the Opera Theater of St. Louis among numerous others. A former NYCDOE teacher, she has developed arts-based youth leadership curricula and facilitated workshops at many NYC and national organizations and conferences. Shireen was the founding Community Engagement Director for both Elizabeth Streb Lab for Action Mechanics and NY Dance Parade Inc., and is a founding member of the Collegium for African Diaspora Dance. Since 2010 she has directed OKRA Dance (okradance.com), which presents movement-based stories of African/American history and culture in museums, libraries, schools and festivals nationwide. Shireen is currently the Managing Director of SLIPPAGE Lab at Northwestern University and works with Chicago Public Schools as a professional development arts mentor for classroom teachers.

Shani Diouf has performed with The National Dance Company of Ghana, Saakumu Dance Troupe, Urban Souls Dance Company, and Second-Generation Dance Company. She was awarded a Fulbright fellowship to Ghana which allowed her to work internationally with Sulley Imoro, The National Dance Company of Ghana, Bernard Woma and Saakumu Dance Troupe. As a graduate student she had the pleasure of working with Jawole Zollar and Lynda Davis and she recently conducted a Texas Folklife apprenticeship with Torgbui Midawo Gideon Foli Alorwoyie where she explored religion and dance of the Ewe through interviews learning the dance, Togo Atsia. Diouf holds an MFA in Dance Performance and Choreography from Florida State University, an MA in Religious Studies from Rice University, and a BS in Dance (summa cum laude) from Lamar University. She is also a certified Kemetic Yoga Instructor. For the past 16 years, Mrs. Diouf has been a Dance Professor at Houston Community College where she founded and organized The Akwaaba Dance and Drum Festival. She also teaches West African dance at Kinder High School for Performing and Visual Arts. She is currently a PhD student in the philosophy of dance at Texas Woman's University where she is exploring the concept of diaspora, West African dance, and religion/spirituality. She is currently choreographically exploring where those interests intersect in the dancing body.

Roseline Dorcin was introduced to dance in her adult life. What should have been only a hobby quickly became a passion after winning a flamenco cante bursary at the International Toronto Flamenco Festival in 2012. She left Toronto to study at the prestigious flamenco school Escuela Cristina Heeren in Sevilla. Her immersion to cante class was followed by intensive dance classes with maestro La Concha Vargas. Motivated by the praises of Gitanos and Spanish, Roseline developed a technic while discovering her amazing interpretation skills. Flamenco has taken her feet, body and soul. She also pursued dance with the National Ballet School and Arte Flamenco in Toronto. She has performed in *Essencia Flamenco*, *Nuits Blanches*, *Fragmentos* and recently *Revel Action and Flamenco Night* at La Puerta Negra and Salla Rosa Theatre in Montreal. Following a dance residency at Montreal Arts Interculturels, she co-choreographed on *Queerdo Love Cabaret*. In July 2023, she was invited to be part of *Rage & Honey: A Night of Black Flamenco* at the Actor Studio in New York City. Roseline also likes to dabble in different artistry such as writing poetry, painting and playing the harp. She has been an educator for more than a decade at Toronto District Board. Roseline now enjoys being a project manager and working with her collective of artists on her dance production: *ODESSEY*.

T. Ajewole Duckett, PhD is the Associate Director of Curriculum, and a Visiting Assistant Professor at the Center for Black Studies, Northern Illinois University. Dr. Duckett received her PhD from the Department of African American and African Diaspora Studies at Indiana University Bloomington with a minor in performance studies. They received their MFA in Creative Writing from San Francisco State University. Dr. Duckett's work blends dance, spoken word, playwriting, and theory to create public facing works.

They have danced/drummed with the African American Dance Company at IU Bloomington and are currently apprenticing with Ayodele Drum and Dance in Chicago, IL.

Rujeko Dumbutshena is a Zimbabwean-born dancer, pedagogue, and performer who specializes in neo-traditional and contemporary African dance. She holds an MFA in dance from the University of New Mexico. She has been on faculty at the Central New Mexico Community College, the University of New Mexico, and Sarah Lawrence College. Rujeko was invited to be an artist in residence at Williams College, the University of Rochester, and Duke University. She conducts her scholarly research on the interplay of gender, and power, in ritual performances of communities in southern Africa. Rujeko was an original ensemble member in Bill T. Jones' Off-Broadway and Broadway musical production of FELA! She was commissioned to produce a choreopoem for the Smithsonian African Art Museum's African Cosmos exhibit. She is a recipient of City of Albuquerque's Creative Bravos Award, a New Mexico Arts and Brooklyn Arts Council grantee and a BAM/De Vos Institute fellow. Rujeko has directed and been a guest artist at African drum and dance conferences across the country for over 20 years.

Aliyah Dunn-Salahuddin is a PhD candidate of history at Stanford University, who analyzes the Black experience in San Francisco and Northern California through the frameworks of environment, race, and infrastructure. She has studied Dunham Technique and various styles of dance from the African Diaspora including Afro-Haitian, Cuban, and Peruvian. Born and raised in the San Francisco Bay Area, she aims to make history more accessible to those outside of the academy through dance and the performing arts. She has worked with artists such Joanna Haigood, amara tabor-smith, and Colette Eloi. Aliyah's most influential instructor is the late Master Dunham Instructor, Alicia Rai Pierce.

E. Moncell Durden is a dancer/educator, ethnochoreologist, documentarian, embodied historian, author and Associate Professor of practice at the University of Southern California Gloria Kaufman School of Dance. Moncell specializes in pedagogical practices that prove cultural and historical context in what he calls the morphology of Afro-kinetic memory. Moncell teaches practical and theoretical classes in the U.S. and abroad; an expert in locking, house, hip-hop, authentic jazz, and American and European social dances from 1800 to the present. His book *Beginning Hip Hop Dance* was published by Human Kinetics, other articles appear in *Jazz Dance: A History of the Roots and Branches*, the *Encyclopedia of African Cultural Heritage in North America*, *Rooted Jazz Dance*, and the *Oxford Handbook of Hip Hop Dance*. He has consulted on the Baz Luhrmann film "Elvis", Disney+ "The World According to Jeff Goldblum," TV show "The Porter" and for Camille Brown's "Mr. Tol E. RAnCE," & TED ED "The History of African American Social Dance," Denzel Washington film "Ma Rainey" and new Broadway production "The Hippest Trip." Moncell also appears in a number of documentaries, *Uprooted: A story of the journey of jazz dance*, *WACO "The Evolution of African Dance,"* and "Why Do We Dance" produced by sky studios in the U.K. to name a few. His own documentary "Everything Remains Raw: A Historical Perspective of Hip Hop Dance," is available on Youtube. Moncell is currently working on a new textbook covering African American Social Dance.

Lee Edwards (they/them) is a profoundly sensitive and curious artist, educator and arts administrator with a deep commitment to the convergence of art, care, and sociopolitical action. Lee earned a BFA in Dance from the University of the Arts and completed their MFA in Dance: Embodied Interdisciplinary Praxis, along with a Master's Certificate in African and African American Studies, at Duke University. Lee's artistic practice views the body as an archive while amplifying first person narratives and offering social critique. Their practice occurs through the use of performance, installation, ethnography, improvisational and somatic techniques, collaboration and writing. As a performer Lee has danced with companies Lela Aisha Jones | FlyGround, Putty Dance Project, Dancespora, KCBC, and Jo-Mé Dance. They have worked with choreographers Michael Mao, Jasmine Powell, Raphael Xavier, and Joanna Kotze. Lee's writing has been featured in works by iKada Dance and Drye Marinaro Dance Company. In addition to their artistic pursuits, Lee has served as a Project Manager for the Black Artist Space to Create Residency under New Dance Alliance and worked on production for various artists including Soulworks/Andrea E. Woods and Dancers and Alyah Baker's Square Dance. As an educator, they have taught with Out-of-School Time, St. Malachy IMS, Harlem Children's Zone, and held teaching positions at both Duke and Elon University. Lee is a recipient of the 2023-2024 Durham Arts Council Artist Support Grant and is currently a Production Coordinator with the Collegium for African Diaspora Dance Conference and the Programs Manager with the International Association of Blacks in Dance.

Brianna Forbes (MFA) is an Assistant Teaching Professor in the Department of Performing Arts & Technology at NC State University. She is passionate about Dance, Restorative Justice, and Community enrichment. Forbes currently serves as the National Board Advisor of Delta Chi Xi Honorary Dance Fraternity Inc., and is a proud dancer of Dance Now Cry Later. Currently, through her Restorative Justice Project, Forbes20Tour, She mentors collegiate dancers across the United States and produces and facilitates community performances and workshops for a positive change. She has performed in various Street Dance festivals such as ÆœWe Are Hip HopÆ in Charlotte, NC, and has choreographed and performed various House Dance based pieces during her Dance Project Artist Residency in Greensboro, NC. She enjoys teaching and choreographing for students of all ages, and hopes to continue building and restoring communities through arts activism.

Aquila Kikora Franklin is an award-winning dancer, choreographer, and community-engaged artist. Her training and professional career began at Total Dance/Dancical Productions, Inc. in Atlanta, Georgia, under the direction of her mother, Terrie Ajile Axam, and has spanned over twenty-five years of national and international performing and teaching in regions that include Linz, Austria, Grahamstown, South Africa, Dakar, Senegal, Minas Gerais, Brazil, throughout China, Europe, and the United States. Franklin has choreographed and performed for the Atlanta Hawks Dance Team, Grammy winning group Arrested Development, and poet, Sonia Sanchez. Franklin is a Professor of Theatre and Dance and the Associate Director of DEI for the Pennsylvania State University's School of Theatre. She is the co-founder and Artistic Director of Roots of Life, a school-based arts-education program in State College, PA. Franklin holds a BA from Howard University and JD/MPA from the Georgia State College of Law and Andrew Young School of Policy Studies.

Khari Austin Franklin is a senior majoring in African American Studies at Princeton University. Khari's research at Princeton centers around the epistemic, pedagogical, and social-political ramifications of West Africanist dance practices for Black life and American culture. Khari is a member of Princeton's Black Arts Company, Black Arts Collective, and is the former President of Princeton's Black Men's Association.

bree gant (she/they/slim) is an interdisciplinary artist and thinker from the Westside of Detroit. They use film, video, performance, and print media to witness workings of power in everyday life. bree studied film at Howard University, and has since trained in restorative practices, wilderness first aid, humanizing schooling, and grassroots organizing. She is currently pursuing an MFA in Northwestern University's Art, Theory, Practice Department, and probably at a city park somewhere, dancing in the rain.

Anito Gavino is a Filipinx multidisciplinary artist, movement scholar, archivist, and cultural worker indigenous to the island of Panay, Philippines. Her scholarship focuses on the Africanist presence, lineage, and connection between US, Caribbean, and her very own Indigenous dances. She is interested in finding the cross-pollinating intersections of culture and history encoded within movement. Gavino's dance career highlights include dancing with Cleo Parker Robinson Dance, Dallas Black Dance Theatre, Latin Ballet of VA, Kun Yang Lin/ Dancers, Ananya Dance Theater and directing her community-based immersive dance company, AniMalayaWorks. She is a recipient of the 2021 Leeway Transformation Award and Career Transition for Dancers, a grant awardee of the MAPFund 2020, 2022, National Performance Network 2020, 2021, Leeway Art for Social Change, Foundation for Contemporary Arts, Independent Public Media Fund, and more. Anito is also a writer for THINKING Dance. She studied Journalism at the University of the Philippines in the Visayas, and received her MFA in Dance from Hollins University. She serves as a Visiting Assistant Professor of Dance at Muhlenberg College where she teaches courses in Jazz Dance and Dance Practices. More information can be found on www.anitagavino.com.

