

COLLEGIUM FOR AFRICAN DIASPORA DANCE

5<sup>th</sup> Bi-annual Conference

DANCING

BLACK

TOGETHER



FEBRUARY 18-20, 2022

RUBENSTEIN ARTS CENTER  
DUKE UNIVERSITY  
DURHAM, NC, USA



DUKE  
DANCE

DUKE UNIVERSITY  
DANCE PROGRAM

Duke Arts



Penn  
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Northwestern | SCHOOL OF  
Performance Studies COMMUNICATION

NASHER  
MUSEUM OF ART AT DUKE UNIVERSITY



SLIPPAGE  
PERFORMANCE CULTURE TECHNOLOGY

Thomas F. DeFrantz, Director



## ABOUT THE COLLEGIUM FOR AFRICAN DIASPORA DANCE

The Collegium for African Diaspora Dance (CADD) is an egalitarian community of scholars and artists committed to exploring, promoting, and engaging African diaspora dance as a resource and method of aesthetic identity. Through conferences, roundtables, publications and public events, we aim to facilitate interdisciplinary inquiry that captures the variety of topics, approaches, and methods that might constitute Black Dance Studies. A diverse gathering of dance scholars and community members, The Collegium for African Diaspora Dance was conceptualized by its founding members and first convened in April 2012 as the African Diaspora Dance Research Group at Duke University.

## 2020-2022 CADD EXECUTIVE COMMITTEE

Thomas F. DeFrantz and Takiyah Nur Amin, co-founders

Shireen Dickson

Nadine George-Graves

Avis Hatcher-Puzzo

Jasmine Johnson

Mario LaMothe

Nyama McCarthy-Brown

Raquel Monroe

C. Kemal Nance

Cynthia Oliver

Carl Paris

John Perpener

Makeda Thomas

Andrea Woods Valdes

Ava LaVonne Vinesett

Andre Zachery

## CO-FOUNDERS' WELCOME



Thomas F. DeFrantz  
Founding Executive Board Member



Takiyah Nur Amin  
Founding Executive Board Member

Welcome to dancingBLACKtogether! We are thrilled to assemble, in person and through network interfaces, to share the possibilities that our dance always portends: community, social imagination, slippery assertions of gender and sexuality, pain and triumph, Black excellence and Black spirit.

We gather to Dance Black Together. What does our coming together reveal? What is in our assembly for carnival, for the Black Parades, for protest? How do we care for each other in our dancing together, on stages and screens? What sorts of rhythms call us toward collective action? How do we contemplate, while being together in motion?

The 2022 CADD conference theme dancingBLACKtogether seeks to center our participation as Africans in diaspora in dance as a resource and method of creative and aesthetic possibility. In our gathering, we wonder,

- How does our dancing together affirm shared movements towards an empowered Black sociality?
- How does our assembly allow us to rethink our shared potential as embodied artists and dancers?
- How do practices of Black celebration through dance operate as registers of collective thought?

- How do spaces of queer dance contribute to Black sovereignty? How do Kiki and Ball cultures produce Black possibilities in gathering to dance?
- What kinds of resistant practices does Black Dance practiced together offer to combat gendered and race-based discrimination, violence, and brutality?

Our gathering this year means more to us for reasons that every one of us understands. We gather, and move towards our shared destinies as researchers and keepers of the flame of Black dance. Because we must.

The Collegium for African Diaspora Dance aims to facilitate an interdisciplinary discussion that captures a variety of topics, approaches, and methods that might constitute Black Dance Studies.

**This year, the CADD executive board will announce plans to form a sustained organization, one that will allow the group to continue its work with any manner of support. We hope that you will join us for that meeting on Friday afternoon of our conference.**

This year marks our 5th Annual Conference, which means CADD has been in the world for a full decade. During that time we've created a space -- in communion with all attendees and volunteers -- that has amplified the richness and depth of African Diaspora Dance. Moreover, the CADD conference has become a destination for scholars, students, and others to share their work often in its earliest iterations or formations. We are exceedingly proud of what CADD has done in the world and look forward to what it might yet accomplish in community with all of you.

Thank you for joining us. Thank you for caring for each other, and yourselves, and us. Thank you for the gift of the dance.

# MESSAGE FROM THE DIRECTOR



On behalf of the Duke dance program faculty and staff we are honored and proud to support CADD 2022. The richness of the conference is a contribution and a benefit that illuminates our geographical, scholarly, performative and inner spirit-filled spaces. Here's to the continuum of Black togetherness and, as author Robin DG Kelley says, "the radical imagination and collective desires of people in motion." In 2022 we support Black dance scholarship and performance presented and engaged in at CADD as it continues to exemplify the power of embodied radical transformation and more.

All the best. -Andrea E. Woods Valdés

Andrea E. Woods Valdés, Chair  
Duke Dance Program

**Duke Dance MFA:  
Embodied Interdisciplinary Praxis**  
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# GENERAL WEEKEND INFO

## MEALS:

FRIDAY:	6:30-7:30 PM	<i>Tickets for UBW will be distributed at dinner</i>	
SATURDAY:	8:00-10:00 AM	11:45 AM-1:45 PM	5:00-7:00
PM			
SUNDAY:	8:00-9:30 AM	12:30 PM	

## CONFERENCE SHUTTLE:

Greenway Transportation

*Meet shuttle in the Ruby loading dock driveway*

FRIDAY:	11:00 AM-6:00 PM	Continuous loop from AC Hotel to Ruby
	7:30-8:00 PM	From Nasher Circle to Bryan Center

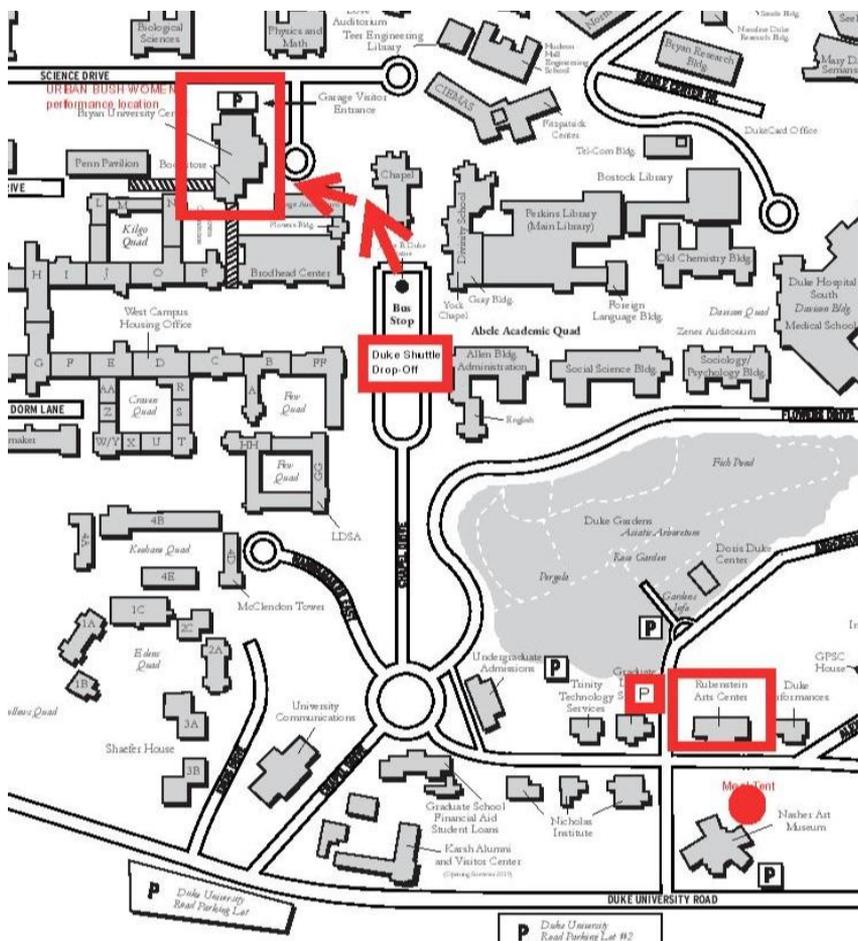
*The Reynolds Industries Theater is located inside the Bryan Center. It is about a 25 minute walk. You may also take the Duke University shuttle (free) which stops in front of the Ruby.*

10:30 PM – 11:00 PM	Continuous loop from Chapel Drive to AC Hotel
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SATURDAY	8:00 AM-11:00 AM	Continuous loop from AC Hotel to Ruby
	1:15 PM, 2:15 PM, 3:15 PM	AC Hotel to Ruby as needed
	9:30 PM – 11:30 PM	Continuous loop from Ruby to AC Hotel

SUNDAY	7:30 AM-1:30 PM	Continuous loop from AC Hotel to Ruby
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# CONFERENCE LOCATIONS



# IN MEMORIUM: MARTIAL ROUMAIN



A native of Port-au-Prince, Haiti, Martial Roumain was a dancer, choreographer, actor, and educator. At the age of 15, he made his debut with the Chuck Davis Dance Company. At 17, he was licensed to teach dance by the New York City Board of Education. Since that time, he has performed with the Eleo Pomare Dance Company, the Fred Benjamin Dance Company, Alvin Ailey Repertory Dance Theatre, the Jose Limon Dance Company, the Kazuko Hirabayashi Dance Theatre, Contemporary Dance System, the Joan Miller Dance Players, and Forces of Nature Dance Dance Theatre Company. Martial served as Artistic Director of Alpha Omega Theatrical Dance Company and also served as assistant to Eleo Pomare and Geoffrey Holder.

His Broadway credits include "Treemonisha," "West Side Story," "Bubbling Brown Sugar," "The Wiz," "1600 Pennsylvania Avenue," "Your Arms Too Short To Box With God," and "Timbuktu!," He has performed at the Metropolitan Opera House in "The Medium," "Ariadne Auf Naxos," and "Porgy and Bess." His choreography is in the repertoires of the Chuck Davis Dance Company, Mafata Dance Company, Jubilation Dance Company, the Joan Miller Dance Players, Alpha Omega Theatrical Dance Company, Ballet Guadeloupean, and Trinidadian Dance Company.

# REMEMBERING MARTIAL ROUMAIN

John O. Perpener III

I first met Martial Roumain in January 2004 at Florida A & M University. The occasion was a concert presented by Orchestis Contemporary Dance Theatre, a company composed of FAMU students. The program, “Jewels of Haiti,” was a fitting introduction to the work of a choreographer who was born in Port-au-Prince in 1951. Martial, along with two other Haitian artists—Jean-Leon Destine and Louines Louinis—presented a beautiful array of dances that bespoke the rich cultural/religious/dance continuum that pervades much of the African diaspora. Two artists who are present here at our fifth CADD conference—Abdel Salaam and Joan Burroughs—also contributed stunning works to the Orchestis program in 2004.

At that time, I was only vaguely aware of Martial’s incredible professional credentials. He performed as a soloist with the Eleo Pomare Dance Company, the Fred Benjamin Dance Company, Alvin Ailey American Dance Theatre, the Jose Limon Dance Company, the Joan Miller Dance Players, Forces of Nature, and several other companies. He served as the director of Alpha and Omega Theatrical Dance Company; and he served as assistant to Eleo Pomare and Geoffrey Holder. His credits also included numerous Broadway shows and performances with the Metropolitan Opera. He mounted his own choreography on numerous dance companies throughout the U.S. and the Caribbean; and he had an international standing as a master teacher.

During his later years, Martial worked tirelessly to insure that the choreographic work of his mentor, Eleo Pomare, was maintained with the highest level of integrity. To that end, he taught repertory works and rehearsed young dancers throughout the U.S. and as far abroad as Taiwan. Closer to home—at our first CADD conference in 2014—we were able to see Martial’s work represented in a solo performance of “Night Spell” from Blues for the Jungle. He reconstructed the work on one of Duane Cyrus’ dancers, Devonte Wells, who turned in an amazing performance. Later that year, I engaged Martial to teach another Pomare solo, “Out of the Storm,” to a young dancer who worked with him in Washington, DC and New York.

Initially, we were planning for Martial to be here with us this week, but he didn’t think it would be wise to travel to the conference. I spoke with him just about two weeks before he died on January 14, and we discussed how he might join in the activities virtually. Now, that conversation echoes in my mind, resonating with his generous spirit, his longstanding commitment and passion for his art, and his abiding love for humanity that he expressed in everything he did. I feel fortunate that I was able to be in the studio and witness some of the moments when he shared those qualities with young dancers, while he passed on a priceless historical legacy.

We will miss you Martial. And we will never forget you.



**COLLECTIVE HEALING SESSIONS**  
FOR THE CULTURE

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**A GLOBAL COLLECTIVE HEALING SESSION  
CREATED TO REDIRECT THE ENERGY,  
CELEBRATE OUR MAGIC, HONOR OUR  
CULTURE, ANCESTRY, AND DIVINITY.**

**Flip the SWITCH**

**KEYNOTE:**

**FRIDAY 1:30 PM**

# **YVONNE DANIELS**

## **Dancing My Research: Looking through the Splendor, Black Dance Research**



Yvonne Daniel is a specialist in dance performance and Caribbean societies and has performed and produced professionally. After earning her Ph.D. in anthropology, she published *Rumba* (1995), *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé* (2005), and *Caribbean and Atlantic Diaspora Dance: Igniting Citizenship* (2011). She has produced four documentary videos on Caribbean dance and African Diaspora religions and is credited with more than 40 articles, encyclopedia entries and chapters. Her book on sacred performance won the de la Torre Bueno prize from the Society of Dance History Scholars for best dance research of 2006. She is a Ford Foundation Fellow, a Rockefeller Foundation Fellow, and has been a Visiting Scholar at Mills College and the Smithsonian Institution. Daniel continues to do research, publish and give presentations in both academic and community settings. She has four sons and 10 grandchildren.

**KEYNOTE:**

**VETA GOLER**



Holding the MFA in dance and a Ph.D. in African-American studies, Veta Goler began her career as a modern dance artist, and has performed, choreographed and taught dance nationally and internationally. Later, as a dance historian, she focused her research on contemporary African-American modern dance artists, particularly women choreographers. In recent years, her research interests have

expanded to include the intersection of dance and spirituality in popular culture and to explorations of spirituality and contemplative practices in education and the workplace. Goler has presented her research at national and international conferences and is published in a number of journals and anthologies.

At Spelman College for almost 30 years, she served as Department Chair for the Department of Drama and Dance for almost 11 years and was Division Chair for Arts and Humanities and Associate Professor of Dance.

Goler's long-standing meditation practice has contributed to her expanded research interests. To lead others in personal and professional renewal, she has facilitated retreats and workshops at Spelman, Agnes Scott and Reinhardt Colleges, Emory University, Georgia State University, Westminster and Drew Charter Schools. She is a national Circle of Trust facilitator and many of the retreats and workshops she leads are based in the work of education innovator Parker J. Palmer. He has written extensively and eloquently on the value of living an "undivided life," in which one's work is in harmony with one's values.



Pre-Professional / Professional

# SUMMER INTENSIVE

JUNE 27<sup>TH</sup> – JULY 2<sup>ND</sup>

AGES 18+

\$400

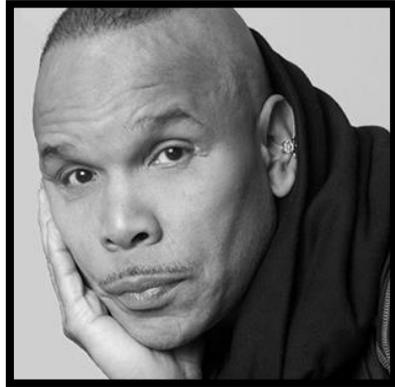


[redclaydance.com](http://redclaydance.com)

**KEYNOTE:**  
**ABDEL SALAAM**

**FRIDAY 5:45 PM**

Abdel R. Salaam is the Executive Artistic Director/Co-Founder of Forces of Nature Dance Theatre (FONDT) founded in 1981. Born in Harlem, New York, Abdel, is a critically acclaimed choreographer and in the past, served as a dancer, teacher and/or performing artist in five continents throughout his 50 year career in the Dance World.



He has received numerous awards and fellowships for excellence in Dance including the National Endowment for the Arts, The New England Foundation on the Arts, Brooklyn Academy of Music, New York Foundation for the Arts, The New York State Council for Arts, The National Council for Arts and Culture and Herbert H. Lehman College. He and his company received the 2013 Audelco Award for Dance Company of the Year. He has served as a choreographer and/or director for the New York Shakespeare Festival, The Billie Holiday Theater, The Apollo Theater, The Winter Solstice at the Cathedral of St. John the Divine, The New York Musical Theater Festival, BAM, Black Dance USA, The Tennessee Performing Arts Festival and numerous films, television and recorded programs including "Free to Dance ", PBS Channel 13 (Choreographer); " The Conan O'Brien Show", NBC Channel 4 (Choreographer); "Expressions in Black; The Story of a People", ABC Channel 7, (Choreographer); "The Richard Pryor Show", NBC Channel 4 (Dancer); and "Black Nativity" Fox Searchlight Films (Performing Artist). Abdel has created ballets for Philadanco, Joan Miller Chamber Arts/ Dance Players, Ailey II, The Chuck Davis Dance Company , Union Dance Theater (London), Ballet Islenos (Puerto Rico), Sakoba Dance Theater (London), Muntu Dance Theater, The Nashville Ballet, The African American Dance Ensemble and Gywa Maten. Mr. Salaam has served on the faculties of the American Dance Festivals in the United States and Seoul, Korea, Herbert H. Lehman College , The Alvin Ailey American Dance Center , The Restoration Youth Arts Academy and The Harlem Children's Zone. Mr. Salaam is the

creator of the Kwanzaa Regeneration Night Celebration in Harlem, now 40 years old, which was inspired by the teachings of its visionary creator and founder of Kwanzaa, Dr. Maulana Karenga. Mr. Salaam is also the Artistic Director of Brooklyn Academy of Music's Dance Africa, originally founded by the late Chuck Davis in 1977; the recipient of the 2017 Bessie Award for Outstanding Production of "The Healings Sevens" and the 2019 American Dance Guild Lifetime Achievement Award in Dance. Abdel premiered his first Dance Film Short entitled " Dawnfeather Rising: In the Age of MA' AT" on the Apollo Theater's Virtual Kwanzaa Regeneration Night Celebration in December 2020 featuring the Forces of Nature Dance Theatre and the music of Oumou Sangare . On May 29, 2021, Mr. Salaam directed and choreographed his latest dance film "Earth Born" , which premiered as a featured element of BAM's 44th Annual DanceAfrica Virtual Festival entitled "Vwa Zanset Yo: Y'ap Pale N'ap Danse" (Ancestral Voices: They Speak We Dance) . This is his sixth year serving as the event's Artistic Director. Under Abdel's artistic direction and leadership, DanceAfrica will receive the 2021 Bessie Award for Outstanding Service to the Field of Dance.

**KEYNOTE:**

# **DIANNE WALKER**

**SATURDAY 3:30 PM**

Dianne Walker has been tap dancing for over 45 years and is internationally recognized in the field. Her career spans Broadway, television, film and international music and dance concerts. Throughout the world of tap, she has been dubbed the "Ella Fitzgerald" of Tap Dance." The Boston Herald called her "America's First Lady of Tap" and in Dallas, "The Ballerina of Tap". Savion Glover and his contemporaries affectionately call her "Aunt Dianne," her mentors and peers always refer to her as "Lady Di". Often seen in Jazz clubs (and festivals) around the country, Dianne was featured in both Paris (1985-86) and Broadway productions of BLACK AND BLUE (1989-1991). On Broadway she was the only female to dance in the famed "Hoofers Line" which included Jimmy Slyde, Ralph Brown, Buster Brown, Lon Chaney, Chuck Green, Bunny Briggs and assistant Choreographer and Dance Captain for the show's Tony Award winning choreography.



She has been featured in numerous films, TV shows and documentaries, including PBS "Great Performances" and the motion picture Tap. She has won countless awards recognizing her achievements including The Humanitarian Award from Jason Samuels Smith of the Debbie Allen Dance Academy, The Dance Magazine Award in NYC for lifetime achievement in dance, and distinction as a United States Artist. Ms. Walker, who holds a Master's degree in Education, has taught at Harvard, Williams College, the University of Michigan, UCLA, Bates, Wesleyan and on numerous other campuses.

As a pioneer in the resurgence of tap dance, Walker is also considered as the transitional figure between the young generation of female dancers-- such as Dormeshia Sumbry-Edwards, Ayodele Casel-- and the "forgotten black mothers of tap," such as Edith "Baby" Edwards, Jeni LeGon, Lois Miller, Tina Pratt and many others. She is always grateful to a list of legends that have given to her so generously throughout her career such as Leon Collins, Jimmy Slyde, Jimmy (Sir Slyde) Mitchell, Honi Coles, Marion Coles, Cholly Atkins, Tina Pratt, Eddie Brown, Linda Hopkins, Ruth Brown, Fay Ray, Mable Lee, Nicholas Brothers, Peg Leg

Bates, Steve Condos, Henry LeTang, Prince Spencer, Gregory Hines, Leonard Reed, Arthur Duncan, LaVaughn Robinson, Bernard Manners and many legendary musicians such as Paul Arslanian, John Lockwood, Alan Dawson, Grady Tate, Barry Harris, Ron Savage, Max Roach and many others.

Dianne is Artistic Director of TapDancin, Inc. and is currently working on her archives. She continues to teach, perform and collaborate with dance organizations around the world in order to facilitate work opportunities for tap dance. Most recently, she began writing a book.

**KEYNOTE:  
ELEO POMARE LEGACY GROUP**

**SATURDAY 7:30 PM**



Eleo Pomare, choreographer and artistic director of the Eleo Pomare Dance Company, is widely recognized for his artistic contributions to American dance with more than 115 works to his credit. He received the Kennedy Center Masters of African-American Choreography 2005 Award, as well as the James Baldwin Award 2004 for his artistic activism particularly in the area of AIDS awareness. Three of Mr. Pomare's works have been documented by the American Dance Festival as masterworks and are

archived as important achievements by African-American choreographers. He has also been a pioneer for modern dance in Australia. His visits and influence over the years led to the founding of the first Aboriginal dance companies there. In addition to maintaining his own company, Mr. Pomare has choreographed works for the Alvin Ailey Dance Company (NYC), Maryland Ballet Company, Dayton Contemporary Dance Company, Cleo Parker-Robinson Dance Company (Denver), Alpha Omega Theatrical Dance Company (NYC), National Ballet of Holland, Balletinstituttet (Oslo, Norway), Australian Dance Company, Ballet Palacio das Artes (Belo Horizonte, Brazil), Cincinnati Ballet, and Grace Hsiao Dance Theatre (Taiwan). Mr. Pomare is a Guggenheim Fellow and the recipient of numerous other awards, including a John Hay Whitney Fellowship, and recognition as one of the New Voices of Harlem. Until his death in August of 2008, Mr. Pomare served on the Executive Committee of the International Association of Blacks in Dance and on the Advisory Board of the American Dance Festival.

## **PANEL & PERFORMANCE**

*Narcissus Rising (1968)*

**KEYNOTE:**

**JASMINE JOHNSON**

**SUNDAY 10:15 AM**



Jasmine Elizabeth Johnson is a Visiting Assistant Professor at the Lewis Center for the Arts at Princeton University (2021-22) and an Assistant Professor of Africana Studies at the University of Pennsylvania. Her work explores the politics of Black movement including dance, performance and diasporic travel.

Johnson's interdisciplinary research and teaching are situated at the intersection of diaspora theory, dance and performance studies, ethnography, and Black feminisms.

Johnson has received a number of fellowships and grants including those from the Ford Foundation, the National Endowment for the Humanities, and the Schomburg Center for Research in Black Culture. Her first book project, *Rhythm Nation: West African Dance and the Politics of Diaspora*, is a transnational ethnography on the industry of West African dance. Her work has been published by *The Black Scholar*, *The Drama Review*, *ASAP Journal*, *Dance Research Journal*, *Africa and Black Diaspora: An International Journal*, *Theater Survey*, *Routledge Encyclopedia of Modernism*, *Aster(ix)* and elsewhere. She serves as a Board Director for the Collegium for African Diaspora Dance and for the Dance Studies Association.

# OPENING EVENTS

FRIDAY  
VON DER HEYDEN

**NOON**

**PROCESSIONAL**

Convened by Ava LaVonne Vinesett, CADD Executive Board Member

**12:15 PM**

**CONFERENCE OPENING**

Thomas F. DeFrantz  
Andrea Woods Valdés

CADD Co-Founder  
Duke Dance Director; CADD Executive Board  
Member

Takiyah Nur Amin

CADD Co-Founder

**12:30 PM**

**DANCING OUR AFRICA: KARIAMU WELSH IN MEMORIUM**

*C. Kemal Nance, Moderator; Glendola ""Xllyhema"" Mills, Saleana Pettaway, Cheryl Stevens, and Monique Walker*

This panel comprises of dance masters and certified professional teachers of the Umfundalai contemporary African dance technique. After watching a video presentation that features a montage of the Kariamu Welsh's artistic work and studio practice, each panelist will speak to how the sum of Dr. Kariamu Welsh's work impacted their dancing lives and the agency they discovered in their personal lives as North American African people.

**1:30 PM**

**KEYNOTE ADDRESS**

YVONNE DANIEL

**3:45 PM**

**MEMBERSHIP MEETING**

**5:45 PM**

**KEYNOTE ADDRESS**

ABDEL SALAAM

**8:00 PM**

**URBAN BUSH WOMEN**

REYNOLDS INDUSTRIES THEATER, BRYAN CENTER

**VIRTUAL SESSION AM I LIVING RESISTANCE? - VIDEO DANCES FROM 2019 TO NOW**

**RUBY LOUNGE**

*Ayan Felix*

Am I Living Resistance? is an informal video dance showing and closed feedback session for CADD artists who have recently started to experiment with video and film (within the past 1-3 years). Videos shown can be under any theme but will have content and trigger warnings for the audience. Artists will have time to see their films screened and then have feedback from their peers. The showing will be hosted virtually to allow all CADD participants to join!

**WORKSHOP TEACHING AND PRACTICING SOCIAL JUSTICE THROUGH DANCE: PART I**

**124**

*Tarin T. Hampton & Valerie Winborne*

During this movement session, participants will explore areas of hidden social justice inequalities, which often-times results from unrecognized individual bias. When participating in this activity, it will help promote cohesion and unity, while intentionally focusing on erasing “limiting” language. This interactive session will allow participants to explore their personal knowledge of and attitudes about the diverse ways they have experienced issues of bias but specifically “dance” and/or other “learning” environments.

**MOVEMENT CONJURING UP DI JAMETTE: THE KALINDA**

**201**

*Kieron Dwayne Sargeant*

This workshop is rooted in the dance practices of the late 19th Century Jamette Carnival of Trinidad. Focusing on the kalinda (stick-fighting), we will introduce participants to the dances and songs that were used as a way to reclaim their Africanness, assert their power, and protest white supremacist practices, post-emancipation. In this session participants will engage in the understanding of forming a Gayelle moving in circular formation as a way embodied resistance against colonialism and enslavement.

**MOVEMENT DANCING YOUR VOICE, DANCING YOUR PRESENCE (AND STILL DOING BALLET!)**

**224**

*Adesola Akinleye & Brittany Padilla*

We have been developing processes and music for claiming our presence and voice in the historically hostile and traumatic ballet studio (and how that reflect on strategies beyond the studio to the streets). We will be dancing, singing and sharing our experimenting with reconfiguring to an Africanist/Indigenous climate in the ballet studio.

# SESSIONS

FRIDAY  
2:30 – 3:30 PM

**WORKSHOP**    **AFROFEMINIST PERFORMANCE ROUTES: AN EMBODIED DIALOGUE**

VON  
DER  
HEYDEN

*Rujeko Dumbutshena, Yanique Hume, Jade Power-Sotomayor, Lena Blou, Maya J. Berry*

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

# SESSIONS

FRIDAY  
2:30 – 3:45 PM

**PANEL**    **LAYERING RHYTHMS, SHIFTING THE CENTER: RHYTHM 202**  
**TAP MEMOIR AS COLLECTIVE ARCHIVING**

*Michael Love, Benae Beamo, Lisa La Touche, Adriana J. Ray (MODERATOR)*

Rhythm tap dance artists, scholars, and cultural organizers Benae Beamon, Lisa La Touche, Michael J. Love, and Adriana J. Ray convene to do the work of shifting the collective focus of the culture surrounding "the dance." Together, through dialogue in words and audible movement, the panel contemplates a method for expanding tap's shared oral archive and resisting the erasure of Black women and queer dancers and changemakers.

**WORKSHOP**    **BLACK DANCE LEGACY: RESEARCH, PRESERVATION, RESTORATION**    **FILM THEATRE**

*Marcia Heard, Joan Hamby Burroughs, Michelle Grant-Murray, Rashidah Ismaili Abubakr*

The roundtable/workshop presents and discusses evidence that supports the urgency of and need for identifying, acquiring, and preserving extant (past and current) works, documents, and resource materials of dance artists, historians, philosophers/critics, educators as well as other prominent contributors whose work underlie and illuminate the concept and cultural art form, Black Dance. The workshop encourages discussion, action-oriented problem solving and the creation of a database dedicated to exploring, documenting and preserving both foundational and continuing elements of the art/cultural expression, Black Dance.

# MEMBERSHIP MEETING

FRIDAY  
3:45 PM

# SESSIONS

FRIDAY  
4:45 – 5:45 PM

**WORKSHOP**                      **SWAMP BODY: RECOLLECTIONS OF THE SALTWATER RAILROAD**                      **124**

*Brittany Williams & Shanna Woods*

Creating and choreographing movement sustainability through people power and self determination. This workshop opens with a ritual performance titled "Swamp Body." Together we explore how movement, dance, choreographic tools can be used for activating people to take action, and building sustainable communities.

**PRESENTATION**                      **CONNECTING DOTS: BAHIAN BLOCOS AFRO AND ALABAMA SOCIAL HISTORY**                      **131**

*Joan Burroughs & Linda Yudin*

Connecting Dots: Bahian Blocos Afro and Alabama Social History, explores comprehensive community arts engagement, based in shared social histories of Salvadore Bahia Brazil and Alabama communities. Bahian Blocos Afro parading and other music/dance forms comprised Viver Brasil Dance Company's 2018 Alabama arts engagement residency. The Movement, a documentary film, captures and presents compelling aspects of the Viver Brasil residency. In Alabama, Viver Brasil's overarching principles: Cultural equity that propels dynamic intercultural exchange, empowering vibrant and powerful artistry that addresses 21st century African Diaspora issues of art and humanity, race, equity, memory, resistance, and resilience (Viver Brasil's vision and mission), flourished.

**WORKSHOP**                      **REFLECTING CONNECTING CURRENTS**                      **202**

*Marsae Mitchell & Imani Ma'at*

This session will explore the ways in which current times are reflected by viewing one's experience through water. Waters of the transatlantic hold ancestral memories of trauma and facilitated separation, scattering the diaspora across oceans. The embodied dialogical exchange inspired by those same currents propel us together and facilitates consanguinity. My research and subsequent production use music, poetry, and dance as the ship that transports spirit across the currents of ancestral memory to reconnect the Diaspora to one another and the Divine.

# SESSIONS

FRIDAY  
4:45 – 5:45 PM

## MOVEMENT

THE MOVEMENT LEGACY OF ELEO POMARE

224

*Dyane Harvey*

The movement workshop will introduce participants to the unique approach of a remarkable artist/ activist, Eleo Pomare. It will share some of the foundational concepts that informed his life's work. He created a rich amalgam of dance movement that was rooted in his multicultural heritage---his childhood in Colombia and Panama; his embrace of Black culture in urban America; and his training in the dance and theater practices of Europe and Africa. As a choreographer and a teacher, he shared these aspects of his work with his company members and students, as he explored, nurtured, and honored the unique beauty of each individual.

## PRESENTATION

BLONDELL CUMMINGS: DANCE AS MOVING PICTURES

230

*Thomas F. DeFrantz & Kristin Juarez*

This conversation between DeFrantz and Juarez will discuss the role of archival research in recovering the influence of Blondell Cummings at the intersection of dance, moving image, and visual art. DeFrantz and Juarez will discuss the ways in which ephemera, video documentation of performance, and video artwork were utilized to build narratives in the book and exhibition, *Blondell Cummings: Dance as Moving Pictures*.

## PANEL

DANCING BLACK CARIBBEAN FUTURES IN PANDEMIC  
TIME

FILM  
THEATRE

*Rosamond S. King, Candace Thompson-Zachery, Joya Powell, Marguerite Hemmings*

This workshop panel will describe and immerse participants in the structure of the Caribbean/The Future (CTF) Space Residency. Through CTF performing artists of Caribbean descent created communal space to devise ways of being together that are conversational, improvisational, legacy-finding and future-opening to stimulate new ways of working. During this digital residency, we moved, discussed, and dreamt together about resilience, liberation, and creating vibrant futures beyond the daily grind. Weâ€™ll present what we learned about building real community and creating artistic process while gathering online - and through participation and information-sharing, participants can build on our tools and experience.

# SESSIONS

FRIDAY  
5:00 – 5:30 PM

## VIRTUAL SESSION

THE UNION DANCER-DRUM-DRUMMERS IN A BLACK  
BRAZILIAN DANCE METHODOLOGY

RUBY LOUNGE

*Ágatha Silvia Nogueira e Oliveira*

This presentation focuses on the work of Edileusa Santos, a black Brazilian dancer-choreographer-educator who have encouraged the union of dancer-drum-drummers in her dance methodology. Santos' "Dança de Expressão Negra" or "Dance of Black Expression" invites dancers to connect with their ancestry through an investigation of what she calls a "body/drum drum/body identity." Drawing from African diaspora dance and music studies and embodied information acquired through corporeal experience in her classes, I argue that Santo's methodology has contributed to a particular way of theatrical dancing and drumming in African Diaspora Dance field; the one that considers not only the dancers' bodies and the rhythms and sounds of the drums but also that looks at the drummers' bodies in motion. This proposal inspires a reflection about dancers, drums and drummers as active subjects in dance.

# KEYNOTE

FRIDAY  
5:45 PM

## ABDEL SALAAM

# DINNER

FRIDAY  
6:30-7:30 PM

NASHER MUSEUM OF ART GALLERY & CAFE

# PERFORMANCE

FRIDAY  
8:00 PM

*Take conference shuttles from Nasher Circle or Duke shuttle from the Ruby.*

# SESSIONS

FRIDAY  
6:30-7:00 PM

VIRTUAL  
SESSION

*AFRO-FEMINIST PERFORMANCE ROUTES:*  
KATHERINE DUNHAM AS POLITICAL DANCE RADIAL

RUBY LOUNGE

*Halifu Osumare*

"Katherine Dunham as Political Dance Radial" interrogates the political impact of Katherine Dunham by exploring her choreography and community activism. I analyze "Southland," premiering in Santiago, Chile in 1950, about the abhorrent U.S. practice of southern lynchings of Blacks. I support the hermeneutics of the ballet with Constance Valis Hill's essay "Katherine Dunham's Southland: Protest in the Face of Repression"(1994). I also investigate Dunham's community activist work in East St. Louis, and utilize Dunham's own Performing Arts Training Center as a Focal Point for a New and Unique College or School (1970) to illuminate her use of the arts as central to her community activism for personal and social change.

# SESSIONS

FRIDAY  
7:00 – 8:00 PM

VIRTUAL SESSION THE SPIRIT & BODY OF THE NGUZO SABA

RUBY  
LOUNGE

*Tashara Gavin-Moorehead*

The Spirit and Body of the Nguzo Saba is a liberation method using the seven principles of Kwanzaa. Combining the thought and practice of Afrocentric thought through improvisational movement participants are given an opportunity to embody their African heritage, culture and spirit.

# BREAKFAST

SATURDAY  
8:00 – 10:00 AM

SCULPTURE GARDEN TENT

# SESSIONS

**SATURDAY**  
**8:45 – 10:15 AM**

## WORKSHOP

## CIPHERS OF WISDOM

124

*Ojeya Cruz Banks & Lela Aisha Jones. Cipher participants include: Julie Johnson, Yanique Hume, Crystal Davis, Nyama McCarthy Brown, Stafford Barry, Adanna Jones, Mario Lamothe, Uzo Nwampka, Rujecko Dumbutshena, Germaul Barnes, Aya Shabu, Shani Sterling, Vershawn Ward, Jeannine Osayunde, Zakiya Cornish, nia love, Ayo Alston*

The event invites a coalition of esteemed artist-scholars-educators to collate ideas, catch up, support, hold ritual, and galvanize collective movements of pedagogical vision, curriculum evolution, research, and artistry that is grounded in practices of Black/African diaspora celebration, joy, pleasure, rest, epistemologies and sensibilities. We will blend movement workshop, discussion, and ritual as part of this artist-scholar congregation. The goal will be to enliven discussion and practices that strengthen professional networks and strategize how we want to move ourselves-African diaspora dancers/dance into the future.

# SESSIONS

**SATURDAY**  
**9:00 – 10:00 AM**

## VIRTUAL SESSION

## STAGING BLACK ACTIVISM

## RUBY LOUNGE

*Olutomi Kassim, Oluwatoyin Olokodana-James, Jimi Solanke, Wumi Raji, Tunde Awosanmi, Orwi Emmanuel Ameh*

Whilst developing Performing Artist-Activism as a new theoretical concept and a practical intervention through a structured Area study, I aim to provide insights into the concept of neo-decolonisation through dance and critical performing arts and activist pedagogy. Thus making space for the experiences of Black Bodies placed at the margins of society, to demand that their experiences come to the forefront of global contemporary socio-political debate and government policy making decisions, while also facilitating a forum for progressive democratic conversation.

# SESSIONS

**SATURDAY**  
**9:00 – 10:00 AM**

## **WORKSHOP**

### **THICCC LIKE ME!**

**131**

*Alesondra Christmas, Jazelynn Goudy, Davianna Green*

We will share how to acknowledge, celebrate, prepare, and mentor thicker dancers in our care. We problematize the assumed connection between health and body size to advocate for dancers holistic well-being, dismantling the fatphobic orientation of dance training. We reflect on our socialization that perpetuates the oppression of thick Black women in dance and beyond, and we invite participants to share tools and strategies to support Black women professionally and pedagogically. We provide and analyze contemporary examples of thick Black women to empower big Black women to enjoy dance.

## **WORKSHOP MELANATED CHRYSALIS: THE ART OF PRACTICAL DIVINITY**

**201**

*Sade Jones*

In this workshop/performance, we will explore the ways in which the body can restructure and restore the mind. Through afro-modern dance, somatic techniques, and breathwork we will explore the ways we engage internal/collective environments, shift the patterns or develop them further. It is a movement journey of discovery, choice, rebuilding and celebration relating to how we choose to exist in our bodies in this world moving forward.

## **MOVEMENT DIRTY SOUTH TWERKOUT**

**202**

*Dani Criss*

Dirty South Twerkout is a movement workshop that honors the social dances of the South as ancestral tools for liberation. Participants will engage in vernacular movement rooted in the labor and liberative experiences of Southern African American life and have the opportunity to embody the power of using the movement for a higher purpose. The workshop will begin with a collective warm-up of the body and mind, into learning early African American social dances that have evolved over time, and concluding with embracing vocabulary full bodily and reflecting on the many ways we can grow and heal through Southern Vernacular.

# SESSIONS

SATURDAY  
9:00 – 10:30 AM

## PAPERS IN VON DER HEYDEN

### LOVER'S ROCK: RITUALS OF JOY AND TERROR ON AND OFF THE DANCE FLOOR

*Raquel Monroe*

With skillful expertise Steve McQueen's "Lover's Rock" tenderly constructs the anatomy of the coveted "house party" found in domestic spaces throughout the African Diaspora. This queer Black feminist reading of the film analyzes the constructions of gender, threats of violence, choreographed joy, and Black queer sociality orbiting in and around the social dance floor.

### WITNESSING, BEING, GROOVING: EXPLORING INTERGENERATIONAL BLACK FEMALE EMBODIMENT, AGENTIVE MANEUVERINGS, WOMANIST SPIRITUALITY AND PERFORMANCE IN URBAN SOUL LINE DANCING

*Ursula Payne*

I am presenting a conceptual paper exploring Urban Soul Line Dancing and how the intergenerational Black female body performs in these settings. My perceptions are informed by my own experiences as a dance educator and practitioner. The paper will conclude with an invitation to participate in a line dance experience.

### SAVING THE BLACK COLLECTIVE: THE IMPORTANCE OF RITES OF PASSAGE PROGRAMS IN AFRICAN AMERICAN COMMUNITIES

*Quianna Simpson*

Through west African dance studies and practices African Americans are able to take part in ceremonies that are key to understanding self and their relationship to their community and race in the US. The work of scholars such as Pearl Primus, Katherine Dunham and Ojeya Cruz Banks and The Dambe Project will provide the lens through which I will examine Columbus, Ohio based dance company ThioSSane Institute.

# SESSIONS

SATURDAY  
9:00 – 10:15 AM

PANEL

BLACK DANCE CHICAGO

FILM THEATRE

*Susan Manning, Bril Barrett, Ailea Stites, Nadine George-Graves, Tara Aisha Willis*

How has Black dance embodied history and collective thought in Chicago? How has Black dance in Chicago been archived, and how do its histories depart from the familiar paradigms of American dance premised on developments in New York City? Bril Barrett and Ailea Stites, Nadine George-Graves, and Tara Aisha Willis ask these questions in collaboration with other writers contributing to an anthology in preparation titled *Dancing on the Third Coast: Chicago Dance Histories*. Their papers probe the histories, respectively, of tap, Black vaudeville, and postmodern artist Poonie Dodson, illuminating how these histories survive, indeed thrive, in 21st century Chicago.

# SESSIONS

**SATURDAY**  
**10:00 – 11:15 AM**

**PANEL**

**"TALK YO ISH!" EMBODIED HIP HOP SCHOLARS CREW**

**131**

*Jazelynn Goudy, Quilan "Cue" Arnold, Dedrick "Deddy" Banks, Tawanda Chabikwa, Ariyan Johnson, Jeremy Guyton, Aysha Upchurch*

Embodied Hip Hop Scholars Crew is an intergenerational collective of artists, academics, and embodied scholars who gather together every Thursday to support, galvanize, implement Hip Hop pedagogy, performance, and scholarship through coalition building. In a round-table discussion, panelists will share individually embodied research/experience, best practices for practitioners inside and outside the institution, propositions we are working on, and their experience within the crew.

# SESSIONS

**SATURDAY**  
**10:00 – 10:30 AM**

**VIRTUAL  
SESSION**

**RE-VISIONING THE FRENCH AFRICAN DIASPORA  
EXPERIENCE THROUGH DANCE PERFORMANCE**

**RUBY  
LOUNGE**

*Roxy Regine Theobald*

This presentation examines how African diaspora dance geographies and fluidity of place evoke reflections that can nuance French afro-descendant lived experiences. I also discuss how my migrancy in Ireland provides me with an invaluable spiritual and geographical environment to gain a deeper understanding of my 'self' as a global identity.

# SESSIONS

**SATURDAY**  
**10:15 – 11:15 AM**

## **WORKSHOP**

### **DANCING BACK TO SELF**

**201**

*Alexandria Davis*

What happens when you do "it" just because, rather than doing it for the expectation and desire to identify appropriately? Conceived through process-based research that examines the duality and juxtaposition of the somatic practices of Bartenieff fundamentals and the mind-body-spirit philosophies of Katherine Dunham. The Dancing Back to Self movement practice transitions the practitioner through a series of exploratory phases to induce an integrated three-dimensional (mind, body, spirit) moving stream of consciousness into a unique exhibition of self.

## **PRESENTATION**

### **NAVIGATING "WORLD DANCE" IN HIGHER EDUCATION: AFRO CUBAN JAZZ REPERTORY**

**202**

*Gabrielle Tull*

The session delves into the experiences, opportunities, and challenges of teaching world dance in academia through the Afro Latina female lens. This session unveils how Afro Cuban Jazz repertory is embodied, practiced, and celebrated in academia with participant discussion.

## **MOVEMENT**

### **THE ART OF PROGRESSION IN THE UMFUNDALAI DANCE TECHNIQUE**

**224**

*Monique Walker & C. Kemal Nance*

A contemporary African dance form, Umfundalai was created in Buffalo, NY in 1970 by its progenitor, Dr. Kariamua Welsh. It means essence or essential in Kiswahili and encompasses a tradition that explores history, cultural exchange, and creativity. Its holistic approach and artistic design brings people from all walks of life together. Class structure, rituals, and procedures create a community within the class and beyond. Session participants will be exposed to all these elements of Umfundalai in a movement workshop where they will speak with their feet, legs and arms as they learn core Umfundalai movements.

# SESSIONS

**SATURDAY**  
**10:30 – 11:00 AM**

**VIRTUAL SESSION** **BLACK DANCE, FAMILY AND RE-EXISTENCE IN MEDELLIN**  
**(COLOMBIA)**

**RUBY**  
**LOUNGE**

*Anamaria Tamayo-Duque*

In their 22 years of existence the company has greatly influenced the city, especially its Afro-Colombian inhabitants. Very few practitioners of afrocontemporary dance in the city can't be connected back to this raiz (root) and its impact in transforming visibility, voices and spaces for Afro-Colombian dances is evident. In this paper I want to address the way this network of artists work as an extended family where they embrace, protect and support the people who come in contact with them; working in mainly black neighbourhoods they empower teenagers and families. They dance to traditional Afro-colombian rhythms, black social dance forms and also Concert Dance forms, but their main goal is to create safe spaces of relationality, familial love and knowledge construction outside big institutions, to develop social and political visibility from their body-territories to re-exist and resist in a city known by its practices of racism and bigotry.

# SESSIONS

**SATURDAY**  
**10:30 – 11:30 AM**

**WORKSHOP**

**BLACK STADIUM**

**124**

*Mari Travis*

A gentle, practical way into communally accessing higher consciousness thinking with the objectives to offer tools of strengthening and healing the black body and liberating and empowering the black mind. Guided mental and physical explorations are intended to provoke feelings of gratitude and incite actualizations of meta-reality. Within the time of aloneness, we will identify the constructs of race, space, time, and other conceptual constraints and align with Our feelings of both desire and contrast which assist in unlocking personal paths of improved well-being. As We move, We are fluid. Limitless and dynamic. As We flow about, Our true improvisation and contribution to Our holistic togetherness in life-living/thriving/evolving is in Our collective conscious uninhibitedness and joy. The relationship between mental matter and the present body, Our proactivity in obtaining and maintaining high vibrational frequency, and the momentum towards limitlessness therein which nurtures Our personal and collective vitality, are at the core aims of this experience.

# SESSIONS

**SATURDAY**  
**10:30 – 11:45 AM**

**PANEL** INTENTIONALITY AND RECIPROCITY IN INTERGENERATIONAL  
TRANSMISSION OF AFRICAN DANCE AND CULTURE: IT'S NOT OSMOSIS  
OR ONE-DIRECTIONAL

**FILM**  
**THEATRE**

*Akua Kouyate-Tate, Bintou Kouyate, Mosunmoluwa Hamilton-Samuel, Amadou Kouyate*

This session shares the purposefulness for intergenerational transmission in bridging ancestral family lineage, identity and heritage in continuing Manding, Yoruba and African American traditions within our family, and professionally as dance/music artists, cultural practitioners and educators. Our presentation/workshop session addresses how, by tradition and design, informed intentionality in our practice of transmitting African cultural arts --dance, music, oral history are tenets for manifesting family and community empowerment, and cultural continuity from generation to generation in our communities and the broader society.

# SESSIONS

**SATURDAY**  
**11:00 – 11:30 AM**

**VIRTUAL** I AM DANCING MY AFRICAN BRAZILIAN ANCESTRALITY ON  
**SESSION** STAGES AND STREETS OF THE USA, IN RESISTANCE.

**RUBY**  
**LOUNGE**

*Isaura Oliveira*

I will present info of how in my African Brazilian Community we have been manifesting/ protesting/ fighting for Human Rights on the streets using the tools of our own popular culture through dance, music, spoken words, costumes, in well attendee's cultural-community celebrations of many kinds. This will prepare the understanding of where I came from as a cultural background, and how this methodology and strategy has been a strong portion of the foundation of my education and guidance/ the ground for my professional artistic work as a performer and dance teacher. I will approach how my community work through ArtVism (activism through arts) became inseparable from my professional performance work.

# SESSIONS

**SATURDAY**  
**11:30 AM – 12:30 PM**

**MOVEMENT**      **KATHERINE DUNHAM: MATRIARCH OF MODERN DANCE: MOVEMENT WITH MEANING**      **201**

*Nicole Thomas*

Participants explore how Dunham Technique merges poly rhythmic dance styles in continual motion. Through the fusion of anthropological research into the realm of dance artistry by uniquely including social and cultural rituals into public performances, this movement (dance) workshop highlights the cultural influences from which Miss Dunham drew inspiration: Caribbean, Latin, African & American.

**PRESENTATION**      **ROLLER SKATING WHILE BLACK**      **202**

*Isaiah Harris*

While tied to Black vernacular dance in the United States, Rhythm skating has been sparsely explored in embodied and written research in academia; this presentation seeks to correct this. This session will be an overview of what makes rhythm skating a Black dance form. This research argues that while Black roller skating or rhythm skating has its own history and development, it is also a Black vernacular dance form. The session provides a survey of the history, anatomy, and cultural influences of Black roller skating. The presentation will explore relevant skating terminology in a physical movement exploration on roller skates.

**MOVEMENT**      **VOGUE AESTHETICS: RELEASE YOUR INNER C\*NT**      **224**

*J'Sun Howard*

Vogue Aesthetics: Release Your Inner C\*nt is an hour-long workshop that moves through different Vogueing modalities to practice joy, pleasure, and freedom.

# LUNCH

**SATURDAY**  
**11:45 AM – 1:45 PM**

**NASHER MUSEUM TENT**

# SESSIONS

**SATURDAY**  
**12:00 – 1:00 PM**

## **VIRTUAL SESSION**

**"THROUGH HER LOOKING GLASS" EXPLORING  
BLACK WOMEN'S LIBERATION THROUGH DANCE**

**RUBY  
LOUNGE**

*Ife Presswood*

"Through Her Looking Glass: Emancipation of the Black Muse"" (created and produced by Ife Michelle) to explore Black Women communal ""Emancipated Spaces"" as a locale to consider the relationship between performance and misogynoir, to reach an embodied liberation. Here we examine the following: If Black Women experience the world at the intersection of racism and misogyny; the act of dance creation and performance (demonstrated by Black Femme company "Ife Michelle Dance"), is an attempt to interrogate and then transcend it.

## **WORKSHOP**

**REMEMBERING RED INGREDIENTS FOR A RECIPE TO  
PACK.**

**RUBY LAWN  
(OUTDOORS)**

*Jasmine Hearn*

This 60 minute experience offers live looping vocals and a guided embodied practice to hold coordinated space and time for improvisational sound and movement, remembering, and imagining. Two state structures paired with a directional composition will be offered for each participant to fill with movement, text, sound, pause, and color. Folx can be with practices of dancing, sounding, dreaming, resting, drawing, writing, and draping

# SESSIONS

**SATURDAY**  
**1:00 – 2:00 PM**

## **VIRTUAL SESSION**

### **DECODE NOIR**

**RUBY  
LOUNGE**

*Deirdre Molloy*

You are invited to see the African Diaspora in a new way: through an audio-visual archive and prototype exhibition of Africanist rhythms. Deirdre Molloy visualises a geography of diaspora cultural lineage by mapping embodied rhythms onto Transatlantic slave routes and ports. She traces blues and jazz lineage through the Caribbean to West Africa by analysing language, imagery, motifs and themes of dance. The space-time visualisation extends into North American cities via The Great Migration. The research is enriched by interviews from Blues, Caribbean and West African rhythm/dance educators. The imperative to decolonize, in collaboration and community – this is the meaning of DecodeNoir. [www.decodenoir.org](http://www.decodenoir.org)

## **MOVEMENT**

### **THE CARIBBEAN AND BLACK DANCING BODY**

**124**

*Makayla Peterson*

This workshop creates space for the fusion of traditional (ballet/modern/contemporary) dance forms and “nontraditional” (Afro-Caribbean/Caribbean) dance forms. Through movement we investigate and reject stereotypes relating to the Caribbean and Black dancing body. My continued research seeks to answer the question of how Caribbean dancers and those of Caribbean ancestry decolonize their embodied practice through activating indigenous meanings and beliefs. Utilization of Caribbean music enables participants to connect to various musical dynamics and evoke authentic experiences exploring wining, chipping, and juking. This exploration will emphasize elements of polyrhythms, instrumentation, and musical breaks.

## **WORKSHOP**

### **AFRICAN DIASPORA DANCE AND EMBODIED HEALTH PRACTICES: PUBLIC HEALTH IMPLICATIONS FOR ADDRESSING SEXUAL VIOLENCE, SEXUAL AND REPRODUCTIVE HEALTH, AND HEALTH EQUITY**

**131**

*Sheila A. Ward*

African diaspora dance in public health and health care is positioned to have far reaching implications as a tool towards achieving health equity. This interactive workshop will present African diaspora dance as a cultural determinant of health and also discuss the role of African diaspora dancers as cultural bearers and trusted messengers for health promotion in the Black community. Participants will have an opportunity to discuss, practice, and apply embodied health practices through demonstrations reflecting how sexual violence and sexual and reproductive health may be addressed from a culturally-specific healthy equity lens utilizing African diaspora dance.

# SESSIONS

**SATURDAY**  
**1:00 – 2:00 PM**

**WORKSHOP**      **REIMAGINING HISTORICAL BLACK DANCE STUDIES IN HIGHER ACADEMIA**      **202**

*Opal Michele Cole & Dexter Jones*

The content of our session will delve into Historical Black Dance terminology with a lecture demonstration. How would the study of Historical Black Dance have changed the codification and commodification of Black dance studies today, had it been a required academic area of study? Had it been studied, where would authentic jazz and rhythm dance innovators like Norma Miller, Frankie Manning or Henry LeTang, etc. scholarship fall in the pantheon of Black dance studies?

**MOVEMENT**      **RESONATING TENDERNESS WITHIN BLACK FEMME & NON-BINARY EMBODIMENT**      **201**

*Juliet Irving & Amari Jones*

Black femme and non-binary identifying folk are invited to explore practices of radical care in this workshop engaging with rest, listening, and play as possibilities for tenderness. A space for personal movement exploration, this session utilizes tenderness as a practice that generates possibilities in how we encounter each other. What does embodied empathy look like in our assembly and how does it move? Resonating Tenderness asks that we listen, witness, and move in our search for these answers.

**WORKSHOP**      **ROSEWATER**      **224**

*Michelle Grant-Murray, A'Keitha Carey, Melissa Cobblah Gutierrez, Shanna L Woods, Erika Loyola*

The proposed performance workshop of RoseWater centers environmental racism as a social justice, cultural, philosophical and ethical issue that revolves around Black social constructs relationship to nature as form knowing. The sensibilities of seeing, tasting, hearing, touching, smelling and intuition are at the forefront of Respect for Life! At this present moment, we are at a time of transformation, healing, restoration, and liberation. We must gather our thoughts, actions, and intentions to generate a global restoration that serves as medicine healing from historical traumas that have plagued the earth for hundreds of years.

# SESSIONS

SATURDAY  
1:15 – 2:15 PM

FILM

PRETXS 3000

FILM THEATRE

*Augusto Soledade*

The artistic premise for Pretxs 3000, a screendance, was to think about the presence of black people in the future (year 3000 was the reference point), our personal relationships with each other and with the world around us as well as how we communicate and recognize ancestry. Water emerged as the essential connecting element for our survival both physically and emotionally.