Melanie George is an artist, thinker, writer, and educator specializing in jazz dance. She centers the West African roots of jazz dance via the historically-informed technique, **Neo-Jazz**. Characterized by eight specific elements that call back to earlier jazz styles and aesthetics, Neo-Jazz aims to unseat the privilege of Eurocentric dominance in contemporary jazz dance. In an effort to advance recognition and awareness of this form — and all jazz dance styles and techniques, Melanie founded **Jazz Is... Dance Project**, an organization dedicated to the dissemination of jazz dance education, choreography, performance, and scholarship. With over 25 years of teaching experience in universities, K-12 settings, festivals, and intensives, Melanie is recognized as a leading dance educator. As a **Dance Dramaturg**, Melanie works in a wide variety of dance genres. Melanie holds a BA in dance from Western Michigan University, an MA in Dance, and a Graduate Certificate in Secondary Teaching from American University, and movement analysis certification from the Laban/Bartenieff Institute of Movement Studies in New York. Currently, Melanie serves as an Associate Curator at Jacob's Pillow. In 2023, she joined the dance faculty in the Mason Gross School of the Arts at Rutgers University as a tenure-track Assistant Professor.

Leah Glenn received her Master of Fine Arts degree in Dance Choreographic Theory and Production from Southern Methodist University as well as her Teacher's Certification in Labanotation from Ohio State University. Prior to teaching at William and Mary Ms. Glenn was Assistant Professor and Head of Dance at Hampton University for two years. Her company, Leah Glenn Dance Theatre, has presented concerts at the historic Carver Community Cultural Center in San Antonio Texas, the Katzen Museum, Dance Place the Millennium Stage of the Kennedy Center for Performing Arts in Washington, D.C., and the closing event for the 2019 ASWAD Conference in Richmond, Virginia. In addition to her role as Founder and Artistic Director of Leah Glenn Dance Theatre (LGDT), Glenn is a Full Professor, the Frances L. and Edwin L. Cummings Professor of Dance and Africana Studies (2020-2023) and Year of the Arts Professor (2023-) at William & Mary.

Jazelynn Goudy is a gravity-defying performing artist scholar and Elliot Norton Award-winning choreographer whose Black girl movement vocabulary is an array of life experiences. She is an Assistant Professor of Dance at Marymount Manhattan College, a Steering Committee member of the Coalition of Diasporan Scholars Moving, and Embodied (Hip Hop) Scholars Crew Founder, and a guest artist for SLMDances.

Brittany Grier (she/they) is an interdisciplinary teaching artist, performer, educator, as well as a cultural arts organizer. She began at Bedford Stuyvesant Restoration Dance Theater and continued her training, leading to a B.A. in dance, at CUNY Lehman College. Further education has emerged as 2018-2020 Community Actionist with Gibeon Dance, a recipient of Sydnie L. Mosley Dances' PD for The People, as well as hyperlocal community engagement liaison in Brooklyn and Harlem. Some of her lineage includes Youssef Koumbassa, Marie Brooks, Esther Grant, Michael Manswell, Nicholas Leichter, Adia Whitaker, as well as Kim Holmes to name a few. Current collaborations are with Movement of The People Dance Company, Sydnie L. Mosley Dances and periodically as a guest artist with Ebony Noelle Golden. Brittany's focus is to share tools for embodied storytelling practices, uplift communities of the African Diaspora who want their stories heard, and build sustainable places of care that honor our humanity.

Davianna Griffin is a surging performing artist-scholar whose research explores 21st-century Black womanhood and centers the voices, bodies, and ideas of the Black experience. She received her MFA in Dance from The Ohio State University. Davianna has collaborated with Hybrid Arts Lab Urban Arts Space, Virginia Arts Festival Rhythm Project, and the Wexner Center for the Arts to share choreographic work and arts programming that resists the presentation of a monolithic voice but instead creates space for nuance within the Black voices centered in the projects. She performed professionally with Todd Rosenlieb Dance and is currently a performing collaborator with Thick Like Me Collective. The collective is rooted in Black feminist praxis that fully embraces academic theory, embodiment, and action to promote the liberation of all bodies. Davianna is currently a Professor of Dance at Slippery Rock University of Pennsylvania.

Kayla Hamilton (she/her) is a Texas born, Bronx based performance maker, dancer, educator and cultural consultant. Kayla is a 2023-2025 Jerome Hill Artist Fellow. Her past performance work has been presented at the Whitney Museum, Gibeon, Performance Space New York, New York Live Arts and the Bronx Academy of Arts and Dance. Kayla co-developed Crip Movement Lab with fellow Disabled artist Elisabeth Motley. It is a pedagogical framework centering cross-disability accessible movement practices that are open to every-body. She has taught dance at Sarah Lawrence College, Virginia Commonwealth University and University of Iowa. As a consultant, Kayla has developed and designed programming for disabled artists for the Mellon Foundation, Movement Research and The Shed. As a dancer, Kayla was part of the Bessie award winning skeleton architecture, she has also danced for Maria Bauman, Sydnie L. Mosley and Gesel Mason. Kayla is currently in the process of creating a future organization centering the work of BIPOC Disabled creatives and developing a new evening length performance set to premier in NY in 2024 (TBA).

Jasmine Hearn is an interdisciplinary artist, director, performer, choreographer, organizer, doula, and teacher. They are committed to performance as an expansive practice that includes a spectrum of dance and somatic traditions and techniques, sound design, garment design, and the archiving of matrilineal memories. They give gratitude to Spirit, their mothers and aunts, and all the mothering Black people who have supported their moving, remembering body. Hearn, born and raised on occupied lands now known as Houston, TX, studied dance and sound with a multitude of teachers, including their sister, cousins, aunts, instructors, and friends at family events, church, and took class at the Houston Metropolitan Dance Center. They have also been greatly influenced by teachers, mentors, and collaborators, including Byronne J Hearn, Claudette Nickens Johnson, Joy KMT, Barbara Mahler, Pamela Pietro, Kendra Portier, Samita Sinha, Sandra Organ Solis, Jhon r. stronks, Sherie van den Wijngaard, Charmaine Warren, Marya Wethers, Bennalldre Williams, Marlies Yearby, and Jawole Willa Jo Zollar. Hearn received a B.A. from Point Park University.

Daktari Shark Hicks, PsyD earned her Master of Arts & Doctorate Degrees in Clinical Psychology from the California Institute of Integral Studies in San Francisco, CA. Dr. Daktari is a Forensic-Clinical Psychologist working as a forensic evaluator, clinical supervisor, and psycho-spiritual consultant. Dr. Daktari served as a Co-Founder and Creative Director of the Daktari Dance Medicine Collective in Oakland, CA from 2016-2021 and birthed Sakhu Djaer Dance Circles, a Black/African-Centered 8-stage illumination practice that taps into dance, drum, music, rhythm, ritual, breathwork, ancestral reverence, and Zola to stimulate restoration in the realms of the visible and beyond.

Cherie Hill is a choreographer, educator, researcher, and performer whose art explores human expression through the body in collaboration with nature, music, and visual imagery. She has published in Gender Forum, The Sacred Dance Journal, Dance Education in Practice, and In Dance. She has presented at multiple conferences, including Dance/USA, WAA, NDEO, and IABD. Cherie has held artist residencies with Footloose Productions, Milk Bar Richmond, CounterPulse's Performing Diaspora, and the David Brower Center. In 2020, she collaborated with several artists to create the Earth Echoes Virtual Gallery, an exhibition of local Bay Area/Ohlone Territory artists whose work speaks to the power of feminism, ecology, and identity. As a performer, she has worked with BARD, Makomba West African Drum & Dance, David Dorfman Dance, Klandanda Dance, & Helander DT. Cherie is the Director of Arts Leadership at Bridge Live Arts and an Assistant Professor in Dance Studies at CSU San Marcos.

Ana Paula Höfling is Associate Professor and Graduate Program Director for the MFA in Dance and the MA in Dance Theories and Practices in the School of Dance. She is the author of *Staging Brazil: Choreographies of Capoeira* (Wesleyan University Press, 2019), an analysis of the role of capoeira and capoeiristas in the process of staging Brazilian "national culture" between 1928 and 1974,

focusing on issues of race, class, and authorship. Staging Brazil was awarded the 2021 Oscar G. Brockett Book Prize for Dance Research from the Dance Studies Association. She was a Trustee's Fellow at the National Humanities Center (AY 2021-22), where she worked on her second book manuscript, *Dancing Brazil's Other: Modernism, Race, and Nation*, which focuses on the mid-century folkloric ballet companies directed by Brazilian choreographers Eros Volúcia, Mercedes Baptista, and Felicitas Barreto. She is on the editorial board of the *Dance Research Journal* and she remains on the Editorial Council of the *Brazilian Journal on Presence Studies*, where she served as Associate Editor between 2019-2022. She is a member of the Brazilian Studies Association and the Latin American Studies Association.

Irishia Hubbard is an interdisciplinary artist who works primarily with the embodied Black female experience. Her artistic practice is rooted in her cultural identity as a Black female, choreographer and filmmaker from the South. Irishia holds an M.F.A. in Modern Dance and Screendance certification from the University of Utah. She is the inaugural recipient of the Donald McKayle Legacy scholarship and was recently awarded the 2022 Hicks Choreographer Fellowship from the School of Jacob's Pillow.

Ra Malika Imhotep, PhD is a Black feminist writer and cultural worker from Atlanta, Georgia currently appointed as an Assistant Professor of African Diaspora studies at Spelman College. Their creative-critical work engages queer black femininities, vernacular aesthetics, & transnational black feminist creative-intellectual praxis. As a steward of Black Studies and Black feminist thought, Ra dreams, organizes, and facilitates spaces of critical reflection and embodied spiritual-political education through The Church of Black Feminist Thought and other collaborations. Ra is co-author of *The Black Feminist Study Theory Atlas* and author of *gossypin* (Red Hen Press, Spring 2022). www.Blackfeministstudy.org

Juliet Irving is a Black, femme multimedia artist, graphic designer, and choreographer hailing from Monetta, South Carolina now residing in Minnesota. She joined Ananya Dance Theatre as an ensemble member in 2023. Juliet, otherwise known as Sonny or Julu, is invested in cultivating radical imagination alongside identity formation in rural BIPOC communities while currently exploring grooving and social dances in relation to intergenerational trauma of the self and environment. Juliet's multidisciplinary practice originates from a childhood spent choreographing dances with her sister and performing for a dedicated audience of cows that evolved into a collaborative practice of immersing audiences and performers into worlds of possibility integrating environmental installation, improvisation, and audience interaction. Juliet earned her MFA in Embodied Interdisciplinary Praxis and a Master's Certificate in African & African-American Studies from Duke University, along with a BA in Dance Studies and BFA in Graphic Design from Appalachian State University. Juliet has performed in work choreographed by Joanna Kotze, Sherone Price, and Dante Brown as well as presented work at the ADF Creative Healing Parade, the International Conference on Movement and Computing, and the Collegium of African Diaspora Dance. She invites collaborations, daydreams, and imaginings, and her work can be viewed at www.julietirving.com.