# SESSIONS

SATURDAY  
2:00 – 2:30 PM

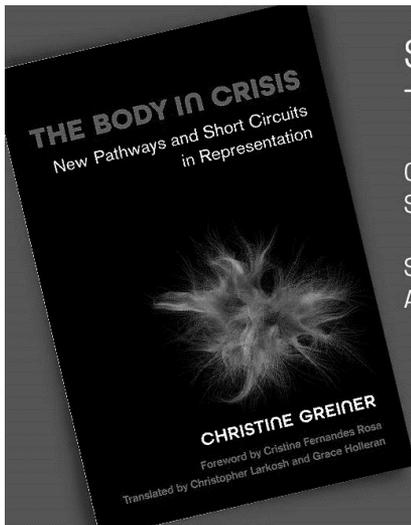
VIRTUAL  
SESSION

*AFRO-FEMINIST PERFORMANCE ROUTES:*  
ACOGNY TECHNIQUE - SOUTH SOUTH DECOLONIZING  
DANCE SYLLABUS CONNECTIONS

RUBY LOUNGE

*Luciane Ramos Silva*

The trajectory of the Franco-Senegalese dancer, choreographer and teacher from Benin Germaine Acogny makes us reflect on how identities, traditions and modernities as well as reinventions of Africanities are in motion in the contemporary world. Her pedagogy and artistic work accumulate ideas and convictions that are very important to our days, approaching principles for the awareness of the body and the world.



## Studies in Dance: Theories & Practices

Clare Croft, editor  
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SanSan Kwan, Associate Editor/First-Time  
Authors Program



dance  
studies  
association

# SESSIONS

**SATURDAY**  
**2:15 – 3:15 PM**

**MOVEMENT EMBODIED ETHIOPIAN CULTURE: ETHIO-MODERN DANCE 124**

*RAS Mikey Courtney*

This Ethio-Modern Dance workshop explores the embodiment of Ethiopian cultures from specific regions including: Eskista, a traditional shoulder dance from the lower-highland region; Wolaita, a region in Southern Ethiopia whose movement characteristics are commonly associated with isolations of the hips; and Gurage, also from the South and known as a fast-paced full-bodied movements. Ethio-Modern Dance integrates cultural experiences of Ethiopia, and other cultures such as Western classical, contemporary/modern, urban dance and somatic practices, woven through the language of movement.

**MOVEMENT CONGO ROOTS - DANCE 201**

*karen prall*

Class will experience breathing techniques benefitting the mind, body, and soul (Dunham), taking students on a journey during this session with the breath, warm-up, center floor, and progressions across floor. The control of a pelvic circle (roll). Experiencing traditional Congolese dance/music, Soukous style, Afro-beat and Afro Fusion movement/music. Sharing benefits of using verbal call & responses, with the students as this resonates with us as we are a rhythmic people.

**WORKSHOP NFTS AND BLACK DANCE LEGACY- EVIDENCE OF THE EPHEMERAL 202**

*Alexandra Warren & Hashim Warren*

This workshop creates space for artists to explore the possibilities of how NFTs can be used within the dance artistic process from pre to post-production. In this experiential workshop participants will analyze how NFTs are useful to dance artists and explore how to build one. As content creators in dance and beyond, tracking the course of how ideas are built supports the evolution of our field moving forward together.

**WORKSHOP MAKING THE ARTIVIST 224**

*Vershawn Sanders-Ward & Sarah Ziglar*

In this workshop we will be using Red Clay Dance Company's Making the Artist framework to explore artist practices that unlock personal and collective agency. Researching the technology that resides inside our bodies and activating its power for current social impact How do we pass on practices of transformation and revolution?

# SESSIONS

**SATURDAY**  
**2:15 – 3:30 PM**

**PANEL**      **COSMO-AESTHETICS OF BLACK WOMANHOOD: INTIMATE RELATIONALITIES**      **131**  
**ACROSS THE STAGE, SCREEN AND SANCTUARY**

*Rainy Demerson, Mika Lior, Bernard Brown*

This session approaches stage choreographies that embody African cosmo-visions of motherhood, the reinsertion of Black, femme, queer subjectivity into public space through the dance film "at leisure," and intimate samba dances of Afro-Brazilian ritual practice as knowledge-making acts that deploy an aesthetics of femininity to produce complex socialities that move across ancestral lines.

# SESSIONS

**SATURDAY**  
**2:30 – 3:30 PM**

**VIRTUAL**      **INTERROGATING TIPPING POINT(S): WHEN BLACK SPACE BECOMES**      **RUBY**  
**SESSION**      **WHITE**      **LOUNGE**

*Ajara Alghali & Erin Falker-Obichigha*

As we come out of a movement context that is dominated by western styles such as ballet, and modern, and move into a more culturally inclusive climate we must interrogate how spaces traditionally defended by black people are impacted by the presence of mixed company. We will challenge participants to find their tipping point in which black space becomes white space and equip them through discussion to recognize the tipping points in their own spaces. We believe that tipping points are not just a factor of color (race) and numbers but have much to do with how white presence asserts itself into black spaces. This session will empower dance practitioners to define their own values for what black space is and how they will uphold those values moving forward.

## **PAPERS IN FILM THEATRE**

### **STRATEGIES FOR IMPROVING THE TRANSITION OF AFRICAN DIASPORA DANCE PRACTITIONERS INTO HIGHER EDUCATION**

*Keshia Wall*

The summer of 2020 sparked a national realization of the cultural incompetence in predominately white institutions. A new wave of D.E.I. committees, anti-racist trainings, and tenure-track African Diaspora positions emerged nationwide. West African dance practitioners now have opportunities for job security and a chance to share this foundational practice as it is rightfully positioned in dance curricula, however, academia was never designed for these professors. Obstacles like budgetary restrictions, tenure gatekeeping, and the disproportionate treatment of Global Majority faculty create additional burdens and labor. This presentation offers solutions to the challenges of this season and support for those in transition.

### **HIGHER EDUCATION AUDITIONS: WHO IS EXCLUDED?**

*Enya-kalia Jordan*

This session will discuss ways educators can implement antiracist pedagogy by making thought-provoking, encouraging, and equitable shifts to the dance higher education admission audition process in liberal arts programs. Based on the idea that technique can be taught, consider the possibilities if students are evaluated for their use of polyrhythms, community and collaborative spirit, self-confidence, and dynamic stylization. This workshop focuses on addressing race-based discrimination, social-economic gaps, and implicit bias against the black dancing body in these auditions, plus ways to create tangible change.

## KEYNOTE

SATURDAY 3:30 PM  
VON DER HEYDEN

THE BLACK SOUND OF WOMEN IN TAP

CONSTANCE VALIS HILL

In 1998, Njeri Itabari's Village Voice article "Shadowed Feats: The Forgotten Black Mothers of Tap" prophesized a "New Crop of Daughters," a new generation of Black women dancers who, holding the moral imperative of black social justice movements, would retrieve the Black matrilineal line and rectify the histories that had rendered them invisible: a cohort of women who, having honored but also liberated themselves from the Black masters (their teachers, mentors, directors) embody the ancestral spirit of the Black mothers with a newly-found femininity in form; women who resonate the "Black Sound" which distinguishes jazz tap as a black rhythmic expression and which has evolved through the Black matrilineal line of dance.

## KEYNOTE: DIANNE WALKER

### PERFORMANCE TRIBUTE

*Brian Davis & Theara Ward*      *Choreographed by Dexter Jones*

### TAP DANCING TOGETHER: A CONVERSATION

*Dianne Walker, Dexter Jones, Margaret Morrison, Chloe Arnold, Kenji Igus, and Lynn Dally, moderated by Brynn Shiovitz*

## DINNER

SATURDAY  
5:00 – 7:00 PM

NASHER MUSEUM OF ART GALLERY & GAFE

# SESSIONS

**SATURDAY**  
**5:00 – 6:00 PM**

**VIRTUAL SESSION**    **BLACK DANCE, BLACK HEALTH**

**RUBY**  
**LOUNGE**

*Beverly Pittman*

African Americans have historically suffered disproportionately from heart disease, diabetes, stroke, and other chronic illnesses. The current COVID 19 pandemic has brought renewed attention to the dilemma; yet, there is a way to address the problem. Many types of physical activity participation can prevent or reduce the incidence of chronic illnesses, and culturally based dance is an ideal way to create positive change. This proposal will describe the myriad roles of dance in African Societies and how enslavement and the eventual forced assimilation into the New World's altered those roles. Many aspects of dance remain, but the health benefit was lost. This proposal will explore the impact of refocusing the health benefits of African-based dance to address the health disparities affecting the African American community.

# SESSIONS

**SATURDAY**  
**6:00 – 7:00 PM**

**VIRTUAL**  
**SESSION**

**FILM SCREENING OF REJOICE! DIASPORA DANCE THEATER'S**  
**NEWEST FILM, 'WHO WE CARRY' WITH DISCUSSION AND**  
**MOVEMENT PROMPTS WITH THE ARTISTIC DIRECTOR, OLUYINKA**  
**AKINJIOLA**

**RUBY**  
**LOUNGE**

*OluYinka Akinijola*

Who We Carry, is a three part journey of ancestral roots in the Ring Shout traditions of the Gullah Geechee, Yoruba Orishas in the African Diaspora, and lands in the Pacific Northwest. Who We Carry transforms grief and loss during the COVID pandemic into an opportunity to reclaim our power. With labor, gratitude, love and power we become our intimate visions for the future. Co-produced by Rejoice! Diaspora Dance Theater and Portland Playhouse, and an Elijah Hasan Film.

# SESSIONS

**SATURDAY**  
**6:15 – 7:15 PM**

**MOVEMENT**      **TEACHING AND PRACTICING SOCIAL JUSTICE THROUGH DANCE: PART II**      **124**

*Valerie Winborne & Tarin T. Hampton*

During this movement session, participants will explore areas of hidden social justice inequalities, which often-times results from unrecognized individual bias. When participating in this activity, it will help promote cohesion and unity, while intentionally focusing on erasing limiting language.

**WORKSHOP**      **GENDERING DANCE: RE-ASSESSING THE ROLE OF THE TOGO ATCHAN FEMALE DANCING BODY IN COMMUNITY DEVELOPMENT IN TOGO- WEST AFRICA**      **131**

*Emmanuel Cudjoe, Eric Baffour Awuah, Abigail Sena Atsugah*

To challenge a common misconception of African women as being docile and background dwellers in contrast to being creators and propagators of indigenous music and dance forms, the Togo-Atchan dance in Togo will be used as a case study to underscore the political dimensions and strength of women voices in patrilineal societies through dancing. The interdisciplinary presentation is one part mini dance workshop, one part panel discussion and one part group reflection.

**MOVEMENT**      **A(i)DA OVERTON WALKER AND JAZZ DANCE: HISTORICAL EMBODIMENT FOR RESTORATIVE CONNECTIONS TO AFRICAN DIASPORIC ANCESTRY**      **201**

*Barbara Angeline*

A(i)da Overton Walker (1880-1914) was the self-described "Queen of the Cake Walk" and the first black Salome. A highly admired dancer, choreographer, producer, and frontline protagonist, she strategically thwarted stereotypes about black female performers by engaging with audiences black, white, common, elite and royal. The invisibilizing of her contributions parallels experiences of marginalized post-secondary dancers entering departments with proficiencies outside of the Eurocentric canon. Jazz dance manifests opportunities that are celebratory, distinctive, defiant, and cool. This workshop will explore Overton Walker's legacy and vernacular/theatrical jazz dance as restorative, embodied dialogue between dancers and African Diasporic dance ancestry.

# SESSIONS

**SATURDAY**  
**6:15 – 7:30 PM**

**WORKSHOP** *AFRO-FEMINIST PERFORMANCE ROUTES:*

224

**OFFERINGS FROM BOMBA'S BATEY: RHYTHM, HISTORY,  
DIASPORA**

*Jade Power-Sotomayor, Melanie Maldonado, Sarah Bruno*

Presented in the format of bomba's cypher-like batey, this session reflects on how this centuries-old AfroRican dance/drum/song offers unique understandings of Black dance and African diasporic geographies. Drawing in part on the virtual learning spaces created throughout the pandemic that were as much about collective storytelling as they were about embodiment, the panelists discuss how bomba opens routes toward ancestral knowings and deeper engagements with African diasporic history and with Puerto Rico as a Black place that continues to reckon with anti-blackness.

**PANEL** **TEACHING COMMUNITY, & SOCIAL CHANGE IN HIGHER EDUCATION**  
**DANCE COURSES**

**FILM**  
**THEATRE**

*Julie Johnson, Ananya Chatterjea, Cara Hagan, Tamara Williams*

Join us for an interactive panel discussion on dance as a social practice existing in the intersections of creative process, community collaboration, and activism, on and off the concert stage. We will exchange our experiences teaching courses in higher education dance programs that survey artists oriented in community and social justice work, explore embodied processes grounded in empathy-building and empowerment, and put into practice strategies of resistance and collective action. We will share some of the questions that drive our work, challenges we face in the field, and discoveries made along the way.

## **PAPERS IN ROOM 202**

### **WHAT IS HAITIAN CONTEMPORARY DANCE?**

*Maxine Montilus*

I would present research that I conducted in the past year on defining and identifying Haitian Contemporary Dance. My research included interviews with three well known Haitian dance artists that use the label in defining their work, and video excerpts of their work would be part of my presentation, in addition to lingering questions for my research.

### **POMARE, TRUTH TELLING AND CREATING A BLACK AUSTRALIAN ARTS INSTITUTION**

*Carole Y Johnson*

This session explores the the impact of Eleo Pomare's 1972 performance of 'Blues for the Jungle' in Australia and the work of Carole Y Johnson. This piece inspired Indigenous Australians who then saw the possibility of dance being used to express their political aspirations. In the subsequent 18 years, Johnson introduced contemporary dance to Indigenous Australians by establishing NAISDA (National Aboriginal/Islander Skills Development Association) Dance College and-Bangarra Dance Theatre, now Australia's premier professional Indigenous dance company. 'Embassy - The Challenge', an Australian work choreographed by Johnson, flows from the choreographic structure of Pomare's signature work. This presentation compares the structure of the two pieces and illuminates socio-cultural empowerment through dance.

### **MERCEDES BAPTISTA AND KATHERINE DUNHAM: REFLECTIONS ON DANCE, COMMUNITY AND DIFFERENCE IN THE AFRO-ATLANTIC TERRITORIES**

*Erika Villeroy da Costa*

This presentation will discuss the legacy of Afro-Brazilian dancer and choreographer Mercedes Baptista in its relations to dance modernism as well as to technical, aesthetic and poetic aspects of Katherine Dunham's work, considering possible distances and approximations that allow us to reflect upon difference, power relations and representations of Blackness that emerge out of the exchanges between black artists within the Afro-Atlantic diaspora context.

## **PAPERS IN VON DER HEYDEN**

### **EUROVISION, BLACKNESS AND PERFORMANCES OF NATION**

*Melissa Blanco*

In this paper, I will examine what performances of Blackness circulate within and around Eurovision and how these are mobilized in order to assert/acknowledge Black presence in Europe. That some countries chose to send Black performers to represent them functions as a consequence of the post-George Floyd Black Lives Matter global movement, yet this paper delves deeper into how Blackness (which has been present in Europe since before the Middle Ages) is both visibilized, constructed and consumed outside of a US-centric frame.

### **SAVING THE BLACK COLLECTIVE: THE IMPORTANCE OF RITES OF PASSAGE PROGRAMS IN AFRICAN AMERICAN COMMUNITIES**

*Quianna Simpson*

Through west African dance studies and practices African Americans are able to take part in ceremonies that are key to understanding self and their relationship to their community and race in the US. The work of scholars such as Pearl Primus, Katherine Dunham and Ojeya Cruz Banks and The Dambe Project will provide the lens through which I will examine Columbus, Ohio based dance company Thioassane Institute.

### **INS AND OUTS OF COLOR: AFRICAN AMERICAN BALLERINAS**

*Nyama McCarthy-Brown*

Who has been historically centerstage in ballet and who has been historically left outside the frame? In this presentation, I examine who is in and who is out, and viable reasons why. I work through two theoretical concepts. One, colorism, the social construct understood in the African American community as colorism. Second, I investigate ingroup messaging, its power within the African American community, and how it has operated for a number of ballet dancers.

# KEYNOTE

SATURDAY

7:30 PM

## PANEL

CONVENED BY: John Perpener  
HOSTED BY: Carl Paris  
FEATURING: Donna Clark, Enrique Cruz DeJesus,  
Dvane Harvev and John Parks

## PERFORMANCE

### *Narcissus Rising (1968)*

Portrays the psyche of a modern-day leather and cycle person

CHOREOGRAPHED BY Eleo Pomare

REMOUNTED BY Enrique Cruz DeJesus (Artistic Dir.), Alpha Omega Theatrical Dance Company

MUSIC COLLAGE: Michael Levy COSTUME DESIGN: Eleo Pomare LIGHTING DESIGN: Gary Harris

PERFORMED BY Donna Clark, Alpha Omega Theatrical Dance Company

# PERFORMANCES

SATURDAY

8:30 PM

*Léna Blou, Davianna Green, Justice Miles, Ricarrdo Valentine, Shea-Ra Nichi*

# SESSIONS

**SATURDAY**  
**9:30 – 10:30 PM**

**MOVEMENT**      **TRANSRHYTHMS: RECENTERING BLACKQUEERANDTRANS FOLKS WITHIN THE HISTORIES OF HIP HOP AND OTHER STREET/CLUB STYLES.**      **124**

*angel edwards, dani tirrell, Abdiel Jacobsen*

this space is for blackqueerandtrans folks who orbit hip-hop dance and club styles and are looking to ground in our contributions as well as vision our futures in these movement forms. Some examples of the movement styles that we're referencing are: house dance, waacking, the Hustle, breaking, locking, black social dance, any dance forms that happen in the club! This gathering will be interactive, come prepared to engage with each other through movement and dialogue. And if you're really feeling it, come dressed like you're going out for a night of dancing!

**MOVEMENT**      **CARIBFUNK TECHNIQUE: GEOGRAPHIES OF SPACE, PLACE, AND CARIBBEAN PERFORMANCE**      **224**

*A'Keitha Carey*

CaribFunk Technique is a fusion of traditional and social Afro-Caribbean, classical ballet, modern, and fitness elements, identifying the body as a site of knowledge while illuminating the transformative performances of the pelvis. It identifies Caribbean cultural performance (Bahamian Junkanoo, Jamaican Dancehall, and Trinidadian Carnival) as praxis through the erotic - the spiritual, sensual, and political. Participants perform social narratives of the physical, cultural, and material Caribbean diaspora while challenging the politics of space/place, offering a space/place to perform hip-mancipation, a Black performance aesthetic I coined to describe the sovereignty expressed through the gyrations of the hip displayed at Caribbean performance sites.

# SESSIONS

**SATURDAY**  
**10:00 – 10:30 PM**

**VIRTUAL**      **DANCING TO REMEMBER: EMBODIED AND MORE-THAN-HUMAN STORYTELLING**      **RUBY LOUNGE**  
**SESSION**

*Jessica Lemire*

I am a Human Geography student at the University of Newcastle, Australia. My focus is on Indigenous Australian and African American dance. Being a dancer, for me, wasn't through any formal training. My mother danced, and so did her mother. Dancing is in my blood: a mix of African American, Cherokee and French; dancing is my ancestry. Though I grew up in Australia, dancing removes time and space to connect me to my ancestors.

# BREAKFAST

SUNDAY  
8:00 – 9:30 AM

NASHER MUSEUM TENT

# SESSIONS

SUNDAY  
9:00 – 10:00 AM

VIRTUAL  
SESSION

HULL-HOUSE - WHITE HOUSE - DANCE  
HOUSE: MICHELLE OBAMA, PRAGMATISM,  
AND THE PERFORMANCE OF AFRICAN  
AMERICAN HISTORY

RUBY LOUNGE

*Helena Hammond*

This presentation-workshop focuses on the centrality of performance exploring Black historical experience to the Obama presidency White House. It argues that Michelle Obama countered racist media attacks centred on her embodied image as first African American FLOTUS by constructing an alternative identity for herself as Dance programmer, curator, and "mom-in-chief", capable of resisting and dismantling this racist hold. African American philosophical thought, central to Pragmatist thinking for more than a century, as Cornel West, Eddie Glaude, Jr. and others have demonstrated, is viewed as intrinsic to this process and the resulting reconfiguration of the Obama White House as "People's House."

MOVEMENT

AFRICAN-BRAZILIAN DANCES INSPIRED BY  
THE ORIXAS

124

*Tamara Williams-Xavier*

African-Brazilian Dance explores dances from the northeastern regions of Brazil. The dances found in this region are inspired by the Yoruba, Angola, Nago and Akan people of West Africa. Traditional dances including those that symbolize elements of nature (earth, water, air and fire) will be shared with participants. The dances combine at least two rhythms in their movement; movement syncopations can be found in the shoulders, chest, pelvis, arms, legs etc., with the different rhythms in the music.

PRESENTATION "AN UNMASKING OF THYSELF": CELEBRATE  
JOY. OVERCOME GRIEF.

201

*Imani Ma'at AnkhmenRa Amen Taylor & Sowande Keita*

"An Unmasking of Thyself" is an interactive lecture performance that uncovers the multiple layers of cultural, emotional, and spiritual forms of masking. As we uncover and visit the multiple layers of an unmasking, we will be able to understand more about ourselves during this interactive and devotional experience.

# SESSIONS

**SUNDAY**  
**9:00 – 10:00 AM**

**PRESENTATION**    **AFRICAN AMERICAN DANCE COMPANY ANNUAL DANCE**    **202**  
**WORKSHOP: ENGAGING STUDENTS AND COMMUNITY TO FOSTER**  
**AFRICAN DIASPORA DANCE TRADITIONS IN A PREDOMINATELY**  
**WHITE INSTITUTION**

*Iris Rosa & Sheila A. Ward*

This presentation will address the challenges and successes of organizing and maintaining the long standing African American Dance Company Annual Dance Workshop (AADCDW) at a predominately white university. Since its inception in 1998 the primary purpose the AADCDW was to expose students and the community at large to the breadth and depth of the African Diaspora dance traditions taught by black and brown professional practitioners. The workshop created and maintained a practicum of community engagement in action through movement. An academic panel discussion served as a scholarly component to create dialogue between participants and practitioners of African diasporic dance experiences.

**WORKSHOP**    **TRIGGERED: AN EMBODIED FILM EXPERIENCE-CREATING JOY**    **224**  
**WHILE ADDRESSING SOCIAL JUSTICE ISSUES**

*Ariyan Johnson*

The 1-hour multi-disciplinary interactive session uses Hip Hop to fuse social media, Black social expressions, and inclusivity towards a collective thought of empathy. The award-winning short dance film Triggered is the prompt to: discuss threads of social injustice, highlight various methodological perspectives identified throughout the film's process and achieve community building through movement. At the end of the session, participants will confront their triggers, begin to build tools and resources in addressing social justice issues plaguing them, and develop an increased understanding of using movement as a unifier of healing.

## PAPERS IN VON DER HEYDEN

Doing Too Much, or Getting Free?: Chloe Bailey and a Black Female Embodiment of Freedom

Kylee Smith

Moving between past and present to consider recent work from emerging R&B artist Chloe Bailey alongside previous generations of Black women musical artists, I employ a thick reading of music videos and performance recordings to consider the embodiment of the so-called hypersexual as seen in Black women artists. Where can we see pleasure and freedom in or on the body? What is at stake in such physical utterances? I read the hypersexual as a site from which these women dance freedom moves that carry potentials for other Black women who engage their music while they also seek to free themselves.

Gottschild's Africanist Aesthetics and the Revelation of Strip Club Performance

(Moriah) Ella-Gabriel Mason

Drawing on autoethnographic examples and depictions of strippers in the television show P-Valley, I employ Brenda Dixon Gottschild's Africanist aesthetic model to make legible the creativity and complexity of strip club performances. In uplifting the artistry of strippers and tracing the dispersal of Africanist bottom-heavy dances (like twerking) through the club, I bring greater nuance to discourse around sex work, respectability, and appropriation.

# SESSIONS

SUNDAY  
9:00 – 10:15 AM

**PANEL**      **TAKING OUR PLACE AT THE TABLE : FLAMENCO AND THE BLACK ARTIST**      131

*Kevin LaMarr Jones, Omonike Akinyemi, Yvonne Gutierrez, Esther Weekes*

History has taught us of the turbulent, perilous times that brought about the materialization of the cultural phenomenon we know and love that is Flamenco. Watered by the tears and wrought from the collective cries of marginalized people in Andalucia, Spain, Flamenco's roots are varied and intertwined, its branches twisted and grafted together, its fruit uniquely nourishing for those who continue to seek the power of its communal and individual expression. But what place do Black voices have in an art form that largely has hidden the contributions that Africans have made to it? Members of BFN / FUAAD, a global network of African-descended Flamenco artists, will share their unique perspectives as they practice, perform, and create work to make Flamenco a more inclusive art form.

**PANEL**      **FLORIDA BLACK DANCE ARTISTS ORGANIZATION: STRATEGIES OF RESISTANCE & BLACK TECHNOLOGIES**      **FILM THEATRE**

*Tiffany Merritt-Brown, Michelle Grant-Murray, A'Keitha Carey, Melissa Cobblah Gutierrez*

Florida Black Dance Artists Organization (FBDAO) is critically examining strategic methods of navigating violent anti-Black dance spaces in service to Black futures and Black sustainability. Our work educates, informs, and empowers Black Artists as agents of change, cultural keepers, truth-tellers, activists, and radical leaders. Drawing upon our shared experiences, we will dive into our collective toolbox to provoke communal engagement and dialogue providing skills, strategies, and blueprints that generate longevity in the arts.

# KEYNOTE

SUNDAY  
10:15 AM

## JASMINE JOHNSON

BLACK SPIROGRAPH

# SESSIONS

**SUNDAY**  
**11:00 AM – 12:00 PM**

**VIRTUAL SESSION**    **FUNDAMENTAL UNDERLININGS OF AFROPOLIS**    **RUBY LOUNGE**

*Qudus Onikeku*

This is AFROPOLIS: A space for hybrid gatherings that seek to create new processes of antisciplinary exchange between performance, community engagement and digital technology. Our purpose is to generate creative synergy within a distributed network of global Africans, to compose new forms, and express innovative ideas. We work to expand this small world network to an interconnected world, where people initiate new ideas and continue to participate in ongoing practices of the future. This presentation takes us through the undermental fundalining of Afropolis.

# SESSIONS

**SUNDAY**  
**11:15 AM – 12:15 PM**

**WORKSHOP**    **CYCLICAL NAVIGATIONS: IN THE IN BETWEEN**

**124**

*Lee Edwards*

Cyclical Navigations: in the In Between invites viewers to experience a multimedia installation and movement workshop that engages its methodology and practices. The installation takes the audience on a nonlinear journey of time through memory, story, and location. The movement workshop allows participants to investigate embodied memory through movement and invites them to move through storytelling as a historical care practice. The movement workshop offering is for Black identifying folks.

**PANEL**    **OKRA DANCE: QUIET AND CONSCIOUS CONTINUITY**

**131**

*Mickey Davidson, Theara Ward, Dexter Jones, Brian Davis, Makayla Peterson  
Shireen Dickson, moderator*

Panel of three generations of artists who performed with OKRA Dance, the NYC-based company founded in 1977 and maintained since then by dancers connected to Dianne McIntyre's Sounds In Motion studio and company.

**PANEL**    **DANCING COLLECTIVE FREEDOM DREAMS WITH STREET DANCE  
ACTIVISM**

**202**

*Shamell Bell, Dominique Hill, Jazelynn Goudy, Bernard Brown*

In his book, ""Freedom Dreams: The Black Radical Tradition,"" Dr. Robin DG Kelley advises, Without new visions, we don't know what to build, only what to knock down. With inspiration from the vocabulary of Kelley, and their collective freedom dreams, Dr. Shamell Bell and members of Street Dance Activism lead us in a process of transcendence and transformation that shifts us toward a new vision and a dance piece of

liberation...dancing collective freedom dreams.

# SESSIONS

**SUNDAY**  
**11:15 AM – 12:15 PM**

## **MOVEMENT**

**AFRICAN-CENTERED COMMUNAL HEALING FOR BLACK  
HEALTHCARE WORKERS**

**201**

*Uzo Nwankpa*

Participants will embody the experience of the African-centered movement practice using the RICHER model and the tri-fold vibrating radiating spirit that enhances the physical, social, emotional, and spiritual aspects of wellbeing. The participants will explore the process of engaging in a communal healing session designed for Black Healthcare workers for creative expression, deepening social bonds, and cultural empowerment.

## **MOVEMENT**

**A TASTE OF KENYAN TRADITIONAL DANCES**

**224**

*Joy Kagendo*

There are over 50 different tribes in Kenya and are all unique in their dance presentations. The dancer narrates a story, commemorates an occasion or rites of passage. The tribal dances can be distinguished from one another through footwork, hip isolations, chanting, drums and percussions. Kenyan dances and drumming may differ from West African dances but some dance movements and drum patterns can be traced back to West Africa.

## **FILM**

**FLY WITH IT!**

**FILM  
THEATRE**

*Greer Mendy*

Fly With It! is the film documentary of Louisiana's traditional Black dance practices. The film is comprised of archival footage and images, written historical references, and filmed interviews of these practices by today's practices. Fly With It! tells the historical truth of Louisiana's Black dance traditions, their movements and music, history and environments, spiritual, secular and resistance processes, and importantly celebration. Through the story of dance, music and imagery in the film, the dancers transport us to four distinct regions, Franklin Parish, Southwest Louisiana, East Baton Rouge and Orleans Parishes, where our imaginations, emotions and energies ignite.

# SESSIONS

**SUNDAY**  
**11:15 AM – 12:30 PM**

**PANEL**     **AFROBSCURE: THE POSITIONING OF WEST AFRICAN DANCE FORMS IN HIGHER ED**     **VON DER HEYDEN**

*Zakiya Cornish, Mya Dixon Ajanku, N. Akoko Tete-Rosenthal*

The panel discussion highlights barriers and shares methods of navigating the barriers that West African Dance Form artists face when attempting to attain positions, tenure, and leadership roles in Higher Education.

# LUNCH

**SUNDAY**  
**12:30 – 1:30 PM**

**NASHER MUSEUM TENT**

# SESSIONS

**SUNDAY**  
**12:00 – 1:00 PM**

**VIRTUAL SESSION**     **OPPOSITES ATTRACT AND DISTRACT: FROM BARE FEET TO POINTE SHOES**     **RUBY LOUNGE**

*Waverly Lucas & Theresa Howard*

Opposites Attract and Distract: From Bare Feet to Pointe Shoes'. Blending ballet and African dance concepts. A multimedia presentation of my creative process. Exploring the possibilities of fusing ballet and African dance concepts from bare feet to pointe shoes using audiovisual features.

# SESSIONS

**SUNDAY**  
**1:00 – 2:00 PM**

**VIRTUAL SESSION**     **IMPROVISATION ACROSS THE DIASPORA**     **RUBY LOUNGE**

*S. Ama Wray, Cyrian Reed, Tawanda Chabikwa, Yinka Esi Graves*

In this virtual panel presentation, a cadre of dance artists and scholars reflect on the role that improvisation plays on their genre's circulation. Jazz, hip hop, flamenco and contemporary African dance are foregrounded. At the core of our heritage is an insistence on innovation while continuities are in play. Embodiology® synthesizes sensation-based movement rooted in the deep structures embedded within community-centered African dance and music practices. In short, being in the cypher means serving the cypher.

# SESSIONS

**SUNDAY**  
**2:00 – 3:00 PM**

**VIRTUAL  
SESSION**

**SAY WHOSE NAME? FACILITATING DISCUSSIONS ABOUT SOCIAL  
JUSTICE THROUGH MOVEMENT AND DANCE: A CROSS-CULTURAL  
WORKSHOP WITH STUDENTS AT THE UNIVERSITY OF GHANA AND THE  
UNIVERSITY OF MARYLAND, COLLEGE PARK**

**RUBY  
LOUNGE**

*Gianina K.L. Strother & Mustapha Braimah*

This presentation utilizes footage captured from a creative collaboration research with dance and performance students from The School of Performing Arts at the University of Ghana and the School of Theatre, Dance and Performance Studies at the University of Maryland, College Park, to discuss ways that educators and artists can utilize the arts to facilitate conversations about race, ethnicity, gender, class, and sexualities with students from various cultural backgrounds.

# PRESENTER BIOGRAPHIES

Rashidah Ismaili Abubakr

RASHIDAH ISMAILI ABUBAKR, a West African writer, of plays, poetry, cultural critiques, and fiction, is the MA/MFA Creative Writing Low Residence Programme faculty member at Wilkes University, in Wilkes-Barre, Pennsylvania. She wrote her first book of fiction, an Autobiography of the Lower East Side, the first in a trilogy: An African Woman in New York. Ismaili-AbuBakr's play, was performed at the Harare International Festival of Arts in Zimbabwe. She is a founding member of (OWWA) Organisation of Women Writers of Africa. Ismaili-AbuBakr is currently working on essays and critiques of the late dancer/choreographer, Eleo Pomare.

Mya Dixon Ajanku

Mya Dixon Ajanku is an Assistant Professor of Global Dance Ball State University. 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 class 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 De Ivoire, as well as numerous instructors that specialize in movement of the African diaspora. Working for Kennedy Krieger Institute taught her a wealth of knowledge in alternative teaching practices and curriculum writing supporting her careers in both the public and private sectors of general and special education. Mya aims to teach strong foundational movement practices while nurturing and encouraging both creativity and individuality.

OluYinka Akinijola

OluYinka Akinijola is a Portland based artist and educator originally from New York State. After receiving her MFA in Dance Choreography & Performance she founded Rejoice! Diaspora Dance Theater in 2014 with the support of New Expressive Works Artist Residency and Performance Works NW Alembic Co-Production series. Rejoice was built as a platform to create Black contemporary dance work with movement foundations from Africa and the African-Diaspora. Her choreography focuses on the complex identities, histories and futures of Black communities. OluYinka is an Educator and curriculum builder with Portland Public Schools at Harriet Tubman Middle School and Faubion K-8. Prior to PPS, She was a Visiting Assistant Professor of Dance at Reed College and SUNY The College at Brockport, a three year guest artist for the Sankofa African Drum & Dance Ensemble and her work was featured in the International Association of Blacks in Dance conference Carnaval 2014 (Salvador, BA, Brazil), TEDxMtHood, and Newmark Theater among others. Most recently, OluYinka received the Oregon Dance Education Organization's teacher of the year award in 2020.

Adesola Akinleye

Adesola Akinleye is a dancer, choreographer, artist-scholar and Assistant Professor at Texas Woman's University and Affiliate Researcher at MIT. She trained at Ballet Rambert UK. Her career began dancing with Dance Theatre of Harlem Workshop Ensemble, later working with UK Companies such as Carol Straker. She explores Place-making (including the boundaries of ballet) through choreography, film and text. She has won awards internationally for her performance work. She is co-director of DancingStrong Movement Lab. Her recent publications include editing/curating (re:)claiming ballet, and her monograph Dance, Architecture, and Engineering: Dance in Dialogue.

### Omonike Akinyemi

Omonike Akinyemi is a dancer/choreographer/film-maker who holds an MFA in film production from the University of Southern California School of Cinematic Arts. She trained in dance at Ballet Hispanico of New York and later joined the Martha Graham Teen Choreography program. Omonike founded Alaafia Dance Company. In New Haven, she also danced with Val Ramos Flamenco and attended the Katherine Dunham Summer Dance Workshop in East St. Louis, Missouri. Omonike was awarded a Wendy E. Blanning Fellowship to research and create a documentary video on Flamenco dance, *Duende to Cool: Cross-Cultural Perspectives on Flamenco* in 1995. A two-time award winning fellow in Screenwriting and Film-making of the New York Foundation for the Arts, Omonike's 2000 film, *Nelly's Bodega*, was screened at the Cannes Film Festival and on television with WNET/PBS. As a choreographer, Omonike creates works that blend Flamenco and African dance with film and musical theater. Her first original musical, *How to Stay Sane in Paris*, was presented at the New York State Museum and at Off-Broadway theaters in 2007. Omonike teaches dance at Albany High School and produces films with Image Quilt Productions, Inc. and Image Quilt Dance Theater. She is now in early development for the film, *Emancipado*, which takes a fresh look at the history of Nigeria through an Afro-Latino lens.

### Ajara Alghali

Detroit native by birth, Ajara Alghali is a performance artist and thought leader at the intersection of dance and cultural equity. A self-proclaimed global citizen, Ajara, has spent much of her adult life traveling the globe, witnessing life across many cultures. Holding a Master of Urban Planning, her work is a fusion of life experiences from her Sierra Leonean-American roots and the connections between African people throughout the diaspora. Ajara's cultural and personal perspectives define her guiding philosophy: "There is inherent value in traditional practices and the informal ways people build community and share history."

### Takiyah Nur Amin

Takiyah Nur Amin (Ph.D., Temple University) is a dance scholar, educator, and consultant. Her research focuses on 20th-century American concert dance, African diaspora dance performance/aesthetics, and pedagogical issues in dance studies. Her research has appeared in several academic journals including *The Black Scholar*, *Dance Chronicle*, *Dance Research Journal*, the *Western Journal of Black Studies* and the *Journal of Pan-African Studies*. Her book chapters have been published or are forthcoming in the edited volumes *Jazz Dance: A History of Its Roots and Branches*, *The Oxford Handbook of Dance and the Popular Screen*, *Rethinking Dance History and Are You Entertained?: Black Popular Culture in the 21st Century* (Duke University Press, 2019.) Dr. Amin is a twice-elected board member of the Congress on Research in Dance (CORD), co-founder of CORD's Diversity Working Group, a founding member of the Collegium for African Diaspora Dance (CADD) and a host on the New Book Network's Dance Channel. An "interdisciplinary humanist," Dr. Amin's teaching includes courses in dance history, Black aesthetics and the sociocultural role of dance in human society. Takiyah Nur Amin is a proud native of Buffalo, NY and is the eldest daughter of Karima and the late Abdul Jalil Amin.

Barbara Angeline

M.A. in Dance Education (NYU); B.A. in Dance (UC Irvine). Associate Chair of Dance and Assistant Professor, Mason Gross School of the Arts, Rutgers University. Teaching: African Diasporic Movement Practices; History of Broadway Dance (author); Jazz Dance; Broadway Dance; Dance Studies; Graduate Research; MFA Pedagogy for Online Dance Education (author). Current service: EDI Dance Collective and Curriculum Chair for new Movement Practices Curriculum. Performance credits: Broadway Backwards; Radio City Music Hall Christmas Spectacular (5 years). Worked with Aretha Franklin, Woody Allen, Jerry Mitchell, Graciela Daniele, and Bernadette Peters. Artistic Director of Hysterika Jazz Dance, honoring African-American origins of and contributors to jazz dance. Works include: "eat Crow" (inspired by Josephine Baker and chorus dancers of the 1920s); "Hot Miss Lil" (music/inspiration by Lil Hardin Armstrong); "Doin' My Jazz" (inspired by James Brown). Current research: History and Contributions of Aida Overton Walker (Sabbatical Research 2021; Jazz Dance Repertory Spring 2022).

Imani Ma'at AnkhmenRa Amen Taylor

Imani Ma'at AnkhmenRa Amen Taylor is a healer, visionary, artist, drummer of the African Diaspora, dancer, choreographer, filmmaker, photographer, dance educator from Norfolk, VA. She has trained in multiple dance styles including improvisation, experimental, hip-hop, modern, contemporary, and traditional West African dance practices. Her primary focus in dance is West African dance and its various rhythmic patterns and dance traditions. Through these dance practices, she produces works with the intention of developing safe spaces while unifying the community and helping others develop higher consciousness through the performing and visual arts. Healing, the understanding of vibration through rhythm, social justice, and honoring ancestry is deeply embedded in her framework, curriculum, and community structure. Imani has trained and studied with world-renowned dance artist and educators such as Moustapha Bangoura, Colette Eloi, Penny Godboldo, Youssouf Koumbassa, Makeda Kumasi, and Valerie Winborne. Imani is also one of the co-founders of Flip the Switch 529 a grassroots organization that envisions a world where artists, healers, and individuals from all walks of life can nurture connections through cultural exchange and ritual, while raising the collective consciousness of our global community. Imani is preparing to graduate in April 2022 with an MFA in dance and choreography from the University of Michigan and will present her thesis performance "An Unmasking of Thysel".

Quilan Arnold

Quilan Arnold (MFA) is a dance professional based out of Brooklyn, New York. He has been a member of companies such as Camille A. Brown and Dancers (NY), Rennie Harris Puremovement (PA), Abby Z and the New Utility (NY), and Enzo Celli Vivo Ballet (NY). Quilan's most recent choreographic work, Searching for a True Move: A Kinesthetic American English Experience, was virtually presented at Western Washington University (WA) in 2020 and Brigham-Young University (UT) in 2021. Quilan is the co-founder of the Street/Club Dance podcast, The Good Foot Podcast, executive director of the Street/Club Dance documentary, Build Shop which is partially funded by the 2018 Ohio State Dance Preservation Grant; and co-founder of the online battle event, Dominate from a Distance. As an educator Quilan has served a multitude of students through academia, industry studios, and workshops. He currently serves as a faculty member at University of Texas- Austin (TX) and Hunter College (NY). Additionally, Quilan hosts an online Hip-hop course, Get Groovy.

### Chloé Arnold

Chloé Arnold is an Emmy-nominated Choreographer and Tap Dancer. Chloé's choreography has been featured on numerous TV shows including over 50 episodes of The Late Show with James Corden featuring A-list actors from Will Smith and Hugh Jackman to pop superstars Ariana Grande and BTS. Chloé most recently choreographed the upcoming Apple TV+ musical film *Spirited* starring Will Ferrell, Ryan Reynolds, and Octavia Spencer. Chloé is widely known as the Founder of the viral Female Tap Dance Band, *Syncoated Ladies*, whose fierce footwork and feminine style have attracted audiences of all ages. She is also an entrepreneur, investor, and philanthropist who holds a degree in Film from Columbia University. She and her sister Maud produced the award-winning documentary *Tap World* and are the co-directors of the critically acclaimed DC Tap Festival. They have been recognized by Columbia University as Rising Stars, by the US House of Representatives as arts preservers and ambassadors and won the 33rd Annual Mayor's Arts Award for Excellence in Performing Arts. [www.chloearnold.com](http://www.chloearnold.com)

### Abigail Sena Atsugah

She is currently an Assistant lecturer with the Department of Dance Studies, University of Ghana on study leave and Fulbright Foreign Student (PhD) at Temple University in Philadelphia. Sena Atsugah is an enthusiastic choreographer, teacher and a performer. She obtained a Bachelor of Fine Arts and a Master of Fine Arts Degrees from the University of Ghana in 2008 and 2016 respectively. Over the years, she has been engaged in numerous dance productions, performances and workshops with students, researchers and lecturers from the University of Ghana, and foreign universities. In gaining more insight into contemporary African dance, she took part in the maiden edition of a dance workshop dubbed *Engagement Feminine* in 2009 through to 2016 in Burkina-Faso. Through this project, she had the opportunity of touring and performing in Bordeaux in France and Yale University in the United States. She participated in the *The March* an annual dance workshop in Ecole de sable in Senegal, and also had the opportunity to be selected by Kabawil to be part of *Framework*, an intercultural student exchange program held in Ghana and in Germany.

### Tunde Awosanmi

Dr. Tunde Awosanmi holds a Ph.D in Theatre Arts from the University of Ibadan, Nigeria, where he also teaches. He is a collaborative research fellow of the Centre of African Studies and a fellow of Wolfson College, University of Cambridge, United Kingdom.

### Eric Baffour Awuah

Eric Baffour Awuah is currently a PhD Cultural Anthropology student at the University of Alberta, Canada. Prior to that he served as a tutor in dance studies, researcher, and consultant at the Department of Dance Studies, School of Performing Arts. He graduated with a Bachelor of Fine Arts degree in Dance and Theater studies at the University of Ghana, and acquired an M.A in Dance Knowledge, Practice, and Heritage from the prestigious Erasmus-Mundus Choreomundus International dance masters program convened by N.T.N.U-Norway, University of Clermont Auvergne-France, University of Szeged-Hungary, and Roehampton University-UK. Awuah is interested and involved in research areas such as Dance as Intangible Cultural Heritage (ICH), dance within museum and gallery spaces, Green notation, Ethnochoreology, Dance Anthropology, performance of heritage, and Ethnography. He has undertaken research and taught master classes and workshops in Ghana, Romania, Hungary, Norway, Burkina-Faso, London, and Canada.

### Bril Barrett

BRIL BARRETT is a dedicated tap dancer, whose mission is to preserve and promote tap dance as a percussive art form, foster respect and admiration for the history and culture of tap, and continuously create opportunities for the art form and its practitioners. Bril Barrett is the founder of M.A.D.D. (Making A Difference Dancing) Rhythms, director of The Chicago Tap Summit and founder of The M.A.D.D. Rhythms Tap Academy. His Performance opportunities include Riverdance, Tap Dance Kid, Derrick Grant, Aaron Tolson's Imagine Tap, The Kennedy Center, Jumaane Taylor's Supreme Love, the Democratic National Convention and many others. Television appearances include The Oprah Winfrey Show, Steve Harvey Show, Jenny Jones Show, NBC's Someone You Should know and ABC's Windy City Live. Bril has taught and/or performed in Prague, Canada, Germany, Finland, Turkey, Austria, Denmark, Sweden, Albania, Amsterdam, Brazil, the Bahamas, the U.K. and across the United States. He was named A Chicagoan of the Year and has his very own Ted Talk.

### Benae Beamon

Benae Beamon, PhD, is a scholar and artist. Her academic interests in performativity, gestures, and artistic expression are informed by her work as a performance artist, wherein tap dance is her primary medium. 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 New York City and the Institute of Contemporary Art Boston as part of Subject:Matter, a Boston-based tap dance company. Independently, she was a 2019 finalist for the Hudgen's Prize and has premiered work at VCU Institute for Contemporary Art. 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.

### Shamell Bell

Visionary Instigator of Street Dance Activism and Global Dance Meditation for Black Liberation, Dr. Shamell Bell is a mother, community organizer, dancer/choreographer, and documentary filmmaker. Bell received her PhD in Culture and Performance at UCLA's World Arts and Cultures/Dance department. Dr. Bell is currently a Lecturer of Somatic Practices and Global Performance at Harvard University. Her work on what she calls, "street dance activism" situates street dance as grassroots political action. Shamell's research examines street dance movements in South Central Los Angeles through an autoethnographic and performance studies lens. She is an original member of the #blacklivesmatter movement, beginning as a core organizer with Justice 4 Trayvon Martin Los Angeles (J4TMLA)/Black Lives Matter Los Angeles to what she now describes as an Arts & Culture liaison between several social justice organizations. She also consults for social justice impact in the tv, film, theater and music industry. Most recently she was featured in the NYTimes: THE NEW BLACK JOY, a Virtual Event Celebrating Juneteenth and provided background vocals and insight for Esperanza Spaulding's Formwela 8 project. Fall 2021, Dr. Bell along with 5 other artists were featured in the Lavazza Change The World Calendar. Social Media Handles: Instagram- @shamellbell @streetdanceactivism

### Maya J. Berry

Maya J. Berry, Ph.D. (Cuba/US) is a dancer and anthropologist by training whose research on Black popular performance and politics in Havana, Cuba appears in Afro-Hispanic Review, Black Diaspora Review, Cultural Anthropology, and Cuban Studies. She is Assistant Professor of African diaspora studies at University of North Carolina at Chapel Hill, and currently serves on the executive board of the Association of Black Anthropologists and the editorial board of Feminist Anthropology journal.

## Lena Blou

Lena Blou, Ph.D. (Guadeloupe) is an avant-garde dance artist who created "Techni'ka", a contemporary teaching technique based on Guadeloupe's Gwoka rhythms and dances. She is the founder of the Center for Dance and Choreographic Studies and the Compagnie Trilogie LenaBlou and the Larel Bigidi'Art, combining training, creation and research.

## Mustapha Braimah

Mustapha Braimah brings over two decades of international experience and high artistic acclaim to his roles as an artist-scholar from Ghana, West Africa. He is a choreographer, educator, curator, performer, musician, and administrator. He holds an M.F.A in Dance from the University of Maryland, M.A in African Studies, Ohio University and B.F.A in Dance, University of Ghana. He is currently a dance faculty as an Assistant Professor of Dance at Goucher College. His art practice and creativity are deeply rooted in contemporary, popular and traditional forms. His works utilize diverse virtuosic approaches in applying 21st-century skills and creativity, including improvisation.

## Bernard Brown

Artistic Director of Bernard Brown/bbmoves, is a performing artist, choreographer and educator who situates their work at the intersection of Blackness, belonging, and memory. Bernard serves as Artistic Director of Bernard Brown/bbmoves, choreographing for stage, specific sites, film, and opera. In addition to presenting his scholarship on blackness, queerness, and inclusive pedagogy nationally, Bernard's choreography is widely presented, including Seoul, San Francisco, Los Angeles, Chicago, New York, and Scott Joplin's opera, "Treemonisha," for Skylark Opera. He is a core collective member of Street Dance Activism alongside Visionary Instigator, Dr. Shamell Bell. A first-generation college graduate, Bernard earned his MFA from UCLA and BFA from Purchase College. He is Assistant Professor of Dance at Loyola Marymount University and a Certified Katherine Dunham Technique Instructor Candidate. The Los Angeles Times has called him the incomparable Bernard Brown

Website: [bbmoves.org](http://bbmoves.org) Social Media: IG: @bb.moves @renaissancebrown; FB: BBMoves Twitter: @bbmoves1

## Sarah Bruno

Sarah Bruno is from the southside of Chicago and graduated with her Ph.D in in the Cultural Anthropology from University Wisconsin-Madison in May 2021. She is currently the ACLS Emerging Voices Race and Digital Technologies postdoctoral fellow at the Franklin Humanities Institute and in the Department of Cultural Anthropology. Her research and art lie at the intersections of performance, diaspora, and digitality. Her scholarly and artistic work has been featured in The LatinNEXT, Acentos Review, Anthropology News, Latinx Psych Today, and the Taller Electric Marronage blog. She is currently creating a digital exhibition of the Fernando Pico papers, and as a member of Life Code: Digital Humanities Against Enclosure and Taller Electric Marronage she charges herself to continue to write with care about the never-ending process of enduring, imagining, thriving, and healing in Puerto Rico and it's diaspora. She is currently working on her manuscript Re-Sounding Resistencia and trying to get her dog Chulo to fetch.

## Joan Hamby Burroughs

Joan Hamby Burroughs, Ph.D. New York University (Ph.D.), IndianaUniversity (M.S.), Tuskegee Institute (B.S). Dr. Burroughs is an artist, educator, administrator, and anthropologist of dance and human movement who champions the value that the arts have for humanity. That sentiment, supported by proficiency in dance/human movement performance and studies, powered her career as an educator that spans high school through university levels. Joan creates arts engagement programs and events in Alabama communities, cultural and educational institutions.

### A'Keitha Carey

Keitha is a Bahamian artist, educator, scholar, mother, and activist. She developed the dance technique CaribFunk, a fusion of AfroCaribbean, ballet, modern, and fitness principles 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 Certificate in Women's Studies from Texas Woman's University and is currently in PhD program in Global Cultural Studies at Florida International University. She researches Caribbean spaces, locating movements that are indigenous, contemporary, and fusion based and investigates how Caribbean cultural performance (Bahamian Junkanoo, Trinidadian Carnival, and Jamaican Dancehall) can be viewed as praxis. Keitha is a Global Dance Education Specialist, Curriculum Design Consultant, cofounder of The Florida Black Dance Artist Organization (FBDAO), and a member of Olujimi Dance Theatre in Miami, Florida.

### Tawanda Chabikwa

Tawanda 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. It 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, a neo-ancestral creative praxis as seen within the global embodiments of Africana-rooted conceptual systems. He holds a BA in Human Ecology from the College of the Atlantic, a Dance MFA from Southern Methodist University, and doctorate in Africana Studies from the Department of African American and African Studies at The Ohio State University.

### Ananya Chatterjea

Ananya Chatterjea's work as choreographer, dancer, and thinker brings together Contemporary Dance, social justice choreography, and a commitment to healing justice. She is the creator of ADT's signature movement vocabulary, Yorchha, and the primary architect of the company's justice- and community-oriented choreographic methodology, Shawngra. She is a 2011 Guggenheim Choreography Fellow, a 2012 and 2021 McKnight Choreography Fellow, a 2016 Joyce Award recipient, a 2018 UBW Choreographic Center Fellow, a 2019 Dance/USA Artist Fellow, and recipient of the 2021 A. P. Andersen Award. Ananya is Professor of Dance at the University of Minnesota where she teaches courses in Dance Studies and contemporary practice. Her second book, *Heat and Alterity in Contemporary Dance: South-South Choreographies*, re-framing understandings of Contemporary Dance from the perspective of dance-makers from global south locations, was published by Palgrave MacMillan in November 2020.

### Alesandra Christmas

Alesandra (Alex) Christmas is a fourth-year 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. Her work centers on Black women and seeks to uplift their thought, labor, and creative practices within the academy and beyond. Alex seeks to connect theory and praxis as a dance dramaturg to aid choreographers in their creative processes by providing a Black Feminist perspective. She also works to dismantle White Supremacy within dance by organizing with the Anti-Racist Working Group and as a Graduate Assistant for the Race, Equity, and Social Justice in the Arts certificate programs. Through her scholarship, leadership, and pedagogy, Alex works towards racial justice in dance, producing research that centers and benefits all Black women dancers.

### Donna Clark

Donna Clark is a native New Yorker who became interested in dance by first exploring all forms of the arts including music and drama. She developed as an artist as a member of the Alpha Omega Young Adult Workshop under the direction of Ronn Pratt and later Andy Torres. Simultaneously, she studied at the Martha Graham School of Contemporary Dance on full scholarship. Ms. Clark returned to her first love of musical theater with performances in the European productions of Black and Blue and Porgy and Bess, the national tour of The Wiz, and regional productions of Children of Eden, Play On!, and Latin Sol. She choreographed "Café Society", performed at the TriBeCa Performing Arts Center in NYC, and is a performer and assistant choreographer of the AUDELCO award winning production of "On Kentucky Avenue" playing local and regional theaters. Ms. Clark's association with Alpha Omega Theatrical Dance Company began as a student, and continued as principal dancer, rehearsal director, associate director, and now executive director. Ms. Clark has had the honor of performing and setting the work of Eleo Pomare. She has performed some his most celebrated works including Blues for the Jungle, Radeau (Raft), Tabernacle, Las Desenamoradas and notably Narcissus Rising.

### Michele Cole

Michele Cole has performed over the past 25 years within the realm of Black dance performance. She is grateful for the extraordinary privilege to have toured the world with choreographers from Henry LeTang (Black and Blue), Lester Wilson (Harlem Rhythm), Bunny Briggs, Frankie Manning, and Chester Whitmore (Black Ballet Jazz). Ms Cole's film credits include the film, TAP (starring Gregory Hines), and Robert Townsend's, The Little Richard Story (starring Little Richard). Ms. Cole has been recognized by The Los Angeles Times for Outstanding Historical Choreographer in the musical production of Recorded in Hollywood. Michele has returned to academia where she will receive her Bachelor's Degree in African and African American Diaspora Studies from UNLV, next fall. After graduation, her future academic goals are to obtain a Graduate degree in African American Studies and Black Dance Studies with an emphasis on Historical Black Dance Terminology. Ms. Cole is acutely aware that without teaching, retention or preservation of black dance terminology (history, practice and theory) in higher academia, the scholarship of pivotal Black artists/choreographers will continue to be erased and their existence unrecognizable.

### Zakiya L. Cornish

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 Jeffrey Page, Lela Aisha Jones, and Ron K. Brown of Evidence Dance Company. Zakiya also worked with world-renowned, Kulu Mele Traditional African Drum and Dance Company where she performed, directed rehearsals, served as a production/stage manager and lighting designer, and has set original choreography on the company. Zakiya has served as a K-12 teaching artist and arts integrationist for over 10 years. Zakiya received her MFA in Dance from Temple University, where she has served as an adjunct professor and taught many master classes. Zakiya currently serves as the Director of Extended Learning for Young Audiences of Louisiana, where she manages art-based learning for students in Greater New Orleans.