Valerie Ifill is an active dance artist, educator and researcher interested in the intersection of dance and community, making dance education more accessible to communities of color and embodied storytelling. Valerie is a collaborative dance artist and Assistant Professor of Dance at Drexel University. Valerie is invested in university-community dance education initiatives and using Africanist perspectives to support university dance curriculum. Her written research is centered on university-community partnerships; race and power in education; and making dance accessible to all. Invested in making dance more accessible to communities of color, Valerie has founded and directed university-community dance programs at Drexel University through Dornisfe Center for Neighborhood Partnerships in Philadelphia, PA, and at Johnson C. Smith University in Charlotte, NC. Certified to teach Inside-Out Prison Exchange courses, Valerie also teaches classes for groups of university students and incarcerated citizens. Black Girls STEAMing through Dance is a collaborative project making Dance, Code, and Making with electronic textiles accessible to 7-12-year-old Black girls. This research has been presented nationally and internationally, as well as being highlighted in TED-X Philadelphia (2019) as innovative work making STEAM accessible to people of color.

Emilie Jabouin, also known as Zila, is a Haitian folk dancer and Doctor of Philosophy in Communication Studies whose research focuses on black women in the Americas, women's everyday organizing, the archives, and expressive cultures. In 2020, Emilie founded Emirj Projects, renamed, "Do Gwe [Dow Gway]" dance & research, a multi-faceted research, performance and production company that merges performance and research for public education (www.emirj.ca). That same year, Zila began her commitment to learning, sharing and preserving Haitian folklore song, dance and drumming under the mentorship of master drummer and Haitian choreographer, dancer, and teacher Peniel Guerrier. Emilie is also a public speaker, author of academic articles and created her first dance solo piece called *Womb Secrets* as part of a larger production *The Release* on black women and non-binary folks experiences with (interrupted) pregnancies.

Freddy Jackson is an inspirational and transformational lecturer and speaker, social-emotional learning (SEL) coach, personal trainer, educator, author, and founder of The Love No Ego Foundation, located in Charlottesville, Virginia. Freddy's Love...No Ego philosophy serves as the foundation for igniting clients' human intuition and facilitating them into purposeful serving. Domestically, as well as internationally, Freddy has delivered powerful, engaging, and relevant presentations, mentored, consulted, and

conducted workshops for individuals, teams, and organizations. His approach improves their overall awareness and sustainability, promotes self and team development, helps them to notice the ego and where the limitations are, and gets them committed to living a life of resiliency.

Kayla Jewette (MA, LCAT, BC-DMT) is a licensed, registered and board-certified Dance/Movement therapist and received her degree from Pratt Institute. Kayla's approach emphasizes the healing power of the mind-body connection. As an African in America, Kayla is adamant about serving people of color and providing services to the community. Kayla's emphasis and work is deeply rooted in recognizing how culture and community impact one's relationship with themselves, as well as, others in the growth and development of mental, spiritual and emotional faculties. Through incorporating indigenous healing practices and movement in the therapeutic space, individuals will gain trust and communities will see greater balance, collectivity and individuals will gain a sense of purpose and live life fully. She serves on the American Dance Therapy Association's Nominating Committee, member of the Spirituality and Religion Affinity Group, and presented at the ADTA conference on the cultural/ spiritual aspects of ancestral practices and how it informs her Dance Therapy approach.

Adeerya Johnson is a hip-hop scholar and associate curator at the Museum of Pop Culture. As a Ph.D. candidate at the University of British Columbia, her research focuses on Black women's connections to southern hip-hop dance cultures through a contemporary hip-hop feminist lens. Her research interests include hip-hop feminism, southern hip-hop studies, and Black popular culture. Adeerya's dissertation centers contemporary southern hip-hop studies to offer nuanced perspectives on Black women's identity, dance cultures, and history in the American South through what she calls, dirty south feminism. She has contributed to the field through public lectures on southern hip-hop, digital archiving of women in hip-hop, and contemporary hip-hop feminisms.

Ariyan Johnson, a native New Yorker, is a dance graduate of the FAME La Guardia High School of Music & Art and Performing Arts. She holds a B.A. in Speech Pathology and an M.A. in Applied Theatre. She is also an award-winning filmmaker with her documentary *Spiritual Cyphers: Hip Hop and the Church*. A multi-disciplinary artist and pioneer of Hip Hop dance having worked with LL Cool J, Queen Latifah, Salt-N-Pepa, Prince Markie D (The Fat Boys), Ms. Melodie, Mary J Blige, Keith Sweat, SWV, Mariah Carey, 2 in a Room, Ya Kid K (Technotronic), and others. She was a featured member of Abdel Salaam's Forces of Nature Dance Theatre and Ronn Pratt's Alpha Omega Theatrical Dance Companies and began her community work exploring jazz-based dances of protest with Eleo Pomare's Dancemobile. Presently she is an Assistant Professor at the University of California, Irvine where she teaches Hip Hop and Jazz. She is the 2022-2023 CUNY Dance Initiative Resident, the 2022-2023 Hellman Fellows recipient, the 21st Century Creativity Research Grant for 2020-2021 awardee, as well as being the three-time recipient of the Los Angeles Department of Cultural Affairs Artist-in-Residence grant. As a dance historian, Ariyan's strong female perspectives within the African Diaspora culture are highlighted in publications like her online article *Dancing Goddesses* found in the *Hip Hop Dance Almanac* and the Routledge book *Dance in US Popular Culture*.

Dr. Imani Kai Johnson is an interdisciplinary scholar, specializing in the African diaspora, global popular culture, and Hip Hop. She was born and raised in Northern California, but comes to UC Riverside from her adopted home in Brooklyn, New York. She has attended UC Berkeley (BA), New York University (MA), and the University of Southern California (Ph.D.) where she received her doctorate in American Studies & Ethnicity. Dr. Johnson's book on the ritual circle in international Hip Hop dance communities is titled *Dark Matter in Breaking Cyphers: The Life of Africanist Aesthetics in Global Hip Hop* (Oxford University Press, 2023). This work examines the political, cultural, and spiritual nature of Hip Hop dance through a close examination of the ritual practice of cyphering—collaborative and competitive dance circles. Using the metaphor of "dark matter" (a physics concept about non-luminous matter comprising the majority of the universe), the book addresses histories of exclusion, marginalization, and invisibilization that fundamentally shape the aesthetic sensibilities of breaking culture, and the ways that such aesthetics inform the current circulation of Hip Hop dance transnationally. She has published articles in *Dance Research Journal*, *Alif*, *Women & Performance*, and the *Cambridge Companion to Hip Hop*. She is also co-editor, alongside Mary Fogarty, of the *Oxford Handbook of Hip Hop Dance Studies*, the first collection of peer-reviewed research on Hip Hop street dances, including work by practitioners, practitioner-scholars, and scholars of dance, music, sociology, and the hard sciences.

Torens L. Johnson of Smithfield, Virginia began his training at the Governor's Magnet School of the Performing Arts. After graduating high school, he completed the dance certificate program at Alvin Ailey American Dance Center and performed nationally and internationally with Ailey II. Mr. Johnson received his BFA from Towson University and his MFA from Wilson College. In 2021, he was promoted as the National Deputy Director of AileyCamp. Mr. Johnson worked as a freelance educator and choreographer for Scottsdale Community College, Stephen F. Austin University, Anne Arundel Community College, George Mason University, Morgan State University and numerous educational institutions. His performing credits include Stephanie Powell Dance Ensemble, Edgeworks Dance Theater, Tony Powell Music & Movement, and Wylliams/Henry Dance Theater. Johnson currently serves as an

Assistant Professor of Dance at Texas State University where he is the co-director of the Merge Dance Company & CIM TEYA, along with teaching technique classes.

Adanna Kai Jones (she/her) is an Assistant Professor of Dance and Dance Studies in the Theater and Dance Dept at Bowdoin College. She received her Ph.D. in Critical Dance Studies at the University of California, Riverside. Nicknamed the Doctor of Winin', her artistic and scholarly work remains rooted in her ethnographic fieldwork on the many dances of the Caribbean, paying particular attention to the multiple ways we roll our sweet waistlines! As an educator and current Steering Committee Member of the Coalition of Diasporan Scholars Moving, she remains committed to anti-racist pedagogic praxes.

Amari Jones (Raleigh, NC) attended Duke University and earned an MFA in Dance: Embodied Interdisciplinary Praxis in 2022. Her research typically encompasses the process of racial identity formation, the roles that our public k-12 educational system plays in informing this process and is interested in developing a liberatory pedagogical intervention that uses dance as a space of investigation of Black girls embodied knowledge through the practice of verbally prompted improvisational sites. In 2019, she graduated from The University of North Carolina at Greensboro receiving her Bachelor of Arts in Dance Studies and a minor in Entrepreneurship. Amari has performed in repertory works choreographed by Marcus White (2015), Mari Meade (2017), The Clarice Young Dance Project (2018, 2019), and Bill T. Jones/ Arnie Zane Dance Company -under the artistic direction of Ms. Andrea Woods Valdez (2021). Amari presented twice for the Conference on African American & African Diasporic Cultures and Experience. Amari has also been featured in the dance film "Infinity's End?" by Ife Michelle Dance that premiered in the virtual performance art showcase at Boom Charlotte in 2021.

P. Kimberleigh Jordan (PhD: Performance Studies, NYU; M.Div: Union Theological Seminary) is an independent interdisciplinary scholar moving, writing, and researching at the intersections of dance, religion, and Black Studies. Her scholarship is published in *The Black Scholar Journal*, *Feminist Media Histories*, *Masquerade: Scripturalizing Modernities Through Black Flesh* (Wimbush, ed), & the forthcoming *Oxford University Handbook of Black Dance Studies* (DeFrantz, ed). Jordan is also a liturgical artist, Lecturer at Spelman College, and former ballet dancer who trained at the Dance Theatre of Harlem. Jordan co-founded the Black Ballet Research Collaborative with Josell Deans in 2023.

CiCi Kelley is a dancer, choreographer, and educator. Her choreography and mesmerizing performances have been featured by the Atlanta Falcons both in national commercials and during halftime entertainment. Other choreography credits include the Fugees European tour, Musiq Soulchild Stir the Senses Tour, and Toni Braxton's 2010 tour and television performances. Kelley danced with Beyoncé in her video for Get Me Bodied and during her performance of the hugely popular Single Ladies during the 2009 MTV VMAs. Ms. Kelley holds a BA in Dance Performance & Choreography from Spelman College, and a Masters In Fine Arts From The University Of The Arts. Kelley also serves as a Senior Lecturer, First Year Advisor, and Director Of Spelman Dance Theatre at her alma mater and the #1 HBCU in the country, Spelman College in the department of Dance Performance & Choreography.

Gregory King is a culturally responsive educator, performance artist, activist, and movement maker who received his MFA in choreographic practice and theory from Southern Methodist University and is certified in Elementary Labanotation from the Dance Notation Bureau. His dance training began at the Washington Ballet and continued at Dance Theatre of Harlem. He has participated in the Horton Project in conjunction with the Library of Congress, and has performed with The Washington Ballet, Erick Hawkins Dance Company, New York Theatre Ballet, Donald Byrd /The Group, The Metropolitan Opera Ballet, New York City Opera, and Disney's The Lion King on Broadway. King is a dance writer for Dance Magazine, Jacob's Pillow, Gibney, ThInkingDANCE, The Philadelphia Dance Journal, CHOICE Review, and Broad Street Review. King's activism work has been written about and reviewed nationally, with his response to the Dancing for Justice Philadelphia event being cited in the U. S. Department of Arts and Culture's new resource guide, "Art Became the Oxygen."