### Ras Mikey Courtney

Dr. RAS Mikey Courtney is a cultural conduit using edutainment to spread universal understanding to global communities. Dr. RAS is co-founder and CEO of Fore Im a Versatile Entertainer (F.I.V.E.) LLC. He holds a B.F.A. in Dance from UARTS Philadelphia, an MA in Ethnochoreology and a PhD in Arts Practice Research from the University of Limerick in Ireland. His research and doctoral thesis, entitled Bridging Horizons: Embodied Cultural Understanding through the Development and Presentation of Ethio-Modern Dance, explores movement as cultural knowledge and artistic practice as a main methodology of his investigation. Some recent productions, Und Gosa/One Tribe (USA 2020) Common Threads (Ethiopia 2016) and YeBuna Alem/A Coffee World (Ireland 2015). Dr. RAS is currently an Assistant Professor of Dance at Wayne State University and as a part-time faculty advisor for the MFA in Interdisciplinary Arts at Goddard College. "Movement is life and I am a Lifist."

### Dani Criss

Affectionately known as Dani Criss, The Artist; a multidisciplinary artist, artistic educator, and community organizer hailing from Durham, North Carolina, now based in Brooklyn, NY. Leading with a passionate perspective driven by her roots and studies of the African Diaspora, as well as the advancement of her people everywhere. Educating through the principles of the Diaspora, inspiring an appreciation, acceptance, and historical experience in each interaction; Using movement and knowledge as the source to obtain liberation while discovering ancestral connections within the liberative practices. Criss has trained and performed with numerous artists, companies, and festivals in the United States. Works have been shared in various ensembles, theaters, schools, universities, festivals, and conferences around the country including Harvard Graduate School's Hip-Hop Ex Lab, New York State Dance Education Association Conference, Arts For All Abilities Conference, and others. An artistic educator in primary and higher education in New York, NY and surrounding areas including NYC Public Schools, Nassau Community College, Mark Morris Dance Center, and several arts organizations around the city. Check out [www.danicriss.com](http://www.danicriss.com) for more information.

### Enrique Cruz DeJesus

Enrique Cruz DeJesus trained at Alpha Omega Theatrical Dance Company while simultaneously studying at the Darvash School of Ballet and Dance Theater of Harlem. In 1995, he became the artistic director of Alpha Omega. Mr. Cruz DeJesus teaches master classes and workshops locally and nationally and served as choreographer and teacher at Howard University, George Washington University, North Carolina Central State, Durham University, Florida A&M University, DC Arts and the NYC Arts Connection. Mr. Cruz DeJesus choreographed and staged The James Merritt production "From Africa to America" starring Award winning actors Ossie Davis and Ruby Dee and was the assistant director and choreographer for the workshop musical "Collapsing Universe" at Theater for the New City. He has choreographed productions of "Shakespeare's Twelfth Night", "Linnea" and "Jeremiah" off-Broadway at the Storm Theater in addition to "Satin Slipper" at the Theater of Notre Dame in NYC. He also choreographed a production of "Carmen" for Teatro Circulo in NYC. Mr. Cruz DeJesus continues to work in theater, film, and concert dance. As artistic director of Alpha Omega he looks to provide a platform for various artists at all stages of their careers.

### Emmanuel Cudjoe

Emmanuel Cudjoe brings a lifelong indigenous, international experiences, and high artistic acclaim to his roles as a performer and researcher born and raised in Ghana, West Africa. He is a dance practitioner, researcher and educator dedicated to the propagation and safeguarding of traditional and neo-traditional dances from Ghana/Africa. Currently a PhD Candidate and Graduate Teaching Assistant at the Boyer College of Music and Dance - Temple University. He holds a first Class BFA degree in theatre studies with dance from the University of Ghana and possess an MA in African Studies from the University of Ghana, and another MA in Dance Knowledge, Practice and Heritage from the Choreomundus consortium in Europe He is a recipient of the Edrie Ferdun Emerging Scholar Award at Temple University. Cudjoe has conducted research and taught extensively via workshops and master classes in Ghana, USA, Togo, Burkina Faso, India, Canada, Norway, France, Hungary, and the UK. His dedication to the propagation of the indigenous knowledge systems of music and dance has set him on a path filled with the passion to illuminate his ancestors as creators of knowledge relevant for today's use and worthy of veneration. His work is constantly seeking to challenge the hierarchical structures around dance writing, the practice and performance of different dance genres in the world today.

### Lynn Dally

Lynn Dally, MFA co-founded the Jazz Tap Ensemble in 1979, bringing rhythm tap dance with live jazz to the concert stage, creating a new mode for tap. Guest artists and collaborators in repertory and on tour included Charles "Honi" Coles, Eddie Brown, Steve Condos, Harold and Fayard Nicholas, LaVaughn Robinson, Brenda Bufalino, Dianne Walker, Jimmy Slyde, and Gregory Hines. From 2000-2012 she taught in the Department of World Arts and Cultures at UCLA. Dally's choreography has received recognition worldwide, including a Guggenheim Fellowship in 2002 for "SOLEA," a cross-cultural quartet in rhythm tap, bharata natyam, flamenco, and modern dance. [www.jazztapensemblelegacy.org](http://www.jazztapensemblelegacy.org)

### Doretha Davidson

Dancer/Choreographer Doretha "Mickey" Davidson won an Audelco award for choreography of "For Colored Girls Who Considered Suicide When the Rainbow Is Enuf" directed by Ntozake Shange. She joined Dianne McIntyre's groundbreaking "Sounds In Motion" in 1975 and danced with the company for eight years. She has worked closely with jazz artists Sun Ra, Cecil Taylor, the World Saxophone Quartet and was mentored by original Savoy Ballroom dancers Frankie Manning and Norma Miller. A beloved New York veteran of arts education, Ms. Davidson has an extensive background in African American dance styles and led the African American Dance program at Wesleyan University for 17 years. In addition to teaching with Jazz Power Initiative, she teaches at the Louis Armstrong Jazz Camp in New Orleans and is a passionate advocate for making the authentic jazz dance traditions available to the next generation.

### Alexandria Davis

Dancer, Teaching Artist, Choreographer, and Screendance maker Alexandria Davis was born and raised in Gainesville, Florida. A 2020 MFA dance choreography graduate of the University of Michigan who earned her BFA in Dance Performance and certification in Dance in Medicine from the University of Florida, Alexandria, is a dance activist dedicated to community partnership and performing arts education. Alexandria creates dangerous work, using choreography to instigate unconventional conversations accompanied by polyrhythms and bass.

Brian Davis

Brother Brian began by building a foundation in dance with the North West Tap Connection in his home town of Seattle Washington. As a graduate of the University of the Arts, he earned a BFA in Modern Dance and a Musical Theater Minor. Brian holds the title of Philly Tap Idol for 2008, and is a former member of Tap Team 2 of Philadelphia under the direction of Robert Burden. His Theater Credits include, "My One and Only" Goodspeed Opera House, "Rhythm is Our Business" 14th Theater (NYC), "Ziegfeld Midnight Frolic" Liberty Theatre (NYC).

Notable Choreographic Credits include, "I like the Way you Move" Performed on the Nationally Televised Showtime at the Apollo Ziegfeld Midnight Frolic (Off Broadway,) The Broadway Bound Musical Showcase of (Dorothy), Bojangles New Musical and his own show, "TAPTASTIC"

Joselli Audain Deans

Joselli Audain Deans, Ed.M; Ed.D Dance Education Temple University, is a Visiting Associate Professor in the School of Dance at the University of Utah. She performed with the Dance Theatre of Harlem. She has taught technique at Philadanco and several academic institutions including Bryn Mawr College and Temple University. At Eastern University, she taught dance practice, repertory, and theory. An article concerning a primary research interest, Blacks in ballet, is published in (Re:) Claiming Ballet edited by Adesola Akinleye. She has served as a consultant for several professional dance companies and projects including the Dance Oral History Project for NYPL.

Thomas F. DeFrantz

Directs SLIPPAGE: Performance|Culture|Technology, a research group that explores emerging technology in live performance; group deploys bespoke live-processing systems in performance, crafting interfaces that translate movements into light and sound to underscore the creative concerns at hand. Received 2017 Outstanding Research in Dance award, Dance Studies Association. Believes in our shared capacity to do better, and to engage our creative spirit for a collective good that is anti-racist, anti-homophobic, proto-feminist, and queer affirming. Consultant for the Smithsonian Museum of African American Life and Culture, contributing concept and voice-over for permanent installation on Black Social Dance that opened with the museum in 2016. Books include Dancing Revelations Alvin Ailey's Embodiment of African American Culture (2004); Black Performance Theory, with Anita Gonzalez (2014); Choreography and Corporeality: Relay in Motion; with Philipa Rothfield (2016). Professor at Duke University; recent teaching University of the Arts Mobile MFA in Dance; Lion's Jaw Festival; Movement Research MELT; ImPulsTanz; New Waves Institute; faculty at Hampshire College, Stanford, Yale, MIT, NYU, University of Nice. In 2013, working with Takiyah Nur Amin, founded the Collegium for African Diaspora Dance, a growing consortium of 300 researchers. [www.slippage.org](http://www.slippage.org).

Rainy Demerson

Rainy Demerson is a Contemporary Dance artist and scholar invested in intersectional feminisms and global decolonial embodiments. She has produced concerts in New York and Senegal and her work has been presented in festivals across the United States. She holds an MFA in Dance from Hollins University, an MA in Dance Education from New York University, and a PhD in Critical Dance Studies from UC Riverside where she examined the decolonial choreographic techniques of Black women in South Africa. She is currently a Lecturer at The University of the West Indies Cave Hill in Barbados. Her scholarship is published in Journal of Dance Education, Journal of Emerging Dance Scholarship, Research in Dance and Physical Education, Critical Stages, and several anthologies.

Shireen Dickson

She has worked in dance and arts education for over 20 years – as a performer, teaching artist, lecturer, curriculum developer, and NYC Dept of Education classroom teacher. She spent 10 years performing with and assisting award-winning choreographer Dianne McIntyre at renowned performance venues, dance and jazz festivals throughout the country. In addition to currently directing the 40+ year-old Okra Dance Company (which presents programs featuring African American vernacular and world rhythmic and folk dances) Shireen has developed programs and presented for a diverse range of institutions including NY Dance Parade, Elizabeth Streb, Pilobolus, National Black Arts Festival, and National Dance Institute. Shireen is a founding member of the Collegium for African Diaspora Dance based at Duke University and directs their bi-annual conference.

Rujeko Dumbutshena(Zimbabwe/US) is a dancer, choreographer and teacher of what she terms “neo traditional” Zimbabwean dance technique. She teaches and performs throughout the U.S. She received her MFA from the University of New Mexico, and is Assistant Professor of Dance and University of Florida.

angel shanel edwards

angel shanel edwards is a tender flame, a blackqueerandtrans first-gen Jamaican / Philly rooted artist. Through movement channeling, laying hands on scalps, witnessing through photography, tender poetics, and filmmaking, they compass towards liberation and abundance. angel is committed to healing their wounds by listening to smoke, water, the earth, their ancestors, themselves, and community. They are young and resting, wandering and sweating. They have learned their artistic gifts through non-institutional learning spaces because they don't believe institutions validate our brilliance, relationships do, we do. angel has choreographed musicals at the University of the Arts and Princeton University. angel has been an Artist in Residence at Urban Movement Arts. Their creative works have been supported by the Leeway Foundation, Small But Mighty Arts, Mural Arts Philly, and Queer Art's Eva Yaa Asantewaa Grant. and most recently became a 2021 Pew Fellow.

Lee Edwards

Lee (they/them) is an interdisciplinary movement artist and storyteller, whose primary modes of making are dance, poetry, sound, and experimental video. Lee received their BFA in Dance from The University of the Arts in Philadelphia and is pursuing their MFA in Dance and a Graduate Certificate in African and African American Studies at Duke University (expected 2022). Their work navigates the space between past and present through the centering of Black realities, stories, and experiences. Lee has performed with Lela Aisha Jones | FlyGround, Putty Dance Project, Dancespora, and Jo-Me' Dance. Their writing has been featured in works by iKada Dance, Drye Marinaro Dance Company, and by artist Surya Swilley. Most recently Lee's work has been presented by The Wassaic Project, ADF, Meta Den, and The Durham Arts Guild.

Erin Falker-Obichigha

Erin Falker- Obichigha is a visual arts curator, artist, and dancer who uses her practice(s) to creatively think, produce and deliver purpose-driven deep learning experiences. Erin is a graduate of Stanford University with a BA in Art History and a BA in Studio Art, and she received an MFA in Fine Art from Washington University in St. Louis and a Master of Art History from Wayne State University.

Ayan Felix

Ayan Felix (they/them) is a Gulf-Coast-bred movement artist, emotional laborer, and auntie-in-training residing in NC, USA. They research how gender influences Black dance and night-life cultures. Ayan performs collaboratively with improvisational styles based in modern/post-modern dance, physical theater, house, and majorette training. Although much of their time as a dancer is spent in staged works, their most urgent work is site-responsive using dreaming as a source of performance and change. They were among the first to earn an MFA in Dance through Duke Dance Program. Their work has been presented through the Black Endurance Community Series at the Movement Lab ATL, freeskewl FERN programming, Barnstorm Dance Fest, Dance Afrikana's KUUMBA, Mind of Fire, Contemporary Arts Museum Houston, and the Acorn Center for Restoration and Freedom.

James Frazier

James Frazier, EdD, MFA is dean of the Florida State University College of Fine Arts and currently serves as secretary/president-elect of the International Council of Fine Arts Deans and as a board member of the American Dance Festival (ADF). Frazier formerly held the positions of interim dean of the School of the Arts, associate dean for graduate studies and faculty affairs of the School, and chair of the Department of Dance and Choreography at Virginia Commonwealth University. He is a former secretary and past president of the Council of Dance Administrators, co-dean of the ADF and a former associate artistic director of the Dance Institute of Washington.

Tashara Gavin-Moorehead

Tashara Gavin-Moorehead is a professional dancer, choreographer and dance educator currently based out of Los Angeles. Tashara graduated Cum Laude from Virginia Commonwealth University with a B.F.A. in Dance and Choreography in 2008. In the last thirteen years she has danced with Inspirit Dance Company and Vissi Dance Theater in New York City, Deeply Rooted Dance Theater in Chicago and Lula Washington Dance Theater, and is in her 4th season with Pat Taylor's Jazzantiqua Music and Dance Ensemble. Tashara has presented her independent work through The Orange County Emerging Choreographers Showcase, Reflect choreography showcase, and The Los Angeles Fringe Dance Festival. Tashara is an advocate for dance education and has been teaching in public charter schools, and community based programs for grades K-12. Tashara is passionate about her African ancestry, and heritage, and uses dances as her way of understanding herself and her world better. She is also deeply committed to the continued fight for liberation and freedom for people of the African diaspora. Tashara is currently researching the relationship between the Nguzo Saba and improvisation as a liberation practice, and has recently earned her M.F.A. from California State University Long Beach.

Nadine George-Graves

Nadine George-Graves is the Naomi Willie Pollard Professor at Northwestern University, where she chairs the Department of Performance Studies. She is the author of *The Royalty of Negro Vaudeville: The Whitman Sisters and the Negotiation of Race, Gender, and Class in African American Theater, 1900-1940* and *Urban Bush Women: Twenty Years of Dance Theater, Community Engagement and Working it Out* as well as numerous articles on African American performance. She is the editor of *The Oxford Handbook of Dance and Theater*, a collection of border-crossing scholarship on embodiment and theatricality. George-Graves is also an artist, and her creative work is part and parcel of her research. She is an adapter, director and dance theatre maker. Her recent creative projects include *Architectura*, a dance theatre piece about the ways we build our lives and *Suzan-Lori Parks Fucking A* and *Topdog/Underdog*.

### Nena Gilreath

Co-Founder Ballethnic Dance Company Program and Facility Supervisor East Athens Educational Dance Center Nena Gilreath is the Cofounding Director of Ballethnic Dance Company, a 31-year Dance organization headquartered in East Point. She also serves as a guest Ballet Professor at the University of Georgia Dance Department. Her work at the East Athens Educational Dance Center and the collaborative work with many other dance organizations have enabled her to create an Athens to Atlanta Artistic Pipeline which continues to serve the mission of the Ballethnic Dance Company of creating access and opportunity for those who are often overlooked. Mrs. Gilreath is a graduate of the North Carolina School of the Arts where she received a Bachelor of Fine Arts in Dance. She began her career by joining the Ruth Mitchell Dance Theatre. She later joined the Dance Theatre of Harlem, touring nationally and internationally. Ms. Gilreath was a member of the Atlanta Ballet in 1988-89, after that season she joined the National tour of Heartstrings, a musical that raised money for Aids research. On January 15, 1990, along with husband and choreographer Waverly T. Lucas, II created the Ballethnic Dance Company.

### Jazelynn Goudy

Jazelynn Goudy, Dancer Educator Veteran Artist and Homie, from Milwaukee, WI. As a budding interdisciplinary performing artist scholar, she focuses on the global black women and girls' social and contemporary dance on the concert, internet, and social spaces. Her practice uses interactive media, light, and loop pedal sound embedded with her Black Midwestern social and Africanist contemporary technique. Jazelynn's artistry and activism are rooted in social change practice and performance. She's performed with Ko-Thi, Signature Dance Company & Renegade Performance group in Milwaukee, WI. She worked with Marguerite Hemmings, Marianne Harkless Diabate/ Racine Dance Festival, Jade Charon, Shamell Bell, Andre Zachery/ Renegade Performance Group, Sydnie L. Mosley, and more. She is currently Assistant Professor of Dance/Musical & Contemporary Theater, Social Media Manager & Steering Committee member of Coalition of Diasporan Scholars Moving, Activist with Street Dance Activism, founder of Embodied (Hip Hop) Scholars Crew, and Guest Artist at SLMDances.

### Michelle Grant-Murray

Michelle Grant-Murray, choreographer, performer, Founder and Artistic Director of Olujimi Dance Collective, author of *Beyond the Surface: An Inclusive American Dance History*. She is co-founder of the Florida Black Dance Artists Organization, Woodshed Dance Online Dance Platform as well as the founder and host for The Black Artist Talk, As Associate Professor and Coordinator of Dance at Miami Dade College, Michelle is active in her community and serves as a Council Member with Miami Dade College Earth Ethics Institute. Michelle fuses African Diasporic movement forms, ecology, sustainability, sensuality, creativity, and zeal to create innovative works that re-define the corporeality of the body as a living, viable and moving portal. "My work galvanizes the corporeality of the moving body along with memory, life experiences, and ecology to abstract the physical body as a vessel of wisdom."

### Yinka Esi Graves

Yinka Esi Graves is a British Flamenco dancer, practitioner and educator whose work explores the links between Flamenco and other forms of corporeal expression in particular from an African diasporic and contemporary perspective. Having studied ballet and afro-cuban dancing in her youth Yinka has dedicated the last 12 years of her life to flamenco studying at Amor de Dios in Madrid and later in Seville with artists such as La Lupi, Andres Marin, Yolanda Heredia and Juana Amaya. Graves also has a first-class degree in Art History (Sussex-2005). Having performed extensively in both the UK and Spain Yinka co-founded contemporary flamenco company dotdotdot dance in 2014. The company presented Yinka's work I come to my body as a question, a reimagined Guajira with spoken word artist Toni Stuart, in SAMPLED 2017 at Sadler's Wells and The Lowry, following their Wild Card at the Lilian Baylis.

### Dedrick Gray

Dedrick D. Banks Gray is a Chicago Native Dance Artist, Scholar and Producer. His trajectory of work lens into the Black Experience in connection to the African Diaspora. Currently, Dedrick is producing his thesis performance titled R3Mx: an Embodied Structured Mixtape around the arching theme of Black Linguistics and Social Practices. He has worked and studied under renowned artists such as Jawole Zollar, Onye Ozuzu, JSun Howard, Gwen Welliver, Camille A. Brown, Moncell E. Durden, Red Clay Dance Company, BraveSoul, & Muntu Dance Theater of Chicago Dedrick is currently an MFA candidate at Florida State University.

### Davianna Green

Davianna Green is an artist-scholar whose research is centered in 21st century Black womanhood. She holds a Master of Fine Arts in Dance from The Ohio State University (OSU). Creatively, Davianna questions the stakes of making art as a Black queer woman, and how embodied practices serve as a voice for those who are silenced. Currently she is a member of the Emerging Black Choreographers Incubator program, through Mojuba! Dance Collective in Cleveland, Ohio. Her choreographic work has toured internationally through Brazil and incorporates culturally-specific performance, auto-ethnographic and community practices. Davianna is currently a dance faculty member at the Governor's School for Arts in Norfolk, Virginia while simultaneously being an apprentice company member with Todd Rosenlieb Dance.

### Melissa Cobblah Gutierrez

Melissa Cobblah Gutierrez, born in Cuba and raised in Ghana, Cape Verde, the United States. A graduate of Miami Dade College, she continued her dance studies at Florida State University where she graduated Summa Cum Laude with Honors receiving a Bachelor of Fine Arts in Dance. Ms. Cobblah Gutierrez is a two-time leadership scholarship recipient of American Dance Festival. She has worked and studied under the direction of many recognized artists such as Michelle Grant-Murray, Jawole Willa Jo Zollar, Nia Love, A'Keitha Carey, Jorge Luis Morejon, Kehinde Ishangi, Millicent Johnnie, Tiffany Rhynard, Charles Anderson, La Toya Davis-Craig and Anjali Austin. She attended The Ann & Weston Hicks Choreography Fellows program at Jacob's Pillow in 2019, as a performer. Ms. Cobblah is a co-founder of The WoodShed Online Dance Platform and The Florida Black Dance Artists Organization. She was recently selected as a Knight New Work 2020 Winner.

### Yvonne Gutierrez

Yvonne Gutierrez, artist/teacher/choreographer of Cuban descent has taught dance at many establishments (dance schools, elementary school, college). She holds a BS in Computer Science from Pace University. As a member of NAEYC and NASPA she continues learning in order to evolve as we help mold the future generations. Ms. Yvonne is a faculty member at Ballet Hispanico school of dance for over 25 years. During the years of 1991 to 2006 she left the school of dance to start flamenco/spanish dance program in the lower east side under the legendary director and acclaimed choreographer Louis Johnson. She creatively choreographed flamenco, castanets, salsa and cha cha to the music of Tchaikovsky in an original production of The Nutcracker in the Lower for ten years, right in the Henry Street Settlement's Harry De Jur Playhouse! Now years later and during this pandemic she is still invited to teach community classes at Henry Street. Her teachings also have taken her to work in New York at Joffrey Ballet, New School University, Marymount Manhattan College, CUNY, NY Public Schools in the underserved communities, Concepts Dance Academy, Purelements and Flamenco Latino.

### Jeremy Guyton

Jeremy is a performer, choreographer, educator, alchemist, dreamer, and new world conjurer. Born and raised in Los Angeles, the vibrations of the city tickled flesh and sinew and set the foundation for his movement vocabulary. Upon graduation from high school, his curiosity led him to the Mid-Atlantic, where he graduated from Georgetown University with a BA in Theater and Performance Studies. In 2012, he moved to New Orleans, Louisiana, began working in education, teaching kindergarten at Success Preparatory Academy, and soon served as Youth Programs Director at Dancing Grounds. In this role, he co-organized the second Dance for Social Change Festival, in which the focus pivoted to youth dance and performance. He is currently obtaining his MFA in choreography and performance from Florida State University.

### Cara Hagan

Cara Hagan is a mover, maker, writer, curator, champion of just communities, and a dreamer. She believes in the power of art to upend the laws of time and physics, a necessary occurrence in pursuit of liberation. In her work, no object or outcome is sacred; but the ritual to get there is. Hagan's adventures take place as live performance, on screen, as installation, on the page, and in collaboration with others in a multitude of contexts. Hagan and her work have traveled to such gatherings as the Performatica Festival in Cholula, Mexico, the Conference on Geopoetics in Edinburgh, Scotland, the Loikka Dance Film Festival in Helsinki, Finland, the Taos Poetry Festival in Taos, New Mexico, and to the Dance on Camera Festival in New York City. Extended residencies have taken place at Thirak India in Jaipur, India, Playa Summer Lake in the dynamic outback of Oregon and others. She is working on a new book titled, *Ritual is Both Balm and Resistance*. She was in residence at Elsewhere Museum in Greensboro, NC in June and July of 2021 where her interdisciplinary project, *Essential Parts: A Guide to Moving through Crisis and Unbridled Joy* is installed until 2022.

### Mosunmoluwa Hamilton-Samuel

Mosunmoluwa Hamilton-Samuel is a professional dancer of more than 15 years who has graced stages throughout the world. "Sunmolu" as she is affectionately known, is of Nigerian-American descent and specializes in Neo-African diasporic dance forms. As a primary member of ASA Kelenya, Sunmolu has worked with artists such as Estelle, Wale, and Iyanya to name a few. Her talents have traversed the globe to present at Essence Festival in New Orleans, The Smithsonian in Washington DC, Dance Africa, festivals in Antigua, The Bahamas, Ghana, West Africa, and many more. In her creative journey, she has performed and choreographed for The Coyaba Dance Theater, and the Black Theater Festival and invests in teaching a new generation of dancers as the director of the RBG Steppers of the Baobab Tree Foundation, and a resident instructor for the Princess Mhoon Dance Institute.

### Helena Hammond

Helena Hammond is Senior Lecturer in Dance at the University of Roehampton (London, UK). With research centered in re-thinking the politics and ethics of historical representation through dance performance and practice, her publications include "Dancing against History: (The Royal) Ballet, Forsythe, Foucault, Brecht, and the BBC" and "So you see the story is not quite as you were told: Maleficent, Dance, Disney, and Cynicism as the choreo-philosophical critique of neoliberal precarity (Dance Research, 2013; 2017). More recently she contributed *Dancing with Clio: History, Cultural Studies, Foucault, Phenomenology, and the emergence of Dance Studies as a Disciplinary Practice*' to 'Dance Fields: Staking a Claim for Dance Studies in the Twenty-First Century', eds. Ann R David, Michael Huxley, Sarah Whatley (2020) and 'W.E.B. Du Bois, "The Souls of Black Folk"' (extracts and commentary), to the 'Anthology of Narrative Science' (second volume), of the London School of Economics /European Research Council Narrative Science project.

### Tarin Hampton

Tarin T. D. Hampton, Ed.D.: Tarin (affectionately known as Dr. T), is a native of Chicago, IL where she studied and performed with Jimmy Payne, Joseph Holmes, Joel Hall, the Boitsov Classical Ballet School, and numerous other Dance Choreographers. She earned her MA in Dance from Butler University and has rand directed several University Dance Companies; currently Co-Director of the legendary Norfolk State University (NSU) Dance Theatre. Dr. T is a two-time Fulbright Hayes Scholar, having traveled to Morocco, Tunisia, and Ghana, West Africa. She taught and/or presented internationally in Europe, Africa, Trinidad and many US states. She was honored with a three-year Sabbatical appointment at the University of Cape Coast in Ghana, West Africa, where she started the Dance Major in the Department of Music, now titled the Department of Music and Dance. She is currently Chair of the Department of Health, PE & Exercise Science at NSU.

### Isaiah L. Harris

Isaiah L. Harris is an African-American dancer with a background in West African Diaspora dance, modern, and hip-hop. Isaiah holds a BFA in Dance from The College at Brockport, SUNY, and is currently pursuing an MFA in Dance at The Ohio State University. His current research investigates Black social dance as medicine and its ability to combat hypertension. Isaiah's goal is to figure out how West African, Caribbean, and Black social dance can prevent this disease in the Black community. Lastly, he is interested in the dancing spirit and how it manifests itself in the black body, using West African, Caribbean, Black social dance, and classical modern as vehicles to engage with the spiritual energy to coexist together, both in the studio and on the stage.

### Dyane Harvey

Dyane Harvey is a founding member and assistant to director Abdel R. Salaam of Forces of Nature Dance Theatre Company; a 41 year-old Harlem-based company whose mission is the preservation of this planet and the empowerment of our audiences. She has performed as principal soloist with the Eleo Pomare Dance Company, touring the United States, Italy, Australia, and Lagos, Nigeria as a U.S. representative in FESTAC (the Second Black and African Festival of Art and Culture). Her relationship with Mr. Pomare is timeless, he is responsible for shaping her approach to movement and theatricality in creating relevant art. In 2009, she reconstructed two of his solos and offered a presentation on his life as part of "The Black Dance Project" at the Centre National de la Danse in Paris. Dyane has also performed with George Faison's Universal Dance Experience, Walter Nick's Dance Theatre, Otis Sallid's New Art Ensemble, Dance Brazil, Joan Miller's Dance Players, and the Trinidad Repertory Dance Theatre. A dance educator at both Princeton and Hofstra Universities, she has introduced courses that illuminate the influence of dances of the African Diaspora with great student popularity.

### Marcia Heard

University of Illinois Chicago (B.S.), New York University (M.A., Ph.D.) is a dancer, choreographer, educator, dance historian. She is Co-Founder and Executive Director of ACCA Creates, a non profit arts organization in Newark, New Jersey, whose purpose is to provide the arts to communities in need. She presented "Asadata Dafora: African Concert Dance Traditions in American Concert Dance" and published "African Dance in New York City" in "Dancing Many Drums: Excavations In African American Dance", edited by Thomas Defrantz. Marcia's focus is in ensuring that quality arts education experiences are accessible no matter the economic capacity.

### Jasmine Hearn

Jasmine Hearn was born and raised on occupied lands now known as Houston, TX. They are an interdisciplinary artist, director, choreographer, organizer, teaching artist, and a 2017 and 2021 Bessie awarded performer. Jasmine's commitment to dance is an expansive practice that includes performance, collaboration, and memory-keeping.

### Constance Valis Hill

Constance Valis Hill was inspired to dance jazz in the 1970s at the Alvin Ailey School of American Dance where on scholarship she watched Alvin Ailey, a bundle of Duke Ellington LPs underarm, bound up three flights to choreograph "Night Creatures" for the Ellington Centennial. Her teachers: Pepsi Bethel, Thelma Hill, Eleanor Harris, James Truitte, Charles Moore at the Clark Center; Nat Horne, Denise Jefferson, Marie Thomas, Milton Myers, Delores Brown at Ailey; Charles Cookie Cook, James Buster Brown, Gregory Hines and members of the Copasetics and Hoofers. She has a Phd. in Performance Studies, has published *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers* (20th anniversary second edition), *Tap Dancing America: A Cultural History*, supported by the John W. Guggenheim Foundation; and the 3500-record *Tap Dance in America: A Twentieth-Century Chronology of Tap Performance on Stage and Film*. She is a Five College Professor Emerita at Hampshire College.

### Dominique C. Hill

Dr. Dominique C. Hill is a Blackqueer feminist whose written and performed scholarship interrogates Black embodiment with foci in girlhood, education, and artistic expression. A homegirl of *Saving Our Lives Hear Our Truths (SOLHOT)*, core collective member of *Street Dance Activism*, and divine guide of their *28 Day Global Dance Meditation*, Hill takes seriously cultivating spaces for Black liberation and Blackgirl freedom. Hill, in research and praxis, seeks to extend the field of Black girlhood studies as an assistant professor of Women's Studies at Colgate University. IG: @drhillgroove, Twitter: @Drhillgroove

### J'Sun Howard

J'Sun Howard (he/him) is a recipient of a 2020 National Performance Network Creation Fund Award, a 3Arts Award, and an inaugural City of Chicago Department of Cultural Affairs and Special Events' Esteemed Artist Award. His works have been presented at Links Hall, Ruth Page Center for the Arts, Steppenwolf Theatre Company, Defibrillator Performance Gallery, Patrick's Cabaret (Minneapolis, MN), Danspace Project (NYC), Center for Performance Research (NYC), Detroit Dance City Festival (Detroit, MI), New Dance Festival (Daejeon, South Korea) where he won Best Dance Choreographer and the World Dance Alliance's International Young Choreographers' Project (Kaohsiung, Taiwan), among others. He has been commissioned by Northwestern University, Columbia College Chicago, World Dance Alliance, and The Art Institute of Chicago.

### Theresa M. Howard

Ms. Howard is a native of New York and received her Bachelor of Fine Arts Degree in Dance Theater and Education from Herbert H. Lehman College, Master of Science in Dance Movement Therapy from Hunter College, and a Doctor of Education in Instructional Leadership from Argosy University. She holds certifications in Dance Movement Therapy, Preventionist I, Addiction Counselor II, Yoga instructor and teacher trainer. Ms. Howard has performed and been a guest performer with Chuck Davis African-American Dance Ensemble, Joan Miller and the Chamber Arts Players, Eleo Pomare, Rod Rodgers Dance Company, Giwayan Mata, Barefoot Ballet, Manga African Dance Ensemble, Alvin Ailey's "Revelations" at Herbert H. Lehman College, and has performed in several of Ballethnic Dance Company's signature dances: *Urban Nutcracker*, *Leopard Tale*, *Flying West*, and *Jazzy Sleeping Beauty*. Ms. Howard performed in several DanceAfrica events, the 1996 Summer Olympics and Paralympics, and has danced in several music videos. She has choreographed several college coronations, and plays, including the award winning play "Ruined" performed at Kennesaw State University. She has performed for dignitaries such as Ambassador Andrew Young, Desmond Tutu, The King and Secretary of Travel for Oshogbo State, Nigeria, four-time defensive player of the year Dikembe Mutumbo, Fulton County Commissioners, and mayors for the City of Atlanta, East Point and College Park, Georgia. Ms. Howard is on the faculty of Kennesaw State University and Emory University as a part-time Assistant Professor of Dance.

Yanique Hume, Ph.D. (Jamaica/Cuba/Barbados) is Associate Professor of Caribbean Cultural Studies at the University of the West Indies, Cave Hill. She is also President of KOSANBA (the Scholarly Association for the Study of Vodou), and a professional dancer/choreographer who works in Afro-Caribbean sacred forms.

Orlando Hunter

Orlando Hunter is a choreographer who researches, illustrates and creates from an African-American same-gender loving perspective. In his work he tackles issues resulting from a capitalistic imperialist patriarchal white supremacist system. Hunter grew up dancing hip-hop and graduated with a BFA in Dance from Univ. of Minnesota, where he performed works by Donald Byrd, Bill T. Jones, Carl Flink, Louis Falco, Colleen Thomas, Uri Sands, Stephen Petronio and Nora Chipaumire. His solo "Mutiny" was selected to represent the University of Minnesota at the 2011 ACDFA gala in Madison, Wisconsin. Orlando studied LGBT activism and history in Amsterdam and Berlin. He has performed with Christal Brown/INspirit Dance Company, Contempo Physical Dance, Forces of Nature, Makeda Thomas, Threads Dance Project, TU Dance, and Ananya Dance Theatre, an all-women company where he was the first male member and toured with them to Trinidad & Tobago and Zimbabwe. Hunter is a co-founder of the collective Brother(hood) Dance!

Kenji Igus

Kenji Igus has been tap dancing since the age of six and has been teaching since the age of fifteen. Kenji can be seen tap dancing in a variety of media including doing work for ESPN, Capezio, Kenji has choreographed two shows for Universal Studios Hollywood, Kenji Has consulted on a Coen Brothers movie, "Hail, Caesar" and starred in Rhythm is my Business, a film showcasing tap dance in the modern world sponsored by Levi's Jeans. Kenji is featured as a writer for a Google Arts and Culture's editorial to bring more information on Tap Dance to the general public. Kenji was also a featured soloist every weekend performing at the "Rose. Rabbit. Lie" located at the Cosmopolitan of Las Vegas. Currently, Kenji tours internationally with the iconic show, Riverdance.

Juliet Irving

Juliet Irving is a Black, queer movement artist and graphic designer hailing from Monetta, South Carolina, currently based in Durham, NC who works with artists, scholars, and organizations designing multimodal productions and materials. Her multimedia practice involves environmental installation, sensorial immersion, audience participation, and a relentless adherence to "What if?" and "Why not?" questions. Juliet is invested in cultivating radical imagination alongside identity formation in marginalized communities, particularly rural, queer, and BIPOC communities. Juliet earned an MFA at Duke University in Embodied Interdisciplinary Praxis and a Master's Certificate in African & African American Studies in 2021. She received her BA in Dance Studies and BFA in Graphic Design from Appalachian State University. Recently, Juliet collaborated with Free Black Millennials on a BIPOC virtual production of Shakespeare's The Tempest designing digital sets, worked as a design consultant for Duke University's Black Lives Matter: Brazil to USA online exhibition, and presented research at the International Conference on Movement and Computing.

#### Abdiel Jacobsen

Abdiel Jacobsen, is former Principal Dancer of the Martha Graham Dance Company and has performed many leading roles in Graham's iconic repertoire as well as original works by Nacho Duato, Robert Wilson, Sidi Larbi Cherkaoui, Sonya Tayeh, Michelle Dorrance, and many more. In 2019, Abdiel and their dance partner Kristine made history becoming the world's first professional female-female ballroom couple to compete as Gender Neutral in a DanceSport ballroom competition swapping roles of leader and follower equally in all five dances of the American Rhythm division. They have taught their gender neutral approach to partner touch dance at The Juilliard School, Harvard University, Stanford University, University of California Irvine, and currently at the University of Washington. Abdiel is also a Fulbright Specialist with the US Department of State's Office of Educational and Cultural Affairs and Global Learning, with a 3-year tenure.

#### Ariyan Johnson

Ariyan Johnson is a dance graduate of 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. A multi-disciplinary artist and pioneer of Hip Hop dance having worked with LL Cool J, Queen Latifah, Salt-N-Pepa, and others with Best Actress Nominations for Just Another Girl on the I.R.T., representing Hip Hop female dance duos, and an award winning film-maker. Former company member of Forces of Nature Dance Theatre, she's a three-time Artist-in-Residence of the Los Angeles Department of Cultural Affairs, a community partner with Los Angeles Unified School District, prior Artistic Director/Resident Choreographer of Faithful Dance Company and the 21st Century Research 2020-2021 grant recipient. Published in Black Dance Magazine's spring/ summer 2021 and online publication in Hip Hop Dance Almanac about African American Women Hip Hop Dancers. She's taught Hip Hop to genocide survivors at the University of Rwanda, NJPAC, and presently an Assistant Professor at the University of California, Irvine.

#### Carole Y. Johnson

Formerly soloist with NYC's Eleo Pomare Dance Company, this Juilliard graduate pioneered numerous dance projects. A founding member of the ABC (Association of Black Choreographers), she established NYC's Dancemobile; started, FEET - the first black dance magazine; and initiated the first Congress of Blacks in Dance. Responsible for establishing contemporary dance among Australia's Indigenous peoples and beginning the process of fusing contemporary dance with Aboriginal and Torres Strait Islander traditional dance, she founded (National Aboriginal/Islander Skills Development Association)-NAISDA Dance College and Bangarra Dance Theatre Australia. Johnson received an Australia Council Fellowship, was installed into the Australian Dance Awards' Hall of Fame in 1999, and in 2003 awarded the Centenary Medal in recognition of service to Australian society and the Indigenous community through dance. Carole Y Johnson

Julie B. Johnson

Julie B. Johnson, PhD, is a dance artist and educator driven by the ways that dance can serve as a practice of inquiry, empathy, and empowerment. Her creative practice, *Moving Our Stories*, uses participatory dance and embodied memory mapping to amplify the histories, lived experiences, and bodily knowledge of Black women as a strategy of liberation, restoration, and joy for all. Julie is an Assistant Professor and Chair of the Department of Dance Performance & Choreography, and is affiliated faculty of Spelman's African Diaspora & the World Program. She serves as Co-Founder/Consulting Editor of *The Dancer-Citizen* an online, open-access scholarly dance journal exploring the work of socially engaged artists. Julie is a 2020-23 Partners for Change Artist through Alternate ROOTS and The Surdna Foundation.

Julie earned a PhD in Dance Studies at Temple University's Boyer College of Music and Dance, researching meanings and experiences of "community" in Philadelphia-based West African Dance classes.

Amari Jones

Amari Jones (Raleigh, NC) is a spring 2019 graduate from The University of North Carolina at Greensboro. She received her Bachelor of Arts in Dance Studies and a minor in Entrepreneurship. In 2015, she began her dance training at The University of North Carolina at Greensboro. 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 (2017, 2019) for the Conference on African American & African Diasporic Cultures and Experience and in the spring of 2019, she presented the culmination of her research on the performance of the Duboisian concept of double consciousness, in a dance film entitled "In One Dark Body", at the Thomas Undergraduate Research and Creativity Expo. Currently, Amari is attending Duke University and is a Master in Fine Arts in Dance: Embodied Interdisciplinary Praxis candidate. 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.

Dexter Jones

Dexter Jones has appeared on Broadway, Off Broadway, an in National and International tours of *Black and Blue*, *A Chorus Line*, *42nd Street*, *My One and Only*, *Riverdance*, *Play On!*, *The Tempest*, and *Sophisticated Ladies*. He attended S.U.N.Y Purchase in the acting program and transferred to R.A.D.A before graduating from purchase with a B.A. in Theatre. His television credits include "Loving", "One Life to Live", "All My Children", "Bojangles" (starring Gregory Hines), "The Old Settler" (starring Phylicia Rashad and Debbie Allen) and PBS Great Performances of "Black and Blue", and "Playon". Mr. Jones is currently Artist in Residence at ATDF and is Director/Choreographer for Tapstatic: The Harlem Renaissance Revue, in New York City.

Kevin LaMarr Jones

Since graduating from the University of Richmond with a B.S. in Business Administration (1994) and Virginia Commonwealth University with a B.F.A. in Dance and Choreography (2008), Jones has served as a graphic designer, dancer, choreographer, and producer based in Richmond, VA. His portfolio includes seven years of work with the Latin Ballet of Virginia, and eleven years of founding and directing CLAVES UNIDOS. Jones' work features what he considers a "dance reunion," rather than dance fusion, of various dance genres of African heritage. His goal is to demonstrate how the African dance continuum remains accessible, diverse, rich, contemporary, and ever-evolving. Jones has studied West African dance with Sister Faye Walker and Judy Lynn Edwards. He has stirred his passion for flamenco through teachers such as Ana Ines King, Anna Menendez, Antonio Hidalgo Paz, and Miguel Vargas. He has studied Afro Cuban dances with Ife Michelle Milligan (Orisha), Alberto Limonta Perez (Rumba). He has studied salsa and partner dancing with artists including Edwin Roa, Steve Greene, Boris Karabashev, and Yamil Boo. He currently serves as a member of the board of directors for Dogtown Dance Theatre where he also teaches and stages concert dance performances and productions.

Lela Aisha Jones

Lela Aisha Jones is an Assistant Professor and director of the Bryn Mawr College Dance Program the Dance Program. She is a movement performance artist, and an interdisciplinary collaborator, community-grounded organizer/curator, and the Founding Director of Lela Aisha Jones | FlyGround. She is a proud native of Tallahassee, FL and feels quite fortunate to live and create in Philadelphia, PA. Her work intimately archives, through the dancing being/body, lived experiences of diasporic blackness by intertwining and reflecting upon personal histories, cultural memories, racial oppression, privilege, reciprocity, and spirituality. Her accolades include a 2015 Leeway Transformation Award, a 2016 Pew Fellowship in the Arts, and a 2017 New York Dance and Performance/Bessie Award Nomination.

Sade Jones

I am a performing artist specializing in dance, choreography and theatre making. My work lives in the interdisciplinary artistic praxis seeking to express the dynamic relationship between arts, healing and society. My expertise includes mind-body connectivity, cultural discourse, artistic advocacy and identity engineering relevant across a spectrum from performance to creative consulting.

My awards include B. Iden Payne, Austin Critics Table and Austin Examiner, etc. I was featured on PBS Arts In Context as well as in EastSIDE Magazine. My work allows me to work city-wide, nationally and on virtual platforms, such as: SXSW, SixSquare, UT Austin, University of Louisville, Facebook, Amala Foundation, Salvage Vanguard Theatre. Outside of Austin, I've presented work for two consecutive years at the Collective Thread Dance and Move To Change Festivals (NYC), directed movement for "devour" by Taji Senior at LadyFest (NYC) and was a touring resident with The Ananya Dance Theatre (MN).

### Enya-Kalia Jordan

Enya-Kalia Jordan is a choreographer, researcher, scholar, and teaching-artist, from Brooklyn, New York. She received a Bachelor of Arts from SUNY Buffalo State and a Master of Fine Arts from Temple University. In 2020, she began her doctoral studies at Texas Woman's University, researching the decolonization of dance curriculum in higher education. Her research agenda specifically investigates African American somatic practice and how embodiment through African American Vernacular English can be a tool to reclaim identity through black world-making. She has conducted ethnographic research in Tokyo, Japan; Guimaraes, Portugal; Amsterdam, Holland, Netherlands; and Paris, France. She also founded and artistically directs her own movement-based artist collective, Enya Kalia Creations, which has performed nationally and internationally. This includes at the University of West Indies in Barbados, Pennsylvania State at Abington, DaCi conference in Salt Lake City, BAAD! Ass Women in Dance Festival, & Kun-Yung Lin's Inhale Performance Series.

### P. Kimberleigh Jordan

P. Kimberleigh Jordan (PhD: Performance Studies, NYU; M.Div: Union Theological Seminary) is an interdisciplinary scholar moving, writing, and researching at the intersections of Dance, Religion, and Black Studies. Formerly a Ford Postdoctoral Fellow, Jordan served on the faculties of Drew University, the Fordham/Ailey BFA program, and as Associate Director of Educational Design at the Wabash Center for Teaching and Learning. Jordan is a liturgical artist, who trained on scholarship at the Dance Theatre of Harlem.

### Kristin Juarez

Kristin Juarez is the research specialist for the African American Art History Initiative at the Getty Research Institute. She is co-curator of the exhibition *Blondell Cummings: Dance as Moving Pictures* as well as co-editor of its companion volume. Prior to her work at the GRI, she was a curatorial fellow at Danspace Project, and was a founding editorial board member of the research group and journal *liquid blackness*. She currently curates the film series *Dancers on Film*, which considers the impact of Black dance on experimental film. Juarez received her Ph.D. in Moving Image Studies from Georgia State University in 2019, specializing in artists' cinema.

### Joy Kagendo

Joy Kagendo is a lecturer at NC State University, North Carolina where she teaches African Dance, among other courses in the department of Health and Exercise Studies. Joy was born in Kenya and moved to the United States in 1985 where she pursued her undergraduate education in physical education and was exposed to every form of dance style. While a student at UNCW, she worked with one of the professors and was a contributing author in African dance in a dance textbook. She earned her masters degree in health education and early this year went back to school to complete her PhD in public health she had put on hold. Joy has been dancing all her life and competed at regional and national levels in elementary through high school in Kenya, often bringing home trophies and awards. Before moving to Raleigh, Joy lived in Wilmington NC where she starting a small dance company, Rhythms of Africa. The group performed periodically at local annual events such as the Azalea festival, Octoberfest and other local events in Wilmington.

### Olutomi Kassim

Olutomi Kassim is a lecturer at Obafemi Awolowo University, Ile Ife Nigeria, currently conducting doctoral research in the area of her presentation. She is an active Artist-Activist, positioning "Decolonisation" as a key theme within her research and dance practise, whilst facilitating a strong formal link with African dance and theatre diaspora.

### Sowande Keita

Since the tender age of two Maghan Sowande Keita has been groomed to play the Djembe under tutelage of his Late Baba (father) and Djembe Fola (Master Drummer) Maghan Sundiata Keita. Following within the footsteps of his father within 25 years of training in the Art of playing the Djembe, he has been charge with the responsibility of insuring the knowledge within the music is passed down to his son Sundiata Nasser Keita and future generations of young drummers to come. Keita currently teaches West African Drumming in Metro Detroit and also teaches african percussion within the schools and various after-school programs. Keita continue to perform with his parents African Drum & Dance Ensemble The Omowale Cultural Society . Keita, as African percussionist, has had the opportunity to grace the stage with the International know artist such as Steve Wonder, John Legend, India Aire, Joss Stone, and Lauryn Hill, to name a few.

### Rosamond S. King

Rosamond S. King is an award-winning performer, writer and artist who draws on reality to create non-literal, culturally and politically engaged interpretations of African diaspora experiences. King's performance art has been curated into venues including the New York Metropolitan Museum, the VIVA! and Encuentro Festivals, Dixon Place, and the African Performance Art Biennial. Also a creative and critical writer, King is author of All the Rage, the Lambda Award-winning poetry collection Rock | Salt | Stone, and the scholarly book Island Bodies: Transgressive Sexualities in the Caribbean Imagination, winner of the Caribbean Studies Association best book award. [www.rosamondSking.black](http://www.rosamondSking.black)

### Amadou Kouyate

Amadou Kouyate is the 150th generation of the Kouyate family of Manding Diali, renowned oral historians and musicians of West Africa. Amadou performs on the 21-string Kora and also on Djembe and Koutiro drums. His repertoire spans traditional songs from the 13th century to original compositions incorporating blues and jazz. Amadou studied in Mali, Senegal, Guinea, and Cote d'Ivoire with master musicians of the Diali tradition including Djimo Kouyate and Toumani Diabate. Formerly a 2013-14 Strathmore Artist in Residence and Adjunct Lecturer of African Music and Ethnomusicology at the University of Maryland, Amadou Kouyate pursues a full-time schedule as a solo artist and collaborator. A well-traveled national and international performer, Amadou has brought his music to The Kennedy Center, Smithsonian Institution, Bristol Academy and Isle of Wight in England, Tim Festival in Brazil, as well as the Lowell, East-Lansing and Dayton National Folk Festivals. He collaborated with Sweet Honey in The Rock at Carnegie Hall and performed at the Victoria World Rhythm Festival. Amadou Kouyate is the 2022 artist-in-residence in the Departments of Music and Dance at University of Maryland Baltimore County.

## Bintou Kouyate

Bintou Kouyate is a native Washingtonian and the 150th generation of Kouyate Diali (oral historian) family of Manding tradition. In her responsibilities of keeping and maintaining history, giving counsel, and mediating, she takes honor in being among the first of her bloodline born in the western hemisphere. She dedicates her mission to the retention of her people's culture throughout the Diaspora. As a professional dance artist and instructor for 30 plus years, Bintou Kouyate is committed to the transmission of history, culture, and artistry. Bintou Kouyate has performed and taught nationally and internationally throughout the United States, and in Colombia, Guinea, Senegal and Côte d'Ivoire. She performs currently with Farafina Kan, Memory of African Culture Inc. and as a solo artist. As a guest artist Kouyate has performed with Urban Foli, DishiBem Traditional Contemporary Dance Group, Urban Afrikan, Nai Zou & Co., NSAA Dance and Drum Ensemble and as a community artist with Ronald K. Brown/Evidence, A Dance Company at American Dance Festival and the Howard University Dance Program. Bintou Kouyate is a Certified Massage Therapist specializing in Swedish, Deep Tissue, Active Isolated Stretching, and Pregnancy Massage modalities.

## Akua Kouyate-Tate

Akua Kouyate-Tate is a native Washingtonian, rooted in southern Carolina traditions of her parents who moved to DC in the 1940's. Her professional career spans 50+ years as dance artist, educator/lecturer and administrator in public schools, universities, arts and disability organizations and government agencies. Kouyate-Tate is co-founder of Memory of African Culture Inc. and holds an M.A. in Arts Management and B.A. in Performing Arts-Dance from American University, is a Fulbright Foreign Scholarship Award recipient and conducted postgraduate research in African studies at Howard University and in Mali, Senegal and Gambia. Kouyate-Tate currently serves as Vice President, Education at Wolf Trap Foundation for the Performing Arts.

## Lisa La Touche

A proud Canadian and New Yorker, Lisa La Touche was an original cast member in Broadway's "Shuffle Along," where she received both the Fred Astaire Award and the Actor's Equity Award for Outstanding Broadway Chorus. Her TV credits include the 70th Annual Tony Awards and Amazon's "Z: The Beginning of Everything." Since 2010, she has run her own performance company, Tap Phonics, and has been commissioned to present for such organizations such as The Brooklyn Museum, The 92nd Street Y, Gibney Dance, and Fall For Dance North. As an educator and professor, La Touche has taught at PACE University, NYU, The School at Jacob's Pillow, University of Calgary, Decidedly Jazz Danceworks, and Rosie's Theater Kids. She is a member of the Creative Council for the American Tap Dance Foundation. La Touche's most recent endeavor has been writing and directing her debut film "TRAX" which encompasses her journey back to Alberta, Canada and her discovery of important local black history that connects her hometown to the black excellence of Tulsa, Oklahoma. Above all, her proudest achievement and greatest inspiration is the gift of being a mom.

## Jessica Lemire

My name is Jessica and I am a dancer. This sentence, however, doesn't easily roll off my tongue. Having two left feet, I never thought that I would call myself a dancer. Further, I never thought I would share this fumbling, awkward, and often-uncomfortable growth process in such a public setting; by way of my PhD candidacy. I am a Human Geography student at the University of Newcastle, Australia. My focus is on Indigenous Australian and African American dance. Being a dancer, for me, wasn't through any formal training. My mother danced, and so did her mother. Dancing is in my blood: a mix of African American, Cherokee and French; dancing is my ancestry. Though I grew up in Australia, dancing removes time and space to connect me to my ancestors.

#### Mika Lilit Lior

An interdisciplinary dance artist and scholar with a PhD in Culture and Performance from the University of California, Los Angeles (2021), Mika Lilit Lior's current research addresses historically marginalized ritual choreographies and their political valences in Bahia, Brazil, drawing on local idioms and history-making practices to intervene in dominant representations of African Diaspora religious performance. More broadly, Dr. Lior is interested in how overlapping spiritual and social processes can transform relations to ourselves and others across human and more than human worlds. Her creative practice draws on samba, capoeira, improvisation, storytelling and performance ethnography.

#### Michael J. Love

Michael J. Love is an interdisciplinary tap dance artist, scholar, and educator whose embodied research intermixes Black queer feminist theory and aesthetics with a rigorous practice that critically engages the Black cultural past as it imagines Black futurity. He is a 2021-2023 Princeton University Arts Fellow and Lecturer in Dance at Princeton's Lewis Center for the Arts. His writing has been published in *Choreographic Practices* and his work has been supported and presented by Fusebox Festival and ARCOS Dance. Love and frequent collaborator Ariel René Jackson were the co-recipients of the 2021 Tito's Prize. Love holds an M.F.A. in Performance as Public Practice from The University of Texas at Austin.

#### Waverly T. Lucas

Waverly T. Lucas, II (Co-Founder/Co-Artistic Director) Mr. Lucas attended Marygrove College in Detroit, Michigan, where he conceived the concept and name for the Ballethnic Dance Company. After careers with the Dance Theatre of Harlem and the Atlanta Ballet, he joined The Heartstrings National Tour. Mr. Lucas created more than 40 ballets, "Urban Nutcracker", "The Leopard Tale", "A Jazzy Sleeping Beauty" "Flyin'" and an Opera: "Aida" for the Atlanta Opera. After co-founding BDC with his wife Nena Gilreath in 1990. Mr. Lucas' choreography and projects consist of the 1996 Olympic Arts Festival, 1997 Lincoln Center Out-of-Doors Concert Series, the National Black Arts Festival, the Atlanta Symphony Orchestra Outreach Program, Dance Africa (Brooklyn Academy of Music and Chicago Theater 2001), the Danseur Development Project, and, he is the creator of Ballethnicize, an evolving dance/fitness discipline that combines African dance styles with classical ballet. His International experience consists of performing and/or teaching in USSR, West Africa, South America, and the West Indies. His awards include; Princess Grace Scholarship, McPheeter's Medallion Award, National Choreographers Award, TBS Trumpet Award as Dancer/Choreographer. He completed his M.A. in Ethnochoreology at the Irish World Academy of Music and Dance of the University of Limerick in Ireland in September 2020. He choreographed two works during the shut-in from the COVID 19 Pandemic, "Opposites Attract and Distract: From Bare Feet to Pointe Shoes" and "Jazzing: Memoirs in Jazz" Both will be presented as part of Ballethnic's 2021/2022 season.

Melanie Maldonado

Melanie Maldonado is an activist, cultural organizer and independent scholar. Since 2000, she has performed and lectured across the United States, Puerto Rico and virtually. In 2005, she started the biennial Bomba Research Conference and received a Diaspora Research grant from the Center for Puerto Rican Studies. In 2011, Melanie started a Lugares Historicos project which highlights Black history sites in Puerto Rico. In 2018, she led a first-of-its-kind community tour of these ancestral spaces and in 2019 began placing historical markers at these locations of importance for African diasporic gathering and traditional practices. Melanie is committed to creating access, building community and helping families re-member the legacies of their ancestors. Her Bomba research explicates women's agency, the importance of textiles, genealogy, lineages of learning, songs as critical records, placemaking and historic spaces of praxis. She is published through Cambridge Scholars Press, Grove Dictionary of American Music and Centro Journal.