Adjetei Klufio credits his early training to the National Dance Company of Ghana, where he studied for over 10 years. In five of those years, he was named the company's principal dancer and soloist. Today he is the artistic director for the Anne Arundel Community College's Dance company. Klufio earned his MFA in choreography from Wilson college and his Bachelor of Fine Arts in dance performance and choreography at Towson University respectively. Klufio is now at Coker university as professor of dance at the school of Visual, Performing Arts. His performing credits with the National Dance Company include the opportunity to perform for three United States' presidents, including Bill Clinton, George W. Bush and Barack Obama. In 2012, Klufio performed with Dance Africa at the BAM Theatre in New York City where his performance was described by the New York Times as spectacular and subtle. In 2018, The Baltimore Sun described his performance at the Afrotempo's Afrodance Revolution.

Ishmael Konney is an interdisciplinary Ghanaian artist born and raised in La which is one of the major towns in Accra, the capital of the country. He had his undergraduate degree in Theatre Arts at University of Education, Winneba. He was recruited to the US

where he earned his M.A degree in International Studies at Ohio University and his MFA degree in Dance at The Ohio State University. He currently serves as an Assistant Teaching Professor of West African Dance at Ball State University. He also serves as a Dance faculty for Kentucky Governor's School for the Arts and as a board member for OhioDance under the Governance committee. He worked with the National Dance Company of Ghana, National Theatre and his research interest is to delve deeply into promoting Ghanaian cultural values while looking at the relationship and intersectionality between performance and Ghanaian cultural practices. His immediate research focuses on the Ghanaian storytelling tradition and its incorporation with contemporary dance to create a communal experience.

Suzan Bradford Kounta is a dancer, instructor, and choreographer of traditional West African dance, began her dance training in Columbus, Ohio at an early age. Bradford Kounta travels annually to West Africa to keep abreast of the latest dance styles and their incorporation into traditional techniques. Bradford Kounta is an adjunct faculty member at The Ohio State University, a guest artist at Denison University, and teaches at community centers, treatment programs, public and private schools. Bradford Kounta is the General Manager of the newly renovated, historic Lincoln Theatre and oversees all programming. She is President and Artistic Director of the Thioassane Institute West African Dance Company (TWADI). She co-founded and led Thioassane since its inception in 2000 with her beloved husband, Abdou Kounta. The company thrives on being Columbus premier traditional West African Dance Company providing authentic performances and instruction to people of all ages.

Amadou Kouyate is the 150th generation of the Kouyate family of Manding Diali (oral historians/musicians of West Africa) and the first generation born of his father's lineage in America. Amadou performs a musical montage on the 21-string Kora and rhythmic presentations on Djembe and Koutiro drums. His repertoire ranges from traditional songs from the 13th century to original contemporary compositions incorporating blues and jazz riffs. In addition to his solo work, Amadou Kouyate is an Artist in Residence at Howard University. He also performs with his world rock ensemble Proper SKANKS, Amadou Kouyate Ensemble, the international duo project WEEDOU Everything!, and Memory of African Culture. Amadou has worked extensively with Chuck Davis, the African American Dance Ensemble, Farafina Kan, and the Kankouran West African Dance Company. Some of his credits include performances at The Kennedy Center, Smithsonian Institution, The NAMM Show, Bristol Academy and Isle of Whyte (England), Tim Festival (Brazil), Petronio Alvarez Afro-Colombian Festival (Colombia), Garvey Festival (Costa Rica), Lowell, Baltimore Rhythm Festival, East-Lansing and Dayton National Folk Festivals, Harrisonburg International Festival, Intersections Festival (DC), DanceAfrica DC, Atlanta, and Chicago, with The National Symphony Orchestra, Carnegie Hall, National Geographic, The Creative Alliance and the Victoria World Rhythm Festival, and had played on two Grammy-nominated projects. www.itsamadou.com

Bintou Kouyate teaches traditional dances of West Africa representing the cultures and peoples of Senegal, Gambia, Guinea, Mali, and Cote d'Ivoire. Her instruction focuses on fundamentals of movement, technical language, and nuances with their complementary existence within their rhythms, purposes and energies of the specific dances. Whether it's the illustration of young women's coming of age rites and responsibilities of "Niaca," the feminine and masculine hunter's essence of the "Balanta" or in the servitude of the "Woroso," the dances that Kouyate shares are acknowledged within their traditional context, social adaptations, and as performance expressions.

Mario LaMothe is an Assistant Professor of Black Studies and Anthropology at the University of Illinois at Chicago. Mario's research involves embodied and affective pedagogies of Afro-Caribbean religious rituals, performance practice, and queer lifeworlds. Mario is a performance artist and curator, and his writing is featured in various peer-reviewed and commercial publications. He also convenes Afro-Feminist Performance Routes, the Haitian Studies Association's Queer/Sexualities Working Group, and the Un/Commoning Pedagogies Collective.

T. Lang creates, writes and teaches poetic expressions of dance, which illustrates deep, arousing investigations relevant to issues of identity, history and community. Through the vehicle of contemporary modern dance with emphasis on the interdisciplinarity, Lang's work communicates perspectives with depth and a movement style that captures the attention of the viewer with its evocative physicality, technical range and emotional viability. Her work is inspired by the desire to invite audiences into personal and subjective experiences of inspiration, family stories, shared history; a fascination with the connections in between; and the desire to investigate them together on the dance floor. www.tlangdance.com

Gerson Lanza is originally from La Ceiba, Honduras. He first encountered tap dance after moving to New York City in 2001, immediately falling in love with the art form. He began his training at Wadleigh HS and continued developing his craft at the Harlem School of the Arts, under the instruction of Joseph Webb. He has since taught and performed across the U.S and internationally, and featured in the New York Times for his choreographic work at Artist at the Center, while completing an MFA in Performance Studies and Dance at the University of Maryland.

Jessica Lemire is a PhD Candidate in Human Geography at the University of Newcastle, Australia. Her research is concerned with the complex and dynamic relationships between more-than-human beings through dance. Dance was a topic gifted to her at the

beginning of my honours research from a senior Dharug custodian. Being led by this gift of dance, Jessica has been guided towards my own ancestry, documenting African American dance. Drawing from the learnings generously gifted along the way, Jessica has come to understand dance as more-than-human; rhythmic oscillations as beings and bodies encounter one another. Wind in trees, ocean on sand; her research asserts that it is not just humans who dance.

Michael J. Love is an interdisciplinary tap dance artist and scholar. His embodied research intermixes Black queer feminist theories and aesthetics with a rigorous practice that critically engages the Black cultural past as it imagines Black futurity. Michael is an Assistant Professor of Dance at Ursinus College. Prior to joining the Dance faculty at Ursinus, he was a 2021-23 Princeton University Arts Fellow and Lecturer in the Program in Dance at Princeton's Lewis Center for the Arts. Michael holds an M.F.A. in Performance as Public Practice from The University of Texas at Austin.

Marcel Santiago Marcelino is first generation Boricua-Dominican emerging queer dance practitioner whose first dance language is Bomba, a dance of Borikan. Their work uses Bombazos (Bomba celebration) as a healing practice from a Western-centered dance world. They dismantle the binary performances within traditional Bomba by embodying the Bomba skirt. Their creative practice is influenced by Caribbean, contemporary and improvisational dance methods. His archival movement practice began with the ancestral dance and music form of Bomba, a language autochthonous to Boriken. With Bomba as his first movement language, he alongside his family of dancers and percussionists performed as Bomba Sankofa, a folkloric troupe that promoted the culture of Boriken throughout the Greater Boston Area. In 2021, they graduated from the University of the Arts School of Dance (B.F.A.). They are currently dancing with Danza Organica and is a co-creator of Primx, a multidisciplinary anti-colonial dance theater archiving a research-to-process work between cousins related through blood memories.

Andrea Markus is a doctoral candidate in the Dance Education Ed.D. Program at Teachers College, Columbia University. She received her MA in Dance Education from New York University's Steinhardt School of Culture, Education and Human Development. Andrea studied dance at Ballet School New York, Ithaca College, Dance New Amsterdam, and The Limon Institute. She has traveled to Guinea, West Africa to study dance and drumming with members of the national companies Les Ballets Africains de Guinea and Ballet Djoliba. Andrea has performed with the Alpha Omega 1-7 Theatrical Dance Company, performing dance works by George Faison, Eleo Pomare, and more. She has also danced and co-directed Magbana Drum & Dance NYC, a West African-based performance group of percussionists and dancers. Andrea has taught dance to students in grades PreK-12 as a teaching artist for Alvin Ailey Arts in Education and Community Programs, ArtsConnection, Ballet Hispanico, Misty Copeland Foundation's Be BOLD Program, and New York City Ballet. She is currently a faculty member of New York University's Department of Music and Performing Arts Professions, Marymount Manhattan's Department of Dance, and Iona University's Fine and Performing Arts Department.

Lesina Martin is a native of Detroit, MI. She graduated from Howard University in 2003 with a B.A. in African Studies. While there, she co-founded Nsaa Dance Ensemble - the University's first campus organization for African dance and drumming. Also during her time at Howard, she joined Farafina Kan under the direction of Mahiri Keita-Edwards - son and protege of Mamady Keita. In 2004, she appeared on Moustapha Bangoura's instructional video series Tinkanyi (1 and 2). For ten years, she taught outreach throughout the Washington, DC area with Traditional Expressions, a program designed to teach Acan folkloric studies (dance, music, song) as youth arts enrichment. She entered the classroom full-time teaching Social Studies in 2014 and is now a Teaching Artist and Co-Director of Farafina Kan Junior Company. Over the years, Lesina has traveled to West Africa on several occasions to study traditional folklore in Guinea, Senegal, Gambia, Ghana and Cote D'Ivoire. Most recently, she rejoined Moustapha Bangoura to record the continuation of Tinkanyi in Conakry, Guinea. Lesina endeavors to continue the mission of working with the community and fellow educators to increase awareness of African cultural heritage.

Alejandra Martorell is a Puerto Rican dancer and educator. Her work is rooted in improvisational practices and interdisciplinary collaborations. She is currently a doctoral student at the University of Texas at Austin in the Performing as Public Practice program. Martorell's research, MAPA, focuses on the development of experimental dance in Puerto Rico and the web of practices, relationships, conditions, and people that constitute it. Through communal tracing workshops and public interviews, MAPA tracks Puerto Rican women dance artists geographical migrations and the ways this mobility, and our motilities in dance performance, construct a particular feminist and Caribbean para-national project. MAPA is featured in University of Michigan Press forthcoming "Inhabiting the Impossible", edited by nibia pastrana santiago and Susan Homar. Martorell has collaborated extensively with Viveca Vazquez, Jennifer Monson, and Javier Cardona. She taught dance and the Alexander Technique at various universities in Puerto Rico before moving to Austin.

Nyama McCarthy-Brown is an Associate Professor of Dance Pedagogy Through Community Engagement, at The Ohio State University. Originally from San Francisco, her love for dance developed at her community recreation center, and later at the School of the Arts. She earned her BA in Political Science from Spelman College; MFA in Performance and Choreography from the University of Michigan; and a PhD in Dance Studies from Temple University. In 2021, Dr. McCarthy-Brown won awards from Dance

Teacher Magazine and National Dance Education Organization for her work developing anti-racist dance curriculum. Dr. McCarthy-Brown's first book, *Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Research, Theory, and Practice* was released in 2017, and quickly became an anchoring text in dance education. Her scholarship always heightens understandings of cultural diversity. She recently completed her second book, *Skin Colored Pointes*, about women of Color in ballet.

Shambo Medina is a mixed media painter, sculptor, musician & Conscious Connected Breathwork practitioner. The through line that connects Shambo's work is an investment in contributing to African-centered rituals of empowerment, restoration & transformation. Shambo has served as Artist-Curator-in-Residence at Durham's Rofhiwa Book Café since their opening in 2021 and as a Jegna (Youth Art Facilitator) at BUMP The Triangle. Shambo's art-making practice is informed by the Sankofa ("to go back & get it") journey & a personal commitment to channeling art that seeks to honor the fullness of the humanity & cultural legacy of African peoples.