Susan Manning

Susan Manning, moderator for Black Dance Chicago, is Bergen Evans Professor in the Humanities at Northwestern University. She is the author of *Ecstasy and the Demon: the Dances of Mary Wigman and Modern Dance*, *Negro Dance: Race in Motion*; curator of *Danses noires/blanche Amarique*; and coeditor of *New German Dance Studies and Futures of Dance Studies*. She also has worked as a dramaturge for Reggie Wilson and for NeJla Yarkin. At present she is completing a volume of her own essays, *Critical Histories of Modern Dance*, and coediting *Dancing on the Third Coast: Chicago Dance Histories* with Lizzie Leopold. In summer 2022 she will co-teach a NEH seminar at the Newberry Library on "Making Modernism: Literature, Dance, and Visual Culture in Chicago, 1893-1955."

(Moriah) Ella-Gabriel Mason

(Moriah) Ella-Gabriel Mason is an interdisciplinary artist, dancer, bodyworker, and former sex worker. They combine rigorous academic research with lived experience, words with dance, brain with body, living in the tension between ways of knowing and methods of being. They have been granted residencies at Future Tenant Gallery (PGH) and Pearlarts Studios (PGH), and their works have been presented at the New Hazlett Theater (PGH), Kelly-Strayhorn Theater (PGH), vox populi (PHL), wild project (NYC), WOW Cafe Theater (NYC), and BAAD! (NYC). In addition to their work as a creator and performer, Mason is a licensed massage therapist specializing in trauma-sensitive bodywork. They bring their deep background in embodied practices to their work in a variety of community organizing roles. Mason is currently a dance MFA candidate at Temple University.

Nyama McCarthy-Brown

Dr. Nyama McCarthy-Brown is an Assistant Professor of Community Engagement Through Dance Pedagogy, at The Ohio State University. Nyama is an active educator, scholar, and artist. She has written numerous academic articles in addition to her book, *Dance Pedagogy for a Diverse World*. The book was greatly informed by her teaching dance in the public schools, private studios, universities, and in the community. New York City Department of Education purchased over two hundred copies of her book for all dance teachers in the district. Nyama teaches dance education and contemporary dance with Africanist underpinnings grounded in the celebration of all movers. Her work is nationally sought out to led workshops on diversifying curriculum for organizations such as: San Francisco Ballet, Joffrey Ballet, Enrich Chicago, Dance Educators Coalition, and National Dance Institute. Currently, she is working on her second book, *Skin Colored Pointes: Women of the Global Majority in Ballet*.

Greer Mendy

Greer E. Mendy founded and directs Tekrema Center for Art and Culture, a cultural arts organization dedicated to creating a legacy of art and community through the maintenance, development and perseverance of African and African Diaspora art and culture. Its evolution is Tekrema Center for African Diaspora Cultural Literacy. Greer Mendy holds a Jurist Doctorate degree from Southern University Law Center in Baton Rouge, and a Bachelor of Arts in Political Science with a minor in music (bassoonist) from Xavier University, New Orleans. She remains a licensed attorney. Greer Mendy is an independent scholar of African, Caribbean, and New Orleans language, culture and literature. She has studied dance genres in Africa and The Caribbean. She is the author of *Black Dance in Louisiana - Guardian of A Culture*, an expose of the traditions social political environments and *Naked Appearances*, a collection of essays, poems and short stories addressing art and identity.

Tiffany Merritt-Brown

Tiffany Merritt-Brown, a native of Miami, Florida, is a choreographer, performer, scholar, and educator. As a daughter of the Atlantic and the Caribbean Ocean, Tiffany engages in scholarly and choreographic research that critically explores the socio-political ramifications of identity and its impact on marginalized communities. Her current research interests are water/ecocriticism, spiritual activation in the Black body and the Black Radical Imagination as a creative praxis. Tiffany is a co-founder of The Florida Black Dance Artists Organization and a member of Olujimi Dance Collective. The 2019 alumna of the Jacob's Pillow Ann & Weston Hicks Choreographer's Fellows Program holds a B.F.A. in Dance from the University of Wisconsin-Madison. Currently, Tiffany is an MFA candidate in Dance and Social Justice at the University of Texas - Austin.

Justice Miles

Justice Miles is a biracial (African American/Norwegian American) choreographer and scholar who received her BA at Colorado College with a major in Dance and a minor in Spanish and had the opportunity to study abroad in Granada, Spain. Miles obtained an MFA in Choreography from the University of New Mexico. There, she studied with various flamenco guest artists from Spain and focused on developing choreographic and scholarly work that explores the in-between spaces of flamenco, contemporary dance and blackness. Miles' choreography includes: *Floral Tea*, a dance film created for the Art Gym Denver Create Award Residency (2021), *Ink on Cotton*, excerpts performed at Meira Goldberg's *The Body Questions: Celebrating Flamenco' Tangled Roots* at the Fashion Institute in NYC (2018), and *Aceite en Agua: Oil in Water*, excerpt selected for the American College Dance Festival regional gala in Laramie, Wyoming (2016). Miles also studied at Ballet Hispanico's summer Choreolab program in NYC (2019) and the Festival Flamenco Albuquerque in New Mexico (2017, 2018). Miles presented her dissertation research on Carmen Amaya and Josephine Baker at the international bilingual conference *Indigenas, Africanos, Roma y Europeos: Ritmos Transatlanticos en Musica, Canto y Baile* in Veracruz, Mexico, Miles' article "The Modern Synthesis of Josephine Baker and Carmen Amaya".

### Marsae Lynette Mitchell

Marsae Lynette is an interdisciplinary performance artist and educator. Marsae co-produced and choreographed *My Hair, My Story, My Glory* a musical for which she received the 2016 Kresge Gilda Award. She also directed and choreographed a dance film titled, *Reflect. Black. Times* which was commissioned by Kresge Arts, Sidewalk Festival Detroit and featured in the International Association for Blacks in Dance (IABD), *Time Keepers Magazine*. She is a current graduate student at the University of Michigan, a Rackham Merit Fellow, Center for World Performance Studies Fellow, 2021 Gupta Values Scholar, and most recently the International Institute and African Studies Center grant recipient. Her artistic research interests include: Diasporic art history, the impact water has on Diasporic performance artists and the merging of concert and commercial dance. Marsae is committed to accomplishing what she believes are the duties of an artist; to engage, educate & empower.

### Deirdre Molloy

Deirdre Molloy engages with historic trauma and postcolonial identity through dance, ethnography and multimedia. Her undergraduate degree is in Psychology, from Trinity College, Dublin. A first class MSc in Multimedia in 2001 led to various design and education roles, including seven years of science communication at the University of Sydney. Deirdre's dance education began with dancehall, hip hop and West African dance in 2008. She became an ardent vintage social dancer in 2012, attending many dance conferences and immersions. In 2019, Deirdre began teaching under her own brand 'Dance Your Blues Away'. An arts-practice research thesis at Irish World Academy of Music & Dance, University of Limerick followed in 2020-21. This year, Deirdre graduated with a first class Masters in Ethnochoreology (Dance Anthropology). Her quest for identity amid metisse heritage and émigré experiences bring a global, postcolonial perspective to African Diaspora dances.

### Raquel Monroe

Raquel Monroe, Ph.D. is an interdisciplinary performance scholar and artist scholarship appears in journals and anthologies on race, sexuality, dance and popular culture. She is completing a monograph analyzing the intersections of Black feminism and Black liberation by Black female cultural producers in popular culture and the Black public sphere. As a maker and performer, Monroe is a member of the interdisciplinary arts collective the Propelled Animals. Monroe is the Co-Director of Diversity, Equity and Inclusion and an Associate Professor in Dance at Columbia College Chicago. She is a founding board member of the Collegium for African Diaspora Dance.

### Maxine Montilus

Maxine Montilus is a Haitian-American dance artist based in Brooklyn, New York. As a choreographer, she 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 through Dance Caribbean COLLECTIVE's 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". Maxine was also the choreographer for Opera Orlando's presentation of George Bizet's "Carmen", which was set in Haiti during the 1960s. The production premiered at the Dr. Phillips Center for the Performing Arts in April 2021. 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. Maxine is currently an adjunct dance professor at SUNY Old Westbury and CUNY Hunter College.

### Margaret Morrison

Margaret Morrison, MFA, is a rhythm tap artist, writer, and independent scholar. Her creative performance projects, fiction, and dance scholarship explore gender, race, sexuality, and history in tap dance. Her tap scholarship has been published in *Dance Research Journal* and forthcoming in the *Oxford Handbook of Black Dance*, edited by Thomas F. DeFrantz. Margaret began her performing career in the 1980s with the American Tap Dance Orchestra and received the ATDF Hooper Award and Flo-Bert Award for her contributions to tap. She holds an MFA from ADF/Hollins University and is Education Advisor for the American Tap Dance Foundation. [MargaretMorrison.com](http://MargaretMorrison.com)

### C. Kemal Nance

C. Kemal Nance, PhD, a native of Chester, Pennsylvania is a performer, choreographer, and scholar of African Diasporan Dance and an Assistant Professor in the Department of Dance and African American Studies at the University of Illinois at Urbana-Champaign where he teaches courses in contemporary African Dance practice (Umfundalai), dance history, Black masculinities, and repertory. He is a master teacher for the Umfundalai technique of African dance. Nance holds a BA in Sociology/ Anthropology with the concentration of Black Studies from Swarthmore College where he taught African dance technique and repertory courses for 20 years. He also holds M. Ed. and PhD degrees in Dance from Temple University. Dr. Nance's scholarship seeks to theorize the lived experiences of Black men who study and perform African-informed movement practices. His doctoral dissertation, "Brothers of the Bah Yah!: The Pursuit of Maleness in the Umfundalai Tradition of African Dance" has given way to book chapters in the forthcoming *Dance and Quality of Life* and *African Dance in America: Perpetual Motion and Hot Feet*.

### SheaRa Nichi

SheaRa Nichi an accomplished Dancer, Actress, Choreographer, Creative, and Director who have traveled to over 10 countries around the world to learn different form of traditional dance. This inspired her to create her own style of choreography called The Nichi Technique which combines traditional folkloric movements with contemporary and modern dance styles. SheaRa uses this method in order to express her stories told through dance, in hope to pull the audience into her pieces as an active part of the process.

### Ágatha Silvia Nogueira e Oliveira

Ágatha Silvia Nogueira e Oliveira is natural from Salvador-Bahia, Brasil. She is a dancer, movement director, dance teacher, scholar and an Adjunct Professor at the Department of Corporeal Arts at the Federal University of Rio de Janeiro (UFRJ), Brazil. She holds a Ph.D in Performance as Public Practice from the department of Theatre and Dance at the University of Texas at Austin (UT), from where she also holds a M.A in Arts from the Department of African and African Diaspora Studies. Oliveira's scholarship focuses on the artistic work and dance methodologies developed by black Brazilian women within the African Diaspora. Her essay "The Dancer–Drummer–Drum Body: Expanding corporeal experiences through improvisation in black dance" was recently published at the academic journal *Performance Research*. As a dancer, she performed and toured for almost ten years with the international dance company Dance Brazil.

Uzoamaka Nwankpa (Uzo) is a fourth-generation descendant of women healers from Enugu, Nigeria, West Africa. She is a first-generation immigrant to the Turtle Island and is dedicated to the preservation and restoration of the Igbo culture. She is a performing artist, dance facilitator, choreographer, storyteller, educator, researcher, registered nurse, and proponent for healing through the use of the arts. She is an Assistant Professor at Samuel Merritt University where she is completing her Doctor of Nursing Practice in Nursing. As an advocate for communities that use the arts to heal. Uzo is dedicated to creating and exploring diverse ways to combine ancient practices with innovation. As the Founder of the Uzo Method Project- healing through music and movement, she continues to create diverse ways to engage communities around the world through innovative workshops, speaking engagements, presentations, and performances. For more information visit [www.theuzo.com](http://www.theuzo.com)

Isaura Oliveira

Maestra Isaura Oliveira was born and raised in Salvador-Bahia, Brasil, the cradle of African Brazilian culture. Isaura is a multidisciplinary Artist and a Cultural Educator. Isaura is an actress, singer, dancer, costume designer, dance teacher, yoga instructor, choreographer, community leader, healer, activist, and an innovator. Isaura is dedicated to studying and teaching the African roots of Brazilian Sacred & Popular Dances, Rhythms, Chants, and Performance-Rituals. Isaura's accomplishments as a cultural researcher, producer, artistic director, and educator are not limited to solo performance productions, but also collaborations with many artists, incorporating community members like her dance students and emergent artists. Spirituality and Nature are Isaura's medicine, and Ancestors are her guides; thus artistic and educational work is connected with her Ancestrality. Isaura holds a BFA from the School of Dance, Federal University of Bahia, and won numerous awards in Brazil, France, and the U.S. for her research, choreography, projects, and performances. Isaura's works have been documented on various occasions by distinguished sources like the PBS and BBC TV. Her first full evening one-woman show Malinke' (1988, Bahia, Brasil) is featured in the book Dancing Bahia by Dr. Yvonne Daniel. In 1990, Isaura founded Teatro Brasileiro de Danza (TBD) in Boston.

Oluwatoyin Olokodana-James

Dr. Oluwatoyin Olokodana-James is a prolific scholar, dancer and choreographer. A three-time awardee of the Lagos State Scholarship Award from the Lagos State Government (2008 - 2011). She is a Lecturer with the Department of Creative Arts, University of Lagos. Her research interests are in African Studies - Dance, Gender and film Studies

Qudus Onikeku

Qudus Onikeku's international artistic practice intersects between his interest in visceral body movements, kinesthetic memory, disruptive practices and finding new vocabularies for performances that aren't centralizing Eurocentric approaches, embracing an artistic vision and a futurist practice that both respects and challenges Yoruba culture and contemporary dance. He has created a substantial body of critically acclaimed work that ranges from solos to group works, as well as artiste-to-artist collaborations with visual artists or architects, musicians or writers, multimedia artistes or technologists. Qudus has participated in major exhibitions and festivals across 56 countries including Venice Biennale, Biennale de Lyon, Festival d'Avignon, Roma Europa, Bates Dance Festival etc. Qudus is currently the first "Maker in Residence" at The Center for Arts, Migration and Entrepreneurship of the University of Florida - 2019-2022. His current research is in developing interactions with cutting edge technologies that uses artificial intelligence and blockchain technology to create new economic opportunity for creators of value, and in essence, lay a background for cutting-edge interactive systems to synthesize, gamify, preserve, remotely teach, freely share, collaborate and revolutionize dance and movement in the digital age, building a bridge between technology and Afro-Diasporic community, as well as dance and IP.

### Halifu Osumare

Halifu Osumare is Professor Emerita of African American & African Studies at University of California, Davis. She has been a dancer, choreographer, educator, cultural activist, and scholar for over forty years. She was a dancer with the New York's Rod Rodgers Dance Company in the early 1970s and the Founder of Black Choreographers Moving Toward the 21st Century, a California dance initiative, 1989-1995. She published *The Africanist Aesthetic in Global Hip-Hop: Power Moves* (2007) and *The Hiplife in Ghana: West Africanist Indigenization of Hip-Hop* (2012) and was a 2008 Fulbright Scholar to Ghana. Her recent *Dancing in Blackness, A Memoir* won the 2019 Selma Jeanne Cohen Prize in Dance Aesthetics and a National Book Award from the Before Columbus Foundation. Dr. Osumare was awarded the 2020 Distinction in Dance for performance, scholarship, and service to the field by the Dance Studies Association. Finally, she is a Certified Dunham Instructor, and believes as her mentor Katherine Dunham did, the arts and the humanities in tandem can help evolve the human spirit.

### Onye P. Ozuzu

Onye Ozuzu is a performing artist, choreographer, administrator, educator and researcher serving as the Dean of the College of the Arts at the University of Florida, Gainesville, Florida. Previously she was Dean of the School of Fine and Performing Arts at Columbia College Chicago. Her administrative work has sought to balance visionary and deliberate progress in the arenas of curricular, artistic, and systemic diversity, cultural relativity, collaboration and inter-disciplinarity. She has been a frequent collaborator with the People's Institute for Survival and Beyond. Onye has been presenting Dance works since 1997. Based in the U.S., her work has been seen at venues such as Seattle Festival of Improvisational Dance, Kaay Fecc Festival Des Tous les Danses(Dakar, Senegal), La Festival del Caribe (Santiago, Cuba), Lisner Auditorium (Washington DC), McKenna Museum of African American Art (New Orleans, LA), danceGATHERING Lagos, as well as many anonymous site-specific locations. Recent work includes *Touch My Beloved's Thought*, with composer, Greg Ward, *Project Tool* which garnered a 2018 Joyce Award. She facilitates work in a group improvisational score, *The Technology of the Circle*. She is working on a next project, *Space Carcasses* with collaborators Ben Lamar Gay, Native Maqari, Simon Rouby, Joshua Akubo, and Michel Mestas. Is funded by the National Performance Network and the National Dance Project.

### Brittany Padilla

Brittany Padilla is a music performer, composer, and producer. She holds a Bachelor of Arts in Music and minor in Spanish from the University of North Texas, where she began her experience and career as a dance musician. She danced and played with the percussion ensemble for African dance classes and performances at UNT during her undergrad, which led her to play for world dance at Texas Woman's University, also in Denton. During the following years, she expanded her repertoire, playing for modern, ballet, improv, and jazz. She is now a dance accompanist at TWU and Tarrant County College Northwest in Fort Worth. She performs and composes in collaboration with local dance companies and individual artists around the United States for various workshops and festivals (ACDA, TDIF, MALCS etc.) as well as other colleges and universities in DFW (UTA, TCU, etc.) As a multi-instrumentalist, she plays and records an array of acoustic and digital instruments with emphasis on percussion and voice. Brittany works with Ableton Live, a software for producing music and is a certified Ableton Specialist.

### Carl Paris

Carl Paris holds a Masters in Dance Education (NYU) and a Ph.D. in Dance and Cultural Studies (Temple University). He has performed major roles with Olatunji African Dance, Eleo Pomare, Martha Graham, and Alvin Ailey. He received the 1995 Dance Association of Madrid Award for his contribution to dance in Spain. He has published articles on African Americans in modern dance, race, culture, gender, and sexuality. He currently teaches courses in Africana Studies at John Jay College of Criminal Justice. He is on the CADD founding executive board.

### John Parks

John Parks, a native of New York City, began his dance studies at age five. He trained and performed in the companies of Alvin Ailey, Talley Beatty, David Wood, Norman Walker, Joan Peters, Jose Limon, Donald McKayle, Anna Sokolow, Pearl Primus, Percival Borde, Mary Anthony, Eleo Pomare, Ruth Currier, Rod Rodgers, Sun Ock Lee, Louis Johnson, Martha Clarke, Baralunda Olatunji, Nina Popova, Joan Miller, & others. His film/television credits include (film) "Rage in Harlem", "Rosewood", "Malcolm X" and the "The Wiz". On Broadway he served as assistant to the choreographer, dance captain for the seven Tony Awards-winning play, "The Wiz" for five years. Television credits: "Bill Cosby Christmas Special", "The Strolling Twenties" with Langston Hughes, Sidney Portier, Harry Belafonte, and Duke Ellington. Before joining the Ailey Co. John Parks formed his own company entitled "Movements Black Dance Repertory Theatre" who's works focused mainly on the systemic and endemic racism of Black people that was and is so prevalent throughout the world. Mister Parks has performed, taught and lectured throughout these United States as well as Europe Africa and China. He has been teaching at the University South Florida for the past 30 years. Recently he has established The Parks Institute dedicated to promoting dance as a healing modality.

### Ursula Payne

Ursula Payne is a Professor of Dance at Slippery Rock University of Pennsylvania and is in her 26th year of teaching. She is an academic leader whose roles have included serving as the first Black Chairperson of the Department of Dance (and the institution) for nine years, the Director of the Frederick Douglass Institute, and being appointed to the role of Diversity Liaison Officer to the PA State System of Higher Education. Professor Payne is an educator/movement artist whose work focuses on performance, an integration of archival and contemporary processes in repertory experiences, dance pedagogy, instructional design and blended learning for studio dance courses, Laban movement analysis, and intergenerational Black female embodiment. Payne's most recent credit is featured as the movement director/choreographer for a thirty-minute dance film by Nigerian American photographer Mikael Owunna and African Cosmology scholar Dr. Marques Redd titled Obi Mbu (The Primordial House). <https://vimeo.com/mikaelowunna/obimbu>

### John Perpener

John O. Perpener III is a dance historian and independent scholar based in Washington, D.C. Ph.D. in Performance Studies from New York University; MFA in Dance from Southern Methodist University. 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 and commentator for the PBS documentary on African-American dance, *Free to Dance*. As a dancer and choreographer, he worked with the Hartford Ballet Company, the D.C. Black Repertory Dance Company, and the Maryland Dance Theater. More recently, he performed in *Visible*, co-choreographed by Nora Chipaumire and Jawole Willa Jo Zollar. He received a National Endowment for the Humanities Fellowship (2012-2013) for his project on the Black Arts Movement of the 1960s and 1970s. And, in 2014-2015, he was a Fellow at New York's Schomburg Center for Research in Black Culture.

### Makayla Peterson

Makayla Peterson is a dancer, choreographer, scholar, and artist from Brooklyn, NY. She is a 2020 Temple University graduate with a Bachelor of Fine Arts in Dance and a minor in Digital Media Technologies. She is a 2019 recipient of the Temple University Diamond Research Scholars Grant which has been presented at national and international conferences. She is the Founder & Artistic Director of her dance company Monét Movement Productions: The Collective founded in May 2020. As a choreographer, she was selected as a semi-finalist in the JCHEN Core Choreography Competition (C3) and was featured in their Artist Talks Series. Her company performances include the 2020 Making Moves Dance Festival, Mark DeGarmo's Virtual Salon Performance Series, MODArts Dance Collective Thread, Atlantic Antic and so much more. Additionally, Makayla is a dancer with Enya-Kalia Creations and CarNYval Dancers, an Editorial/Administrative Intern for Black Dance Magazine, and the former Program Coordinator for MOVE|NYC|.

### Beverly D. Pittman

Beverly D. Pittman is the founder and President of "We Shall Be Moved", a culturally based, dance based preventive health organization for African American women. She is a lifelong dancer who received her PhD in Kinesiology and titled her dissertation "Afrocentric Kinesiology". Beverly taught in academia for many years before striking out on her own to create. "We Shall Be Moved" and a book of the same name as a resource guide and a manual for addressing health disparities. Her mission is to bring the Black Dance world and the Black Health world together. As such, she is a member of both the International Association of Blacks in Dance (IABD) and the Council on Black Health (CBH).

### Joya Powell

A multiethnic native Harlemit, Joya Powell is a Bessie Award winning Choreographer and Educator passionate about community, activism, and dances of the African Diaspora. Throughout her career she has danced with choreographers such as Paloma McGregor, Katiti King, Nicole Stanton, Neta Pulvermacher, and Mar Parrilla. 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, 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. MOPDC also facilitates community engagements nationally and internationally, and hold an annual Free Day of Dance and acclaimed Winter Intensive.

### Jade Power-Sotomayor

Jade Power-Sotomayor is a Cali-Rican educator, scholar and performer who works as an Assistant Professor in the Department of Theatre and Dance at UC San Diego. Her research interests include: Latinx theatre and performance, dance studies, epistemologies of the body, feminist of color critique, bilingualism, and intercultural performance in the Caribbean diaspora. She is currently working on a monograph called ¡Habla!: Speaking Bodies in Latinx Dance and Performance and recently co-edited a special issue of CENTRO Journal for Puerto Rican studies on bomba. Other publications can be found in TDR, Performance Matters, Latino Studies Journal, Latin American Theatre Review and The Oxford Handbook of Theatre and Dance. Her essay "Corporeal Sounding: Listening to Bomba Dance, Listening to puertorriquena recently won the Sally Banes Publication Prize from ASTR. She is grateful to the many people who have dreamed and labored CADD into being such a rich site for growth and exchange.

Karen Prall

Senior dance lecturer at Wayne State University in Detroit, where I am instructor of African and contemporary dance, artistic director of African dance company. Supporter and consultant to Ballet Zoe Banjay, African dance and drum, company of Monrovia, Liberia in west Africa since 2016 to present. My research, physical study, and presenting have taken me from N.Y. to Congo, Brazzaville, and Kinshasa, Paramaribo, Ghana, Paris, Liberia, Senegal, Hawaii, Cuba, and Scotland. Founder, Artistic director of the Art of Motion dance theatre. Introducing the community to my "Spicy Seasoned" movement sessions for those age 50 & up. Dedicated to the idea, young people hold the future of our society, with knowledge that our elders are an important link, as we must know our past while on this journey to the future.

Ife Michelle Presswood

Ife Michelle, a native of Charlotte, North Carolina, began her dance training through the North Carolina Performing Arts Academy. Her training continued through college (Fayetteville State University/Duke University) in traditional West African, Contemporary, Horton Technique, Hip-Hop, Stilettos, and Couture/Vouge dance styles. In her pre-professional career, Ife has danced with multiple companies including KOFFEE Modern Dance Company, Dialekt Dance Company, Black Millennium Runway Troupe, SHAE Movement African Arts and 4Thirty-Two Dance Company, where she also served as a choreographer. As a practicing choreographer and performance artist, Ife runs a dance company, Ife Michelle Dance, whose mission is to challenge the misguided perceptions and understandings of Black Women through performative offerings. Additionally, Ife teaches community adult dance classes (The Nightcap) that create a space for Black Women to access ownership and agency of self through dance technique and choreography. Ife currently serves as an Adjunct Lecturer of Dance at Duke University and Fayetteville State.

Wumi Raji

Professor Wumi Raji is a Professor of Drama at the Obafemi Awolowo University, Ile Ife, Nigeria and holds a doctoral degree of the University of Ibadan. He was a Book Prize winner in the 1988 BBC Arts and Africa Poetry Competition. Wumi Raji has taught at the Universities of Ilorin, Benin, Bayreuth and The Gambia and his essays have appeared in Research in African Literatures, African Literature Today and Matatu: Journal of African Culture, among others.

Adriana J. Ray

Adriana J. Ray is a passionate arts administrator, fundraiser, and tap dancer and tap dance advocate. She currently serves as Development Director for The International Association of Blacks in Dance, where she plays an integral role in designing and implementing the organization's fundraising strategy. Adriana takes great pride in amplifying the rich artistry present throughout dance of the African Diaspora to IABD's funders and stakeholders, and works diligently to secure institutional and government funding, corporate support, and individual giving from values-aligned partners across the country. Prior to joining the IABD team, she served as Programs Manager at Dance/USA and Dance Liaison for the Boston College Arts Council. Adriana holds an M.S. in Arts Administration from Boston University, a B.A. in African and African Diaspora Studies from The University of Texas at Austin, and is an alumna of the Tap Program at The School at Jacob's Pillow.

### Cyrian Reed

Cyrian Reed is a graduate of California State University, Long Beach where she received her Bachelor of Arts Degree in Dance/Performance and holds a Master of Arts Degree in Education/ Adult Education and Training from the University of Phoenix. Cyrian has worked with artists such as Kanye West, Beyonce, David Foster, Gnarlz Barkley, Ceelo, Mitchel Musso, Cheryl Lynn, Trinere, Linear, SNAP, KC & The Sun Shine Band, Choo Choo Soul. She was a guest judge and choreographer for Steven Spielberg's Reality TV Show on Bravo, Americas Next Top Producer, as well. Cyrian recently choreographed for the Emmy nominated Hip-Hop-Harry sitcom on Discovery Kids/TLC television channels. She has also choreographed for Nike, Adidas, Sketchers, and Haagen-Dazs ice cream commercials. Artists and students under her tutelage at the University of California, Irvine, California State University of Northridge, Cypress Community College, Santa Ana College, Long Beach City College and MiraCosta College have won numerous awards because of her signature choreography. Cyrian believes that dance can communicate with anyone in the world. Revolutionizing the art-of-dance, Cyrian's compelling, innovated, energetic, diversified teaching techniques, choreography and performance comes through her dancers, commanding all eyes to the stage.