Kaleena Miller makes and participates in sound-focused dance works. She is director of tap dance companies Kaleena Miller Dance and KMD2, and co-director of percussive dance producing entity Twin Cities Tap in Minneapolis and is a teacher and Artist-in-Residence at the American Tap Dance Foundation in New York. She has a BFA in Dance from the University of Minnesota Twin Cities, and a Deep Listening certification from the Center for Deep Listening at Rensselaer Polytechnic Institute. Kaleena is currently splitting time between Minneapolis and New York and is working towards an M.F.A. at the School of the Art Institute of Chicago.

Heather Mitchell is an African Diasporic Dance performing artist in the Kalamazoo community for over 10 years. Her work also includes Choreography at Western Michigan University, Kalamazoo College, and The Civic. She is a Teaching Artist with Education for the Arts, as well as a collaborator with Rooted Youth Enrichment Center, Women Empowering Women, Freedom Schools, Wellspring Cory Terry and Dancers, and the Kalamazoo Symphony Orchestra.

Deirdre Molloy began her dance training in 2008, with dancehall, hip hop and West African dance and later Blues and Swing. Gradually, Deirdre's focus turned towards honoring her ancestors and the rhythms of the African Atlantic diaspora. Living in France since 2019 has opened new opportunities to learn and collaborate with the West African drum-dance community, with Studio Hop and most recently, with Project Manifest. Interdisciplinary research innovation in Deirdre Molloy's PhD is recognised and supported research by the Danijela Scholarship from University College Cork. This follows a First Honours Masters in Ethnochoreology arts practice from the University of Limerick. Deirdre's Masters thesis and ongoing research title is "From Blues Dance to African Diaspora Identity". www.linkedin.com/in/deirdre-clare-molloy

Dr. Raquel Monroe is an interdisciplinary performance scholar, artist, administrator and mother whose research interests include Black social dance, queer black feminisms, popular culture and the efficacy of collaboration to create social change. Monroe's scholarship appears in journals and anthologies on race, sexuality, dance and popular culture. Her in-process monograph *Black Girl Werk: Choreographies of Liberation by Black Femme Cultural Producers* employs queer Black feminist choreographic praxis to theorize performances and acts of protest by Black femmes in the public sphere, on stage and screen. Monroe realizes her passion for collaboration as a member of Propelled Animals, an interdisciplinary arts collective who create site-responsive, multimedia live performances that interrogate, challenge and ultimately attempt to dismantle the systemic "isms" of oppression. The Propelled Animals have received support from the MAP Grant Fund, National Performance Network, Mid-Atlantic Arts Foundation USAI Grant, the Walder Foundation and The Studio for Creative Inquiry's Fund for Art at the Frontier at Carnegie Mellon. She also is an award-winning pedagogue and a founding board member of the Collegium for African Diaspora Dance (CADD).

Maxine Montilus is a dancer, choreographer, and educator who has presented work at various institutions, including The Bronx Academy of Arts and Dance, La Mama Experimental Theatre Club, and Harlem School for the Arts with Haiti Cultural Exchange for their annual Selebrasyon Festival. Maxine has also presented choreography in Dance Caribbean COLLECTIVE annual New Traditions Showcase from 2015-2017. In 2014, she choreographed BallyBeg Production's third play and Equity-approved showcase, "The Taste of It", and was a 2015 nominee for Outstanding Choreography/Movement in The New York Innovative Theater Awards for her work in the production. In 2017, Maxine served as an Afro-Cuban/Haitian Folklore consultant for Camille Brown in her work for the Broadway musical *Once On This Island*. In 2019, Maxine founded MV Dance Project, a dance company that aims to be of service to others through public performances and dance education programming. In June 2019, the company performed its first evening-length production *Strength in Spirit* at Brooklyn Studios for Dance. Maxine was also the choreographer for Opera Orlando's presentations of George Bizet's *Carmen* (April 2021), *The Secret River* (December 2021), and *The Magic Flute* (October 2022). All three productions made their premieres at the Dr. Phillips Center for the Performing Arts. In 2023, Maxine was selected as one of Haiti Cultural Exchange's Lakou Nou Artists-in-Residence as well. <https://www.maxinemontilus.com/>

Kittie Mae Morris is named after women unbowed in her family lineage from Mississippi and West Africa. She is a Chicago-born and raised artist with a BFA in Dance Performance. Her work examines the history and impact of Black women's experiences of agency and autonomy through dance performance to address harmful US dance cultures and promote environmental justice. Throughout

her dance training, she overcame issues accessing spaces that required travel, class requirements of fees, and dance attire that were barriers for her working-class family because of systematic structures like classism, racism, and physical aesthetics. She is the creator of a community-based book club. She is the recipient of The 2023 Culture and Animal Foundation award, the 2019 Arts and Culture Association award, and the 2018 Department of Cultural Affairs and Special Events award. Her professional credits include dancing with; Rasta Dance Chicago, The Chicago Blackhawks, The Steve Harvey Show, Trifecta Dance Collective, Praise Productions, and Chicago Dance Supply. After receiving her first grant, she felt empowered by uplift in her body autonomy to combat the negative conceptions that have historically pushed Black dancers out of U.S. dance cultural spaces. With this intention, she hopes to alleviate difficulties for future generations of Black dancers.

Mother Mother Binahkaye Joy is creating a more beautiful world with mothers in mind. Mother Mother is a spatial architect, dancing mother, visionary space activator, fertility priestess, midwife, sacred nourishment practitioner, afrofuturist bush mother, and ringshout synergist. She cares for the mothers in her village by creating soft spaces for them to (re)discover the bounty of their wildest fertility dreams. Mother Mother spends most of her days dancing by the light of the sun, bouncing around with the munchkins, nourishing babies from her body, and nurturing her children's brilliance at Wildseed, her family learning lab. She is the co-visionary and principal activator of her family's enterprise, The Family Dances. A budding astronomer who is fascinated by the correlation between the birthing of stars and the creation of our fertility codes, Mother Mother develops, researches, and archives dancemaking for multitudinous mothering entities in her spiral movement galaxy, Dancing Mother.

Tina Mullone, BA/MFA is an artist, educator, and scholar. Her performances have taken her Germany, Mexico, New York City, Philadelphia, Louisiana, Virginia and Texas to date. Tina has taught at many different dancing environments. As a tenured Associate Professor of Dance at the University of Louisiana at Monroe, she commuted from Louisiana to Texas to work with BDC and CD/FW (as Associate Artistic Director for the latter) and co-directed M2 (m squared), a performance art duet. She sits on the Nominations/Elections committees under NDEO and is the Regional Director for the New England board for ACDA. She is a certified at the Professional level of Umfundalai contemporary African dance technique, Pilates mat instructor, and a National Water Dance ambassador. Her current research is deconstructing space and dance in African-American culture through the Black female body. She is Assistant Professor of Dance at Bridgewater State University as Assistant Professor.

Collette Murray is a multi-award-winning artist-scholar, dance educator and cultural arts programmer. Murray received the 2023 National Award for Outstanding Leadership in Justice, Equity, Diversity, and Inclusion from the National Dance Education Organization. She won the 2019 Toronto Arts Foundation's Community Arts Award for significant contribution in Toronto, by working collaboratively with culturally diverse communities and creating access to arts and culture. Murray pursues a Ph.D. in Dance Studies focusing on dance education in the Canadian Afro-diasporic dance sector and anti-racist dance pedagogies. Collette is published in dance media and academic journals, and as an emerging dance scholar, she presents research on various panels and international conferences. As, Artistic Director of Coco Collective, they offer culturally responsive projects connecting participants, organizations, and schools to African and Caribbean arts. Miss Coco Murray is her mobile dance education business (www.misscocomurray.com). Murray performs Caribbean folklore and West African styles such as stilt-walking.

Monte Murphy is a choreographer native of Raleigh, NC, based in Charlotte, NC leading his work with the voice of ancestors and stories of the African Diaspora. His work focuses on exposing creative arts to underserved communities and creating safe spaces for artistic exploration, educating through dance while amplifying the voices of BIPOC. His work also emphasizes bringing men back to dance. He has presented at UNCC OUR Summer Research Symposium and Recipient of Belk Performing Arts Scholarship, Osher Re-Entry Scholarships, Durham Arts Council Grant Recipient, and continues to curate positive impacts for the community through his non-profit of A Brotha's Luv in Motion, Inc which expands his art into community from his healing arts.

C. Kemal Nance, PhD is an Associate Professor in the Dance and African American Studies Departments and a Dean's Fellow at the University of Illinois at Urbana-Champaign. In 2023, he was recognized for Outstanding Leadership in Higher Education by the National Education Organization (NDEO) in 2023. He is a member of the Founding Circle and Executive Board of the Collegium of African Diaspora Dance (CADD) and serves as Chief Consultant for the National Association of American African Dance Teachers (NAAADT). Dr. Nance is the senior master teacher of the Umfundalai African dance technique and his academic and artistic work centralizes Black men's gendered experiences in African Diasporan traditions. His own dance initiative, the Nance Dance Collective (www.blackmen dance.com), produces choreographies about Black manhood. His recent accomplishments include *Seem So Long...*, a work he premiered at the Afro Dance Xplosion Showcase in London, United Kingdom, and book chapters in *Masculinity, Intersectionality and Identity Why Boys Don't Dance* and *Hot Feet and Social Change African Dance in Diaspora Communities*. Nance holds a BA in Sociology/Anthropology with the concentration of Black Studies from Swarthmore College, and an M. Ed. and PhD in Dance from Temple University.

Uzoamaka (Uzo) Nwankpa DNP, MSN-PH, RN is a community health registered nurse, dancer, educator, researcher, and advocate for healing through the arts. She is an Assistant professor at Samuel Merritt University College of Nursing and is the Founder and

CEO of Wellness Promoters Consultancy. She earned her Doctorate of Nursing Degree from Samuel Merritt University with a focus on burnout prevention for Black and African descendant healthcare providers using indigenous African healing practices. Her work focuses on the power of expressive arts on wellbeing. As an Igbo woman and global citizen, Nwankpa is dedicated to uplifting the health of the community by preserving and restoring African healing practices.

Linda Isabelle Francois Obas is an internationally known Haitian choreographer, performer, sociocultural activist, native of Haiti where she got her training and started her professional career in 1991. She learned from great dance professionals: Jeanguy Saintus, Jean René Delsoin to name a few. As a choreographer, Linda's signature resides in promoting the beauty of Haitian Culture in a contemporary style based on Haitian traditional dances. Furthermore, Linda started a new form of teaching called Thera-LakAy using the tools of Haitian spirituality and traditional dances to yield toward a therapeutic and holistic approach making it a more immersive experience for the mind, body and soul.

Makayla Peterson is a dancer, choreographer, teaching artist, and researcher from Brooklyn, NY. Her identity is influenced greatly by her Trinidadian background on both sides of her family. She is a 2020 graduate of Temple University where she earned a Bachelor of Fine Arts in Dance and a Minor in Digital Media Technologies. She founded Monét Movement Productions: The Collective (MMPTC) in May 2020 and since then, her works have been featured in multiple festivals and showcases both nationally and internationally. As an artist, it is important for her to create works that provide a space for the fusion of traditional and non-traditional dance forms. Within MMPTC and her personal artistic practice, Makayla hopes to create a space for artists to connect, share the unique voice of herself, her dancers, the communities she belongs to/represents, and become a pillar within the dance community.

Maleyah Peterson is a former teacher, Black Studies student, photographer, and dancer. She was born and raised in Canarsie, a neighborhood rich with Caribbean migrants nestled in the base of Brooklyn, New York. Her entire family's maternal and paternal, hails from the beautiful twin islands of Trinidad & Tobago. Her deep connection to her West Indian culture, family history with immigration, and experiences growing up in New York inform Maleyah's outlook on this world. Through her scholarly work, Maleyah has become skilled in her abilities for critical socio-political, and historic, and economic analysis. Her connection to the arts is fueled by her love for imagination and dreaming, culture, and freedom. Maleyah serves as Monét Movement Productions: The Collective Official Company Photographer. Maleyah danced for 10 years and was trained in ballet, hip hop, lyrical, tap, and jazz, but as a company photographer, dance has made its way to her. From moving behind the lens, and back to the stage, Maleyah is also a dancer with Monét Movement Productions: The Collective (MMPTC).

Christina Cottman Pierangeli began ballet study with Marion Cuyjet, world-renowned ballet teacher. Christina was offered a company contract with Dance Theatre of Harlem while completing college at Mercyhurst, making her the first company dancer with a college degree. With DTH, Christina traveled the world, dancing repertoire including Petipa and Balanchine. At Temple University, she completed her Masters in Education and doctoral coursework with an unfinished dissertation about DTH's Creole Giselle. Christina has taught and directed dance programs at Philadelphia's New Freedom Theatre and Salem City High School (NJ). Currently an Adjunct Professor at Coppin State, and proud grandmother of two, whom she is honored to raise with her husband.

Trebiem Pollard is a graduate of Florida A&M University, BS in Mathematics Education and NYU Tisch School of the Arts, MFA in Dance. He received training at the Alvin Ailey American Dance Center, Florida A & M University, Florida State University, Martha Graham School of Contemporary Dance, and from a number of gifted teachers and choreographers. Trebiem has performed with many dance companies, including RIOULT, the MET (Metropolitan Opera Ballet), Ronald K. Brown/Evidence, Bebe Miller Company, Urban Bush Women and Piliobolus. He has been on faculty at the American Dance Festival, Queens College, Adelphi University, the University of Southern Mississippi, Goucher College, Middlebury College, Marymount Manhattan College, Montclair State University, the University at Buffalo and Dartmouth College. Currently, Trebiem is an Assistant Professor at Virginia Commonwealth University, as well as a licensed certified GYROTONICA and GYROKINESIS trainer.

Kristopher Pourzal is a PhD candidate in Theatre and Performance Studies at University of Maryland, College Park. He is currently writing a dissertation on Clark Center, a dance studio and school that grew out of Alvin Ailey's emergent company in 1959. He teaches courses in dance studies, Black theatre and dance history, and creative process and improvisation. He is a practicing dancer-choreographer and holds an MFA from Arizona State University.

Jasmine Powell, MFA is a creative expressionist from Hillsborough, NC, whose career has led her to PHILADANCO, Dianne McIntyre, Milton Myers, Ronald K. Brown, Okwui Okpokwasili, Bill T. Jones, Justin Turnow, and Culture Mill all with social awareness and activism at its core to align with her artistry. She currently performs with KT COLLECTIVE Dance Company in Durham and serves as an Elon University Professor. Her personal mission and active artistry investigate the interrelation of conscious views to embody the diaspora, invoking a connection to the source through contemporary nature. Connecting to the community, Jasmine's choreographic premieres, including *Approximation of a Woman*, have influenced performance theaters, conferences, film festivals,

music videos, and local and international dance festivals, and she is currently co-curator of The Commons: Southern Futures. Jasmine smiles at the opportunity to share work rooted in conceptual storytelling and is always relating to others through a creative expressionist lens.

Joya Powell (she/her) is a multiethnic Harlemit, Bessie Award winning choreographer and educator who is passionate about community, activism, and dances of the African Diaspora. Throughout her career she has danced with choreographers such as Paloma McGregor, Nicole Stanton, and Katiti King. In 2005 Joya founded Movement of the People Dance Company, dedicated to addressing sociocultural injustices through multidisciplinary immersive contemporary dance. Her work has appeared in venues such as: BAM, Lincoln Center, SummerStage, Harlem Stage, La Mama, The Bronx Museum of the Arts, The Dance Complex (Cambridge), Mudlark Theater (New Orleans), Movement Research @ Judson Church, The School of Contemporary Dance & Thought (Northampton), BAAD! among others. Joya has taught and studied in Brazil, Puerto Rico, Cuba, France and Canada. Recent awards and recognition include: Angela's Pulse North Star Arts Incubator 2020-22, CUNY Dance Initiative AIR 2020-22, The Unsettling Dramaturgy Award 2021. Her chapter *"How do you hold when you need to be held?: Dance and the embodied practice of grieving,"* is featured in *Pandemic Performance: Resilience, Liveness, and Protest in Quarantine Times* (Routledge). She is a collaborating member of Dance Caribbean Collective and is a co-leader of Angela's Pulse Dancing While Black. She received her BA in Latin American Studies and Creative Writing from Columbia University, MA in Dance Education from NYU, and MFA in Dance from The University of the Arts. Joya is an Assistant Professor of the Practice in Dance and African American Studies at Wesleyan University.

Karen Prall is the Associate Professor of Teaching at Wayne State University (WSU) in Detroit 2006 where she teaches traditional and contemporary African, Afro-Beat, and Modern dance. She is also the Artistic Director & Founder of WSU's African Dance Company To Sangana. Since 2016, she has served as a supporter and consultant of Ballet Zoe Banjany from Monrovia, Liberia. Also, Prall is the founder and director of the Art of Motion Dance Theatre of Detroit.

Ife Michelle Presswood (she/her) is a Choreographer, Dancer, Black/Queer Culture Educator, and Artistic Spacemaker. She is a graduate of the Duke Dance M.F.A. program and engages in dance praxis as a means of exploring individual, communal, and cultural identity. She is currently a teaching Professor at Duke University and Fayetteville State University.
<https://www.ifemichelledance.com/>

THOMAS TALAWA PRESTØ IS A RENOWNED DANCE ARTIST AND RESEARCHER WHO IS DEDICATED TO PROMOTING INCLUSIVE AND DIVERSE APPROACHES TO DANCE AND PERFORMANCE. AS THE FOUNDER AND ARTISTIC DIRECTOR OF TABANKA DANCE ENSEMBLE AND THE CREATOR OF THE TALAWA TECHNIQUE™, A UNIQUE AND COMPREHENSIVE APPROACH TO AFRICAN AND CARIBBEAN DANCE, PRESTØ HAS MADE SIGNIFICANT CONTRIBUTIONS TO DANCE. HE HAS PRODUCED TERMINOLOGY AND CONTINUES TO "WRITE US INTO EXISTENCE", AS WELL AS HAVING A UNIQUE ROOTED CHOREOGRAPHIC APPROACH CALLED CHOREONOMMO WHICH SEEKS TO USE 100% BLACK COORDINATES IN THE CREATION OF DANCE WORKS WHICH BRINGS THE ANCESTRAL INTO THE PRESENT. HE IS ALSO A RESEARCH FELLOW AT ØSTFOLD UNIVERSITY COLLEGE AND IS SET TO BECOME ONE OF SCANDINAVIA'S FIRST PH.D. CANDIDATES TO FOCUS ON DECOLONIAL DANCE AND PERFORMANCE PRACTICES. WITH YEARS OF EXPERIENCE WORKING TO MAKE THE INTERNATIONAL ART FIELD MORE OPEN AND INCLUSIVE, PRESTØ CONTINUES TO INSPIRE AND EDUCATE DANCERS AROUND THE WORLD.

Jess pretty is an Assistant Professor of Dance at the University of Minnesota Twin Cities and the current artistic director of AUNTS; a punk/DIY performance series that hosts events/festivals/shows to highlight the works of experimental dance makers in NYC. she has shown her work at La Mama Experimental Theater Club (2017 La Mama Moves Festival), New York Live Arts (as a 2016/17 Fresh Tracks artist), CATCH!, Gibney Dance Center, Brooklyn Studios for Dance, the CURRENT SESSIONS, panoply performing arts space, Green Street Studios, three ACDA conferences, and the Chocolate Factory Theatre. pretty has been an artist in residence at Kent State (2017), the Chocolate Factory Theatre, and the Center for Performance Research (2019-2020) and was also a 2020 member of the Queer Art Fellowship. pretty is currently collaborating with Will Rawls and has worked in the past with: Will Rawls & Claudia Rankine, Kevin Beasley, Okwui Okpokwasili, Peter Born, Catherine Gallasso, David Thomson, Katie Workum, Niall Jones, Jennifer Monson, Cynthia Oliver, Leslie Cuyjet and Dianne McIntyre.

Noel Price-Bracey is a pre-doctoral lecturer/instructor of record at the University of Washington, where she will complete her MFA in Dance this coming spring 2024. As an independent artist Noel has performed and choreographed for many local Seattle festivals, community engagements, and interdisciplinary works since 2015. Noel established, multi-disciplinary arts organization, PRICEarts LLC in 2014 as a conduit for her passion to educate through art. Theatrical expression, physical and verbal, are the primary mediums Noel uses to engage others, investigate phenomena, and illuminate public discourse.

Marion Ramirez is a Puerto Rican dance artist, immersed in the practice and pedagogy of somatics, collaborative art making and improvisational dance as a tool for experiencing bodily agency, empathy, and community building. Her movement research is rooted in her cultural sensibility as a Caribbean artist and performance experiences in Puerto Rico, Cuba, Europe, South Korea, and

the US. She is an Assistant Professor at Denison University in Granville, Ohio and co-directs Denison Dance Company. he was awarded the Reflection: Response Choreographic Commission 2019 for the multi-disciplinary project kNots and Nests in Philadelphia and in 2023 she curated and co-created the music and dance performance project Marelas/Tides with Ojeya Cruz-Banks honoring World Water Day and calling for environmental justice in Puerto Rico. She is certified in Somatic Movement Therapy and a founder of the intergenerational somatic project caracola. She has been a longtime collaborator of choreographer Merian Soto.

The Radio City Rockettes are an American precision DANCE COMPANY. Founded 1925 in ST. LOUIS, they have, since 1932 performed at RADIO CITY MUSIC HALL in NEW YORK CITY. They are best known for starring in the RADIO CITY CHRISTMAS SPECTACULAR, an annual Christmas show, and for performing annually since 1957 at the MACY'S THANKSGIVING DAY PARADE in New York.

Jalen E. Rose is a Baltimore native and current Dance MFA Candidate at the University of Maryland. She is an alumnus of Drexel University receiving her BA in 2018. While attending Drexel, Jalen began to develop her professional career not only as a performer and choreographer but also as an educator. Her time has been heavily focused on arts education and dance pedagogy looking to expand students' ability to associate with the world around them. Presently, Jalen serves as the Director of African Diaspora Initiatives for B4 Youth Theatre a non-profit organization whose mission is to empower the youth through the arts. Working locally and internationally, Jalen seeks out opportunities to bring arts programming to underserved communities. In tandem with her interest in pedagogical research, Jalen also seeks to connect to the African diaspora through choreography.

King Sage lives and works in Durham, and is an interdisciplinary storyteller, artist, and teacher who weaves together imaginative webs that cultivate innovative understandings and uses of the creative devices: Movement, Color, and Sound. King has a wide range of creative practices and was able to grow into the artist he is today by virtue of the Black Trans and Queer kindred who champion his talents. King's foundation as an artist was first cultivated as a poet in Detroit's youth slam poetry scene and gained expansion as he found his love for the stage as a performer and director/producer in college as a scholar in the 9th Cohort of the University of Wisconsin-Madison's OMAI First Wave Scholarship Program.

Kieron Dwayne Sargeant is an embodiment of African-Caribbean Diaspora traditions from Trinidad and Tobago. An interdisciplinary artist, choreographer, drummer, and astute dance researcher, he holds a distinguished position as an Assistant Professor of Dance at Skidmore College. He holds an MFA from Florida State University, an MA from Ohio University, and a BA from the University of West Indies. Through choreography, he examines the generational wisdom and history that resonate within the body, manifesting at moments of introspection. Kieron's contributions to the realm of masterclasses are evident in renowned institutions and organizations such as Collegium for African Diaspora Dance, Woezo Africa Music and Dance Theatre Inc, The International Association of Blacks in Dance, NYU Steinhardt and Simon Fraser University. Additionally, his choreographic endeavors have graced stages from SUNY Brockport University to international venues via the MSC Cruise line, and he has collaborated with eminent figures in the dance world, including Thomas Talawa Prestø, Makeda Thomas and Caroline Copeland. Kieron remains actively engaged in collaborative projects affiliated with Hofstra University and Rutgers University. His collaborations with international scholars and artists further underscore his commitment to understanding and enhancing the global impact of African influences on dance traditions.

Sunmoluwa Hamilton-Samuel is a professional educator, organization development consultant, dancer, and teaching artist. With over 15 years as a performing artist, she has graced stages throughout the world, specializing in neo-African diasporic dance forms. Of Nigerian-American descent, Sunmoluwa is a member of Asa Kelenya, a dance company that has collaborated with artists such as Estelle, Wale, and Iyanna. She has performed at major festivals around the globe, including Essence Festival in New Orleans, the Smithsonian in Washington, D.C., Dance Africa, and festivals in Antigua, the Bahamas, Ghana, and West Africa. In addition to her performing career, Sunmolu is also a passionate educator. She is the director of the RBG Steppers of the Baobab Tree Foundation, a resident instructor at the VIVA School in Washington, D.C., and a frequent guest artist at dance studios and universities across the country. Sunmolu holds an M.S. in Organization Development from American University and earned a B.S. in Education from North Carolina State University. She also has a background of over 18 years of experience working in the Performance Art and Education sectors.

Keith Saunders has practiced the art and science of ballet as performing artist, teacher, rehearsal director, repeteur, coach, company director, director of education programs, lecturer, adjudicator, and consultant over a 49-year professional career. A long-time dancer and ballet master with Dance Theatre of Harlem (DTH) under the direction of Arthur Mitchell, he has taught all levels of ballet while serving on the faculties of the DTH School and many others, and choreographed, and taught workshops and masterclasses internationally. With an MFA in Dance from Hollins University (2017), Saunders serves on the faculty of the School for Classical & Contemporary Dance at Texas Christian University.

Aya Shabu is the Creator and Spirited Conductor of Whistle Stop Tours LLC, a walking tour company re-membering African American neighborhoods through the performing arts. Shabu has choreographed for original documentary theater including *The Parchman Hour* for the 50th Anniversary Reunion of The Freedom Riders in Jackson, MS in 2011. An alum of the African American Dance Ensemble, Shabu has performed with Ronald K. Brown and Sweet Honey in the Rock, and currently dances and drums with The Magic of African Rhythm. Aya uses storytelling and performance to amplify Black women's stories for personal and community healing. As the Director of Arts and Culture for Village of Wisdom Inc., Aya protects the genius of Black parents and neighborhoods through community artmaking and curation. <https://haytithistory.wordpress.com/>

Jessica Shaw is the Associate Artistic Director of A United Caribbean Dance Force (L'ACADCO). She is a part-time lecturer at the Edna Manley College School of Dance where she also graduated with a Bachelor of Arts Degree in Performance and Choreography.

Luciane Ramos-Silva is dancer, choreographer, anthropologist and cultural organizer. She holds a BA in Social Sciences from the University of São Paulo (USP, 2002), an MA in Social Anthropology and African Studies from University of Campinas (UNICAMP, 2008) and is currently pursuing her doctorate in Performing Arts/Dance at UNICAMP researching the notions of coloniality in dance, pedagogical proposals and south-south relations approaching the biography of the Senegalese choreographer Germaine Acogny. She is the 2003 recipient of the the David C. Driskell Center for the Study of the African Diaspora Award (2003). With this award, she initiated and developed movement and training focusing on blackness and the body in African and African Diasporic communities. As a performing artist, she has performed as a soloist in venues throughout Brazil. Her solo "Eyes at my back and a smile at the corner of my lips" (2015/2016) was presented in North Carolina and Sao Francisco. She is the Artistic Director of the São Paulo-based performance group Diásporas Coletivo das Artes. She leads regular dance training based on multi-corporealities and decolonial gesture of the Black diaspora at Sala Crisantempo in São Paulo, and has trained a variety of Brazilian dance and theater companies including Núcleo Luis Ferron, Os Crespos, Coletivo Negro. Morena Nascimento Company, Fragmento Urbano e Cia Sansacroma – all of them with the approach of the notion of coloniality of gesture.

Zachary Simon is a doctoral student with a passion for clinical psychology while working with Black men, children, adolescents, college-age individuals, and families. With a substantial background in assisting low-income BIPOC and immigrants throughout his career, Zack brings valuable firsthand professional experience in addressing trauma, grief, and anxiety. What sets Zack apart is his experience as B-boy (breakdancer), which affords him a unique blend of creativity, thoughtfulness, and an unwavering commitment to learning. Despite facing challenges in integrating his identity as a B-boy with his career in clinical psychology, Zack remains steadfast in his belief that authenticity is paramount. Disregarding conventional advice to limit self-expression, he boldly shares that breakdancing has been a foundational element leading him to the field of clinical psychology. Zack sees the rhythmic connection between his inner experiences as feeling the beat and expressing himself through Toprock, Footwork, Power moves, and Freezes as essential to staying connected to the world around him. <https://www.linkedin.com/in/zdsimon/>

L'Antoinette Stines is a dancer, choreographer, actress, teacher/lecturer, administrator, author and visionary. As the creator of L'Antech, a modern contemporary Caribbean dance technique, Dr. Stines continues to impact the direction and future of Caribbean dance. Dr. Stines has a long and varied performing history, which ranges from classical ballet to Yoruba "Orisha" dance. Her dance career began in Jamaica with Alma Mok Yen (1961-71), continued to the Martha Graham School and finally through to Pepsi Bethel Authentic Jazz Dance Company (1975-77) and the Alvin Ailey American Dance Theater (1977-78). Regarded as an expert in popular, folkloric Jamaican dance and the development of contemporary dance, Dr. Stines has lectured in Africa, the Caribbean, Europe, and North and South America. Using Kingston, Jamaica's leading contemporary dance company United Caribbean Dance Force (also known as L'ACADCO) as her canvas, Dr. Stines' choreographic work is inspired by the virility of her island's culture and ancestry, the sensuality of its people, and the natural mystic in the air.

JD Stokely (they/he) is a trickster-in-training who creates and curates work about Black queer movement, cultural memory, and public space. Stokely is a PhD candidate in Theatre Arts and Performance Studies at Brown University. Their research interests include Black queer aesthetics, cultural memory, and public space. Stokely is a co-founding member of Unbound Bodies Collective, a multidisciplinary arts lab for QTBIPOC creatives centered around healing, embodiment, pleasure, and joy.

Jacquelyn Stokes is a native of Clairton PA with a BS degree in Physical Education of Norfolk State University and an Algor H. Meadows Fellow of Southern Methodist University where she obtained an MFA in Dance. She has served as an Assistant Professor of Dance and Artistic Director for Orchestis Dance Theatre of Virginia State University; Hampton University Terpsichorean Dance Company; the Dance Collective Dance Theatre of Benedict College, and Assistant Lecturer at Coker College. Currently, she is Coaching Teacher and Physical Activities Adjunct Professor at the University of South Carolina School of Education; and Adjunct Professor at Benedict College in the School of Education, Health and Human Services. Stokes has been a Master Teacher at the Black College Dance Exchange, the Southeast Regional American College Dance Festival and International Music Camp at the International Peace Gardens, Dunseith, ND. She is committed to dance education and the historical connections of dance in society.

Gianina K.L. Strother has an M.F.A. in Interdisciplinary Arts and Media from Columbia College Chicago and a B.S. in Chemistry from Howard University. She is a Ph.D. Candidate in Theatre, Dance, and Performance Studies at the University of Maryland, College Park, and holds professional certificates in Women's Studies, Diversity and Inclusion, Nonprofit Executive Leadership, and Project Leadership from the University of Maryland, Cornell University, and Indiana University-Purdue University. Her research interests include Black Feminism, Black Studies, Performance Studies, Critical Race Theory, Dance Studies, and Contemporary African American Theatre. As an artist, Strother also has experience working as a Dramaturg and Voice Actor. She was a Playwright/Performer for The Kennedy Center 15th Annual Stage-to-Play New Play Festival held at the John F. Kennedy Center for the Performing Arts in Washington, D.C., and performed as a dancer with the Kankouran West African Dance Community class in Washington, D.C., and with the Coyaba Theatre Repertory also in Washington, D.C. Her work has been exhibited and performed at Chicago's Raw Gallery and Links Hall in Chicago, Illinois.

amara tabor-smith (she/they) is an Oakland, CA based choreographer, performance maker, cultural worker, and the artistic director of Deep Waters Dance Theater. She describes her work as Conjure Art. Her interdisciplinary site-responsive and community specific performance making practice utilizes Yoruba Lukumi spiritual technologies to address issues of social and environmental justice, race, gender identity, and belonging. Her work is rooted in Black, queer, feminist principles that insist on liberation, joy, home fullness and well-being. She is a 2021 Rainin Fellow, a 2019 Dance/USA Fellow, 2018 United States Artist Fellow, 2018 recipient of KQED's Bay Brilliant award, and a 2017 Urban Bush Women Choreographic Center Fellow. Other grants and awards include, A Blade of Grass, Creative Work Fund, Akonadi Foundation, Sacatar artist in residence, MAP Fund, and Creative Capital. Amara received her MFA in Dance from Hollins University and is currently a teaching artist in residence at Stanford University.

Ashley L. Tate is a director, choreographer, educator, and performer from Saint Louis, Missouri. She is an assistant professor of dance at University of North Carolina at Charlotte and founder, artistic director, and executive director of AshleyLane Dance Company. Tate received her MFA in Dance from Washington University in St. Louis, where she was a recipient of the Spencer T & Ann W. Olin Fellowship for Women in Graduate Study. In addition to various cities in the state of Missouri, her choreographic work has been featured in showcases in New York City, Las Vegas, Chicago, Boulder, Santa Monica, Baltimore, and Atlantic City. Her current research interests include the use of dance as a vehicle for community advocacy and social change, as well as the visual, auditory, and kinesthetic benefits of hip-hop music and movement. <https://ashleylane9.wixsite.com/ashleytate>

N'tifafa Akoko Tete-Rosenthal is an artist and performer born in Tsevie, Togo and based in New York City. N'tifafa began her formal dance training in Flint, Michigan through a youth ballet company. After receiving her Bachelor of Arts in Dance from Grand Valley State University, N'tifafa enrolled as an independent study student at the Alvin Ailey School of Dance. It was there that she was introduced to traditional Guinean and Senegalese dance forms, molding her choice of study for the next ten years. N'tifafa now performs as an independent artist and has worked with companies such as the Maimouna Keita Dance Company, Fusha Dance Company, and tours internationally with Gala Rizzatto. Her performance work is rooted in traditional and contemporary West African dance, influenced by classical and modern aesthetics. Most recently, N'tifafa became a proud recipient of a Masters in Fine Arts Degree from Sarah Lawrence College.

Roxy Régine Théobald is a dance instructor, choreographer/performer, cultural editor and visual artist. She is a teacher in contemporary dance and a PhD researcher-practitioner at The University of Limerick, Ireland. Her research interest inner lines, lies in autoethnography, post-coloniality, somatic practices, physical theatre, lived music, poetry and video installations. She explores choreographing process as a means of self-exploration of body memory trauma and contrasting French African diaspora through dance performance. Roxy is a 2022 recipient of the prestigious Irish Research Council Award. Most recently, she was an International Dance Artist in-Residence at Northwestern University. Her work has also been presented by SLIPPAGE-LAB, led by Dr. Thomas DeFrantz.

Makeda Thomas is a dancer, choreographer, artistic director, curator, and scholar. She is a Creative Capital Awardee, with commissions and awards from 651 ARTS Black Dance: Tradition & Transformation, the National Endowment for the Arts, NYS Council on the Arts, and many others. Her choreography has been presented internationally, including at The Brooklyn Museum of Art, New York Live Arts, HARLEM Stage/Aaron Davis Hall (New York), Brooklyn Academy of Music, Teatro Africa (Moçambique), CCAAT & Queen's Hall (Trinidad), The National Gallery and 7 Arts Centre (Zimbabwe), Teatro de la Ciudad (Mexico), El Barrio Artspace (New York), the Delaware Museum of Art, and in the context of Carnival. Makeda is the founding director of The Dance & Performance Institute - a site of creativity, experimentation, and critical thought about dance, performance, and community making based in Trinidad & Tobago. Since 2010, the Institute has engaged over 800 artists from around the world in the multiplicity of the Caribbean historical and cultural context. Thomas is a founding board member of the Collegium for African Diasporic Dance (CADD). As a dancer, Makeda Thomas performed internationally in the companies of Ronald K. Brown/EVIDENCE, URBAN BUSH WOMEN, and Rennie Harris/ Puremovement. She also holds an MFA in Dance from Hollins University and an MA in Performance Studies from Northwestern University, where she is currently pursuing a PhD in Performance Studies. Recent projects include mas

performance work in collaboration with Berlin based visual artist, Shannon Lewis and Trinidad-based visual artist, Brianna McCarthy. Thomas lives and works between NYC, Chicago & Port of Spain.

Dr. Andrea E. Woods Valdes is the Chair of the Duke University Dance Program and artistic director of Souloworks/Andrea E. Woods & Dancers. She found the *wimmin@work* showcase and the Calabasa Calabasa summer intensive to develop Black audiences and performing and teaching opportunities for *wimmin of color*. She is a former dancer/rehearsal director with Bill T. Jones/Arnie Duncan Co. She holds an MFA in Dance from The Ohio State University and a MAH in Caribbean Cultural Studies from SUNY Buffalo and a Ph.D. in Dance from Texas Woman's University where her dissertation focus is Black women, embodied aesthetics, spirit, and sweat. Woods Valdes has received grants from The Jerome Foundation, (NEFA) The National Dance Project, National Performance Network, Arts International, and the North Carolina Arts Council. She creates dances as contemporary African American folklore. Woods Valdes teaches Afro-contemporary, modern dance and dance/vocal/shekere work. Her creative process uses storytelling, blues, jazz, folk music, family folklore, and movement reflective of the African Diaspora social and cultural experience. She has created collaborative works with musicians Randy Weston, David Pleasant, Tiye Giraud, Madeleine Yayodele Nelson, Philip Hamilton, Shana Tucker, and Atiba Rorie and performance poet, *hattie gossett*.

Ava LaVonne Vinesett began a professional dance career as one of the founding members of the Chuck Davis African-American Dance Ensemble. Vinesett attended UNC-G as a Patricia Roberts Harris fellow receiving her MFA in Dance (John Gamble advisor) in 1998. In 2009, the UNC-G School of Health and Human Performance presented Vinesett with the Ethel Martus Lawther Alumni award. Vinesett is a performance scholar, Full Professor of the Practice in Dance at Duke University; former Director of Undergraduate Studies/Dance, Faculty Director/Alice M. Baldwin Scholars/Duke University. She is a founding member of the Collegium for African Diaspora Dance (CADD), and with Almy-Pagán, Vinesett is the co-founder of *Indigo Yard Gals* ([HTTPS://INDIGOYARDGALS.WEEBLY.COM](https://indigoyardgals.weebly.com)), and a prolific choreographer rooting her work in the aesthetic, technical, ceremonial, spiritual, and sacred tenets layering traditional African and African-derived dance forms. Coining the term "dance translator" to address her process of examining her personal voice in dance, Vinesett creates works which navigate the interplay of gender, ritual, and performance, desiring to transform spaces into points of contact between the world of what is seen and unseen worlds.

DeMar Walker is a multidisciplinary artist and educator. His work centers the embodied aesthetics and practices of Black social, cultural, and political life of the Midwestern United States. He is a graduate of Marquette University with a Master's Degree in English. He has directed, choreographed and performed for numerous local and international performing arts organizations including Ko-Thi Dance Company, Danceworks Milwaukee, Black Arts Milwaukee, Wildspace Dance Company, First Stage Children's Theatre, Fleeing Artists Theatre, Camp Bagatae, and Ecole Des Sables. He once served as a dance lecturer in the Peck School of the Arts at the University of Wisconsin-Milwaukee. In Fall 2020, his dance short film *The Beckoning* was awarded Best Film and Best Director at Milwaukee International Short Film Festival and Best Dance Performance at the Black Lives Rising Dance Festival. DeMar is also a contributor to the publication *Black in The Middle: An Anthology of the Black Midwest*.

Dr. Mesi Bakari Walton is an Assistant Professor of Spanish and Afro-Diaspora Cultures at Howard University. Her research intersects with Africana, Latin American, and Cultural Studies and explores how Afro-diasporic cultures are employed as symbols of identity and tools of survival through cultural texts of music, song, dance, language, and other practices. She completed her Ph.D. in Afro-Latin Studies in the Department of African Studies at Howard University with a focus on Afro-Venezuelan Cultural survivals. Dr. Bakari completed research as a U.S. Fulbright Scholar in Colombia and has a book chapter titled, *Dance, rhythm, and ritual: Afro-Venezuelans in Resistance* and an article titled, *Afro-Venezuelan Cultural Survival: Invoking Ancestral Memory*. She organizes cultural exchange tours throughout Latin America for youth and adults. Dr. Bakari holds a Master's in Spanish Language, a Master's in Early Childhood Education, and a Bachelor's of Science in Human Development from Howard University.

Sheila A. Ward is a tenured Professor at Norfolk State University, Co-Director of and professional dancer with Eleone Dance Theatre of Philadelphia, PA, a licensed PreK-12 Virginia Educator with endorsements in Dance Arts, Health and Physical Education, and Health and Medical Sciences, and a Registered Kinesiotherapist. Integration of her degrees in exercise physiology, epidemiology/public health, and dance, has served as the foundation to promote Health Empowerment through Cultural Awareness, the guiding principle from which she conducts scholarly activities related to chronic disease prevention and management. She has successfully received state, federal, and private funding for research and program implementation including authoring and implementing twelve (16) dance-related grants. Her presentations and publications on the international, national, state, and local levels are extensive and varied. She is a Fellow of the American College of Sports Medicine and Certified Instructors for Kariamu Welsh's Umfundalai African Dance Technique and the Katherine Dunham Technique (IDTC).

Alexandra Joye Warren is the Founding Artistic Director of JOYEMOVEMENT. Alexandra is an Assistant Professor and a Director/Choreographer for the Music Theatre program at Elon University. She was recently selected as an Artist-In-Residence for Creative Greensboro and the North Carolina Dance Festival. Alexandra has completed post-graduate studies at the Yale Summer Directing Intensive, Leadership Initiative Project for Emerging Directors, and at Germaine Acogny's L'Ecole De Sables in Senegal.

Alexandra has presented her scholarship most recently at the International Federation for Theatre Research Conference in Accra Ghana, 2023. She is a contributing author in the newly released book *DANCE IN MUSICAL THEATRE: A HISTORY OF THE BODY IN MOVEMENT*, Bloomsbury Press. Her most recent projects include *Love Notes* (Artistic Director and Choreographer) *Head Over Heels* (Associate Director/Choreographer), *42nd Street* (Director), *A Wicked Silence: A Choreoplay* (Playwright, Director, Choreographer).

Charmian Wells received a PhD in dance studies from Temple University. Her scholarly research emerges from her background as a dancer with Forces of Nature Dance Theatre since 2006. Her writing has been published in *Dance Research Journal*, *Theatre Journal*, *Critical Correspondence*, and *The Brooklyn Rail*. Her forthcoming manuscript is under contract with Oxford University Press. She is currently an Assistant Professor of Dance at Texas Woman's University.

Katya Wesolowski is an anthropologist and dancer who is interested in the possibilities that embodied practices open up empathetic ways of being together, constructing and transmitting knowledge, and creating alternative futures. Her research and scholarship move through the African Diaspora, from Brazil to Angola, exploring the ways bodies in movement together can create spaces of radical openness and transformative belonging. Katya's first book, *Capoeira Connections: a Memoir in Motion* (UPF 2023), is a multi-sited ethnography that weaves together the local and global histories and flows of this Afro-Brazilian combat game with my own thirty-year trajectory as a practitioner, researcher and instructor. Her current project is an interdisciplinary and mixed-method exploration of social and stage dance in the Angolan diaspora. Katya's courses often blend seminar and studio to create an experiential and dialogic learning environment that blurs the boundary between theory and praxis and emphasizes collective over individual knowledge acquisition and achievement.

Tamara Williams-Xavier is an Associate Professor at UNC Charlotte. She earned her MFA from Hollins University in collaboration with Frankfurt University. Her choreography has been presented in Serbia, Switzerland, Germany, Trinidad, Jamaica, Mexico, Benin and Brazil. Moving Spirits, Inc. is her contemporary arts organization dedicated to performing, researching, documenting and producing African Diaspora arts. Williams scholarly work includes *Giving Life to Movement: The Silvestre Dance Technique*, "Reviving Culture Through Ring Shout" published in *The Dancer-Citizen*, and *The African Diaspora and Civic Responsibility* (forthcoming). She is a College of Arts + Architecture faculty recipient of the 2019-2020 Board of Governors Teaching Award. In 2021, she became a UNC Charlotte Arts and Science Council Emerging Creative Fellowship recipient to continue her research in Ring Shout traditions in the low country of the United States. She was commissioned by The National Center for Choreography to create a new dance film for her company, *Moving Spirits, Inc.* The film, *IBA OBINRIN* is an award-winning film which has been screened nationally and internationally since Juneteenth 2021.

Tracie Yorke (she/her/ella) is a versatile consultant, technologist, educator, and dancer/choreographer with extensive experience in identity exploration, Afro-Caribbean/Afro-Latinx performance aesthetics, embodied social justice, futurism, and technovernacular creativity. With a background encompassing diverse roles in independent and public education sectors, Tracie is currently a Ph.D. candidate at Point Park University. Her research focuses on Community Engagement in immersive technologies, embodied learning, and somatic abolitionism. Tracie earned a Bachelor's degree from Amherst College in Sociology and a Master's from Carnegie Mellon University in Educational Technology.

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