### Iris Rosa

Iris Rosa was born in Guayama, Puerto Rico and raised in East Chicago, Indiana. She is a Professor Emerita in the Department of African American and African Diaspora Studies and the founding and former Director of the African American Dance Company. Her specializations include teaching dance technique, history and choreography from the perspective of the African American and African Diaspora and bridging the contemporary modern dance genre with African diaspora dance forms and styles. Rosa has studied, researched, presented and taught dance in Ghana, Ivory Coast, Havana, Matanzas, Guantanamo, and Santiago, Cuba, Puerto Rico, Dominican Republic, Guyana, Jamaica and Beijing, China. Her choreographic themes explore immigration, emigration and lived experiences of people in the African diaspora. Professor Rosa is the artistic director of Sancocho: Music and Dance Collage and Seda Negra/Black Silk, ensembles dedicated to researching and performing African influenced dance and music from the Caribbean and Latin America.

### Vershawn Sanders-Ward

Vershawn Sanders-Ward holds an MFA in Dance from New York University and is the first recipient of BFA in Dance from Columbia College Chicago (Gates Millennium Scholar.) She is the Founding Artistic Director and CEO of Red Clay Dance Company and is currently a candidate for Dunham Technique Certification. Sanders-Ward is a 2019 Chicago Dancemakers Forum Awardee, a 2019 Harvard Business School Club of Chicago Scholar, a 2017 Dance/USA Leadership Fellow, a 2013 3Arts awardee, and a 2009 Choreography Award from Harlem Stage NYC. Her choreography has been presented in Chicago, New York, San Francisco, The Yard at Martha's Vineyard, and internationally in Toronto, Dakar and Kampala. Vershawn is currently on faculty at Loyola University Chicago in the Fine and Performing Arts Department and has received choreographic commissions from Columbia College Chicago, Northwestern University, Knox College, AS220, and the National Theatre in Uganda. Her upcoming site-specific choreographic project set to premiere in 2023, Rest.Rise.Move.Nourish.Heal was selected for a 2021 National Dance Project Award from NEFA. As an arts advocate, she serves as a board member of the African American Arts Alliance of Chicago. Sanders-Ward has had the pleasure of gracing the cover of DEMO, Columbia College Chicago's Alumni Magazine and the Chicago Reader!

### Kieron Dwayne Sargeant

Kieron Dwayne Sargeant is a Trinidadian-born interdisciplinary artist, choreographer, dancer, and dance researcher emerging out of the African-Caribbean tradition. Over the past 20 years, he has been involved in documenting, assessing and analyzing dance traditions of the Caribbean and establishing a canon of dance teachings and workshops, informed by his research, to popularize the ancestral survival of movement traditions between the Circum-Caribbean and Western Africa. His artistic practice focuses on the emerging field of African Caribbean and African Diaspora dance practices. In particular, his work explores the processes of deconstruction and reconstruction of these dance adaptations, which span the fields of concert dance, modern dance, contemporary dance as well as their social and commercial applications.

### Brynn Shiovitz

Brynn Shiovitz, PhD, is a lecturer in the Department of Dance at Chapman University. She is the author of *Behind the Screen: Tap Dance, Race, and Invisibility During Hollywood's Golden Age* (Oxford University Press, 2022) and the editor of *The Body, the Dance, and the Text: Essays on Performance and the Margins of History* (McFarland, 2019). Her writing on dance has also appeared in *Dance Chronicle*, *Theater Survey*, *Dance Research Journal*, *Women and Performance*, and *Jazz Perspectives*, as well as in the forthcoming *Oxford Handbook of Black Dance*, edited by Thomas F. DeFrantz.

[www.movingsounds.com](http://www.movingsounds.com)

### Luciane Ramos Silva

Luciane Ramos Silva is a dancer, choreographer, anthropologist and cultural organizer. She holds an MA in Social Anthropology and African Studies from University of Campinas (UNICAMP, 2008) and a doctorate in Performing Arts/Dance from UNICAMP researching the notions of coloniality in dance, pedagogical approaches and south-south relations through the biography of the Senegalese choreographer Germaine Acogny, founder of Ecole des Sables. She is a co-editor of "O Menelick 2 Ato" an independent platform/printed magazine focused on the art of black diaspora.

### Quianna Simpson

Quianna Simpson carries wide swathes of experience in a myriad of dance forms which have informed her teaching. Her technique is firmly rooted in traditional west African dance. During and after undergraduate with NSU, she worked the dance audition circuit, auditioning and successfully selected to open for heavy hitters like P. Diddy, Usher and Ludacris. She was then hired full-time with R&B group Blackstreet. In Columbus she is a "community dancer" and is known throughout central Ohio as a community teacher. This fueled her to return to school and begin her MFA journey with OSU. Her work with her current company Thioassane Institute she serves as assistant for the children's company, rehearsal director and technique consultant. Quianna serves on the board for OhioDance and supports the development of artist through her position at the Lincoln Theatre, curating local artist to be a part of the Black Arts experience in Columbus.

Kylee C. Smith

Kylee C. Smith is an MFA Candidate in Dance at The Ohio State University Department of Dance. She is an artist-scholar who studies Black dance theory broadly, with a particular focus on Black women's bodies in American culture and performance and dance as ritual. In her text-based research and artmaking, she centers Black women to counter the status-quo and create a Black space where they are centered. Her current research explores a danced ritual practice allows her and her collaborators to commune with their ancestors and to (re)imagine alternate futures for coming generations. She works across multiple mediums to consider archive as a living, multi-temporal research site which presents rich possibilities for Black women's survival. She graduated Summa Cum Laude with Distinction in May 2017 from The Ohio State University where she earned a BFA in Dance with a minor in Creative Writing. She is a Distinguished University Fellow.

Jimi Solanke

Jimi Solanke is a prolific and internationally renowned Nigerian film actor, dramatist, folk singer, dancer, poet and socially conscious playwright.

Augusto Soledade

Augusto Soledade, a 2008 Guggenheim Fellow, is the Founder Artistic Director and choreographer for Augusto Soledade Brazzdance, and serves as an Associate Professor in Dance and Dance Area Coordinator at the University of Florida. In the fall of 2018, Mr. Soledade was nominated for the USArtist Fellowship. In the summer of 2018, he was an international artist in residence in Bahia, Brazil through the Goethe Institute's Vila Sul Program. In 2016, he was awarded for the seventh time the Miami Dade Choreographer's Fellowship from the Miami Dade Cultural Affairs. In 2012, he was awarded the prestigious Knight Arts Challenge Grant. Also in 2012, he was awarded for the second consecutive time the 2012 Individual Artist Fellowship from the State of Florida Division of Cultural Affairs. He received his M.F.A in Dance from SUNY Brockport in 1998.

Ailea Stites

Ailea Stites is a multidisciplinary artist, storyteller, and student of the dance who has made their home in Bronzeville. They co-created and produced of Hoofin' It: the Untold Story of the Founders of Tap, with Bril Barrett. Stites earned their Bachelor's degree in Comparative Literature from Princeton University, where their thesis work focused on how Black narrative fiction can inform and improve public policy toward a more equitable future. In their role at the Making a Difference Dancing Rhythms Organization, Ailea leads research and development efforts, and envisions ways to build community through Black creative traditions.

Gianina K.L. Strother

Gianina K.L. Strother, Research Associate in the Department of African American and African Studies, has served as an Instructor in the School of Theatre, Dance, and Performance Studies at the University of Maryland since fall 2019. She is experienced in developing community and international partnerships and is a two-time grant recipient of the International Program for Creative Collaboration and Research. Her research interests include Black Feminism, Black Studies, Performance Studies, Critical Race Theory, Dance Studies, and Contemporary African American Theatre. Her scholarly publications have appeared in the Journal of Dramatic Theory and Criticism and the Dance Research Journal. She has led projects focused on social justice at the University of Ghana, Accra, and the University of Maryland. K.L. Strother has an M.F.A. in Interdisciplinary Arts and Media from Columbia College Chicago and is a Ph.D. Candidate in Theatre, Dance, and Performance Studies at the University of Maryland, College Park.

### Anamaria Tamayo-Duque

Anamaria Tamayo-Duque is Assistant Professor in the Performing Arts Department at the Universidad de Antioquia, Colombia. Between 2015 and 2017 she was visiting lecturer in the Media and Creatives Institute at Loughborough University London. She has BA in Anthropology from the Universidad de Antioquia, Colombia and a Ph.D. in Critical Dance Studies from UCR sponsored by the Fullbright Fellowship. Her research interests focus on popular dance, national dance traditions, performance ethnography, dance on the screen, black performance theory, and embodiments of gender and race in Latin America. Her current research looks at dance as a medium for political citizenship in Colombia and an AHRC/Colciencias grant called "Embodied Performance Practices in Processes of Reconciliation, Construction of Memory and Peace in Choco and Medio Pacifico, Colombia". [www. corpografias.com](http://www.corpografias.com)

### Endalyn Taylor

Dancer, choreographer, and educator Endalyn Taylor is the Dean of the School of Dance at University of North Carolina School of the Arts. She has held the positions of Director of Dance Theatre of Harlem School in New York -- a company she joined in 1984, becoming a principal in 1993 -- and director of the Cambridge Summer Art Institute in Massachusetts. Her extensive administrative, artistic, and academic career is steeped in ballet pedagogy and scholarship, and she has created an eclectic body of choreographic works.

### N. Akoko Tete-Rosenthal

She began her formal dance training in Flint, Michigan through a youth ballet company. After receiving her Bachelors of Arts in Dance from Grand Valley State University, Tete-Rosenthal 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. She 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.

### Roxy Theobald

Dance instructor, choreographer/performer, cultural editor and visual artist, Roxy Régine Theobald is a teacher and a researcher in Arts Practice at the University of Limerick, Ireland. She explores Francophone African diaspora genealogies, body memory trauma, and interculturality through dance ethnography. Her Master's thesis, 'Altérité et alienation en danse' ('Otherness and alienation in dance'), has been recognized as a significant contribution to the scholarship on African contemporary dance in France and is available at the library of the National Dance Centre (CND-Pantin). As a guest researcher, she worked with the renowned anthropologist of dance, Professor Anya Royce, at Indiana University-Bloomington. She has also been a visiting scholar at Southern Illinois University Edwardsville (SIUE) where she studied Dunham Technique under the supervision of Dr. Halifu Osumare. Her research residency in New York allowed her to meet and interview dance pioneers, including Merce Cunningham, Gus Solomons Jr., and her mentor, Bill T. Jones.

## Nicole Thomas

St. Louis native Nicole Thomas, affectionately known as Pinky, has been an educator in public & private institutions for over 20 years. An instructor of an array of techniques on all levels, Pinky has choreographed for main-stage productions throughout the country. Inspired by the work initiated by Katherine Dunham, Pinx Academy of Dance was established in 2006 offering a comprehensive curriculum in a multitude of dance techniques & styles with an emphasis rooted in the African diaspora. Committed to the long-term development of aspiring performing artists in communities not commonly served by formal dance instruction, Project Pinx was founded in 2014 which services at-risk/underprivileged youth 5-18 years of age living in low-income African American communities that have been overlooked by public funding and lack neighborhood services. Project Pinx strives to nurture and sustain the rich history and culture of African American performing arts throughout the United States by providing topnotch instruction and performance opportunities to children and young adults who desire to make dance a part of their lives, and to careers as professional dancers/performers.

## Candace Thompson-Zachery

Candace Thompson-Zachery, born and raised in Trinidad and Tobago and now local to Brooklyn, NY, operates between the spheres of dance, cultural production and fitness and wellness, with a focus on the Contemporary Caribbean. She has had an established career as a performer, choreographer, fitness professional, cultural producer, teaching artist, community facilitator and Caribbean dance specialist. In addition to her work in these areas, she leads ContempoCaribe, an ongoing choreography and performance project and is the founder of Dance Caribbean COLLECTIVE, an organizational platform for Caribbean dance in the diaspora that spearheads the New Traditions Festival in Brooklyn, NY.

## dani tirrell

dani is a queer Black, trans spectrum, 40+ year old movement artist and the founder of The Congregation a movement/art collection of vocies. dani is currently teaching at Northwest Tap Connection and University of Washington (Seattle). dani is the Artist in Residence at Velocity Dance Center (2020/2021) and one of 6 Artists in Residence at On the Boards (Seattle, WA) dani's production of Black Bois (On the Boards and Seattle Theater Group) was a locally critically acclaimed work that produced sold-out shows in Seattle and is in development for a documentary film. In 2019 dani was the recipient of an Artist Trust Fellowship Award and a Dance Crush Award for Black Bois (performance). dani also received a 2018 Arts Matter Fellowship grant. dani's new work 46, is a photo exhibit styled, staged, and photographed by dani. This work can be found online under dani's Instagram profile.

## Mari Andrea Travis

Mari Andrea Travis is a performer, choreographer, theatre director, educator and curator of community events and cultural gatherings from Baltimore, Maryland. She holds a BA in Theatre from Morgan State University and an MFA in Dance from The University of the Arts. She was raised by her mother and grandmother who, together, owned a 50 year-old dance, etiquette, and modeling school, founded in 1968. Their legacy is proliferated in her artistic vision and social justice-centered contributions in the performing arts. She often develops choreographic works for Georgetown University's Black Modern Dance Theatre and has held creative positions at Arena Players, Baltimore Center Stage, Studio Theatre in Washington D.C., and is currently the Training Programs Manager at Arena Stage, also located in Washington D.C. She is the founder and artistic producer of Good Stuff On Stage, a Baltimore community-based arts educational and event organization.

### Gabrielle A. Tull

Gabrielle A. Tull is an assistant professor of dance and coordinator for dance education at Winthrop University in Rock Hill, SC. She is a recent MFA dance graduate from the University of North Carolina Greensboro. As a former public school dance instructor and company director from 2012-2017, she curated the original dance curriculum for Irmo Performing Arts High School and International Baccalaureate Magnet. Her recent scholarship in African Diaspora foundations in jazz technique and performance was awarded a resident artist express grant through the Virginia Commission for the Arts funded through the National Endowment for the Arts.

### Aysha Upchurch

Aysha Upchurch, the Dancing Diplomat, is an artist and educator who creates, facilitates, and designs for radical change. She has shared her experience about artfully designing equitable and culturally relevant classrooms, the importance of dance and movement in education, and embracing Hip Hop as a powerful literacy as a consultant and speaker and most recently at TedxUConn. She is a Lecturer and Artist-in-Residence at the Harvard Graduate School of Education, where she is pioneering courses and initiatives on Hip Hop pedagogy and embodied learning. Whether on stage or in a classroom, as a US State Department cultural envoy or professor, Aysha is making moves and demonstrating how to be D.O.P.E. - dismantling oppression and pushing education.

### Ricarrdo Valentine

Ricarrdo Valentine uses art as a vehicle for activism. Ricarrdo's education includes Urban Bush Women: Summer Leadership Institute, Bates Dance Festival and Earl Mosely Institute of the Arts. He has presented his choreography at Bates Dance Festival, Brooklyn Museum, El Museo de Barro and LaGuardia Community College. Ricarrdo continues to collaborate and work with Christal Brown/INspirit, Edisa Weeks/Delirious Dance, Paloma McGregor, Dante Brown/Warehouse Dance, Malcolm Low/Formal Structure, Jill Sigman/Thinkdance, Ni'Ja Whitson-Adebanjo/NWA project, Andre Zachary/RPG, Emily Berry/B3W and Barak ade Soliel. He is the co-founder of Brother(hood) Dance! In addition, Ricarrdo is the 2015 Dance/USA DILT mentee and 2015/16 Dancing While Black Fellow. Currently in pursuit of his MFA in Dance at The Ohio State University.

### Erika Villeroy da Costa

Erika Villeroy da Costa is a dancer, dance teacher and historian. She is a PhD student at Universidade Federal Fluminense (Rio de Janeiro, Brazil), from which she also holds an MA in Arts, and a Second Year Candidate for Certification in the Institute for Dunham Technique Certification. Her research is focused on Afro-Brazilian choreographer Mercedes Baptista's work in its relations to black concert dance histories and dance modernism in its multiple discourses and interpretations. She currently works in Rio de Janeiro-based Cia Étnica Dance Company as a dance teacher.

### Ayo Walker

Dr. Ayo Walker is an Assistant Professor of Dance at Austin Peay State University where she continues to develop her academic research in the cultural biases inherent in the development of dance as an academic discipline in the U.S. As a Performance Studies practitioner with an emphasis in African American and African studies, her practice-based research engages with the cultural racism that results in our society valuing different dance genres hierarchically. As an anti-racist educator utilizing culturally relevant and critical dance pedagogies, her philosophy is committed to substantiating the techniques, vernaculars, and genealogies of historically marginalized dance aesthetics in academia. Specializing in Africanist and Black dance aesthetics, her choreography is rooted in the "aesthetic of the cool" and "get down"<sup>2</sup> qualities. Her works have been commissioned by the University of Massachusetts Amherst, PUSHfest, National Dance Education Organization (NDEO), Sacramento/Black Art of Dance (S/BAD), and Rhythmically Speaking, The Cohort 2020/21.

#### Monique Walker

Monique Walker is a dance educator and certified master Umfundalai teacher. She has studied with Chuck Davis, Walter Nicks, and Umfundalai progenitor, Dr. Kariamu Welsh. Based in Waldorf, Maryland, Monique holds a Bachelor of Arts in Arts Administration, teaches Umfundalai throughout the Maryland based CityDance organization and the Viva School of Dance (DC), and is the Executive Director of the National Association of American African Dance Teachers. She has served as a guest lecturer at Drexel University and the University of Illinois, Urbana-Champaign, and on dance faculties at North Carolina State University and The School at Jacob's Pillow. She is the former dance captain and Assistant to the Artistic Director of Chuck Davis' African American Dance Ensemble with additional performance credits including Kariamu & Company: Traditions.

#### Keshia Wall

Keshia Wall, of Greensboro, NC earned a BA from UNC Greensboro in Dance and African American Studies and an MFA in Dance at Hollins University in collaboration with Kunsterhavs Mousontvrm and The Frankfurt University of Music and Performing Arts, with support from The Dresden Frankfort Dance Company. She is also the founder of Matriarch Dance Co. LLC. Wall is currently an Assistant Professor of Dance at Elon University and specializes in Traditional West African and Contemporary Dance. Her current research focus seeks to make choreography and performance more accessible by connecting the artistic mediums of the West African Griot (storytelling, dance, music, & song) to the theoretical underpinnings of non-creative disciplines.

#### Sheila A. Ward

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 (12) 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 Dr. Kariamu Welsh's Umfundalai African Dance Technique and the Katherine Dunham Technique (IDTC).

## Theara Ward

Theara J. Ward began her professional career with the Dance Theater of Harlem at thirteen years old. Her travels have spanned the globe including Hong Kong, Australia, South Africa, the former U.S.S.R. and South America. Her experience in the arts and entertainment has touched many areas. She made her Broadway debut featured in the Tony Award winning revue, *BLACK AND BLUE*. The role of 'Ghost of Christmas Future' for the Madison Square Garden version of "A CHRISTMAS CAROL" was created on Theara. She performed in the epic Mile Long Opera, on the High Line, in New York City, with music by David Lang. She has worked with artists that include Aretha Franklin, Liza Minelli, The O'Jay's, Ntozake Shange and Ronald K. Brown. She has appeared on commercials and television specials. Theara has worked with Arts Education programs with Alvin Ailey, Dance Theatre of Harlem, New Jersey Performing Arts Center and Mickey D. and Friends. Theara was sent to the island of Virgin Gorda, British Virgin Islands to set up the first dance program for the Alvin Ailey Foundation that included Liturgical Dance. and facilitated the first Community Liturgical Dance workshop at New Jersey Performing Arts Center, Newark, NJ, "Embodying the Dream." Theara penned her one woman show, "From the Heart Of A Sistah: A Choreopoem," presented Off-Broadway at The Triad, NY.

## Alexandra Joye Warren

Alexandra Joye Warren is an Assistant Professor of Performing Arts at Elon University. Alexandra most recently directed 42nd Street at Elon University and A Wicked Silence, a site specific choreoplay at LeBauer and Center City Park in Greensboro. Alexandra is the Founding Artistic Director of JOYEMOvement dance company which has toured nationally since 2014. She performed, choreographed and taught in New York with Christal Brown's INSPiRiT dance company, Paloma and Patricia McGregor's Angela's Pulse, Sydnie L. Mosley Dances and others. Alexandra has been fortunate to study at Germaine Acogny's Jant-Bi at L'Ecole Des Sables in Senegal and worked with Bill T. Jones as a performer in development of FELA! the Musical. Alexandra is the 2021 Inaugural Artist-In-Residence for the Greensboro Downtown Parks. Alexandra received her BA from Spelman College and MFA from UNC Greensboro.

## Hashim Warren

Hashim Warren. Hashim is a Product Marketer and Web Developer at WP Engine. Hashim is currently based in Greensboro North Carolina. Formerly Hashim was an editor of Vibe Magazine and a producer on BET's 106 & Park.

## Esther Weekes

Born in London, she is both a flamenco dancer and a blues/jazz singer and has studied and performed in Madrid, Granada and Seville over the last 18 years. She currently resides in Seville. As a singer she has performed in theatres and festivals around Spain such as the Blues festivals of San Fernando, and la Alpujarra, collaborating with noted artists such as Raimundo Amador, Lolo Ortega and The Puretones. However, Esther's first love is flamenco dance and this love has enabled her to create a unique bridge extending from the worlds of jazz and blues into flamenco territory. With her groups Yacara (2010-2012), Jazzolea (2012-2016) and Crossroads Flamenco Blues (2016 - present) she has made considerable inroads into the world of Jazz Flamenco, being the first non-traditional flamenco artist to perform regularly in Seville's Museo del Baile Flamenco and Seville's Biental de Flamenco (2010/2012) whilst also performing in flamenco fusion festivals and Jazz festivals. This year she will release her first flamenco fusion album which she composed and produced with flamenco guitarist, Tino van der Sman, called "Lucky Eye". Combining her love of dance, story telling and knowledge of psychology (she has a BSc and MSc Psychology of Human Potential), she is currently developing a number of flamenco theatre projects.

### Charmian Wells

Charmian Wells received her PhD in dance studies from Temple University, as a Presidential Fellow. Her work examines articulations of queerness and diaspora in Black Arts Movement concert dance in New York City (1965-1975). This research emerges from her background dancing with Forces of Nature Dance Theatre (2006-2021). Her writing has been published in *Dance Research Journal*, *Movement Research's Critical Correspondence*, and *The Brooklyn Rail*. She is currently a Visiting Assistant Professor of Dance at the University of Iowa.

### Katya Wesolowski

Katya Wesolowski is a lecturing fellow in Cultural Anthropology and Dance at Duke University. As an anthropologist and dancer, she explores the interrelationship between expressive practices, social inequalities, globalization, and ethnographic writing with a focus on the African Diaspora. Her monograph, *Playing Capoeira: a memoir in motion* (University Press of Florida) is a multi-sited auto-ethnography of a thirty-year engagement as a practitioner, researcher and instructor of Afro-Brazilian capoeira. Other publications appear in the *Journal of Latin American and Caribbean Anthropology* and *Latin American Perspectives*, with forthcoming chapters in *Capoeira and Globalization: Interdisciplinary Studies of an Afro-Brazilian Art Form* and the *Oxford Handbook of Dance and Memory*.

### Brittany Williams

Brittany Williams is an international dancer, choreographer, and organizer originally from Homestead Florida. Brittany is 2017 Dancing While Black Fellow and an Artist in Resident at the Restoration Plaza in Brooklyn New York. She is a 2016 Jacob's Pillow Scholarship recipient for the Program, Dance & Improv Traditions; a principal dancer with Olujimi Dance; the founder of Dancing for Justice and Obika Dance Projects. Brittany has worked with Jaamil Olawale Kosoko, Yon Tande, Makeda Thomas, Chris Walker, Michelle Grant- Murray, Urban Bush Women, Forces of Nature and more.

### Tamara Williams

Tamara Williams is an Assistant Professor at UNCC. She earned her MFA from Hollins University/Frankfurt University. Her choreography has been presented nationally and internationally in Serbia, Switzerland, Trinidad & Tobago, Jamaica, Mexico, and Brazil. In 2011, Williams created Moving Spirits, Inc., a contemporary arts organization dedicated to performing, researching, documenting, cultivating, and producing arts of the African Diaspora. Williams' scholarly work includes her book, *Giving Life to Movement: The Silvestre Dance Technique*; "Reviving Culture Through Ring Shout" published in the *The Dancer-Citizen Journal*; "Orisas, Orixás and Orisha: Dances of the African Diaspora" published in the *Caribbean InTransit Arts Journal*; "Dance: A Catalyst for Spiritual Transcendence" a chapter in *Fire Under My Feet: History, Race, and Agency in African Diaspora Dance*; and *The African Diaspora and Civic Responsibility: Addressing Social Justice through the Arts, Education and Community Engagement* (forthcoming, Lexington Books).

### Tara Aisha Willis

Tara Aisha Willis is Curator in Performance & Public Practice at the Museum of Contemporary Art Chicago and holds a PhD in Performance Studies from NYU. She performed in *What Remains*, a collaboration between Will Rawls and Claudia Rankine, and in the "Bessie" award-winning performance by The Skeleton Architecture. She received a NYPL Jerome Robbins Dance Division Research Fellowship, is an editorial collective member of *Women & Performance*, and former co-managing editor for *TDR/The Drama Review*. She coedited a special issue of *The Black Scholar* with Thomas F. DeFrantz and the performance writing project, *Marking the Occasion*, with Jaime Shearn Coan; her writing also appears in the exhibition catalogue, *Blondell Cummings: Dance as Moving Pictures*.

Valerie A. Winborne

Valerie Winborne has a multi-faceted career as a dancer, choreographer, dance movement therapist, and educator. She toured with the Urban Bush Women and performed with many others. She was Rehearsal Director for Robert Wilson's work, *The Temptation of St. Anthony*. She was commissioned to create a work on the retrospective of African American Modern Art entitled: *30 Americans for the Chrysler Museum of Art* and work celebrating Martin Luther King entitled *The Drum Major Instinct*. She was named the National Dance Society's Master Dance Educator in 2016. She also chaired a city-wide Gifted Dance Education Program, being recognized for exemplary curriculum writing, and forging innovative, collaborative projects. Currently, Winborne teaches at Norfolk State University and is the Director of the Dance Theatre Company. She teaches Creative Dance in the Public School System, serves as a writer, an advisor in the development of dance education curriculum, teaches, choreographs, and produces work.

Shanna L. Woods

Shanna L Woods is a Delray Beach, Florida native. Shanna performed nationally and internationally with Deeply Rooted Dance Theatre, Cleo Parker Robinson Dance Theatre, Jubilation Dance Ensemble and Olujimi Dance Theatre. She was a guest artist with Ife Ile, Brazzance, and Viver Brasil Dance Theatre. Regional Theater credits include *Dreamgirls*, *The Wiz*, *The Producers*, *Memphis The Musical*, *Man of La Mancha*, *A Wonderful World* and *Intimate Apparel*. Shanna choreographed award winning and archived short film *Brown Ballerina*. Shanna founded *Art of Acceptance*, *Electric F.L.Y. Ladies*, and *Lavish Lovin All Natural Products*. Shanna is a Sacred Woman under Queen Afua. Shanna is KAY Yoga and AkhuYoga certified. Shanna is a founding member of the Florida Black Dance Artist Organization and hosts the Alaffia Peace Talk.

S. Ama Wray

S. Ama Wray is the creator of Embodiology®, a practice optimizing human performance through improvisation. A former dancer with London Contemporary Dance Theatre and Rambert Dance Company she is now Professor of Dance at UC Irvine. Awards and publications include articles and chapters in *The Oxford Handbook of Improvisation in Dance*, *British Dance*, *Black Routes*, and *Emerging Scholar Award* from the International Comparative & International Education Society. Wray is the custodian of Jane Dudley's seminal solo *Harmonica Breakdown (1938)*. At UCI she provides Embodiology inspired Wellness Services to the Susan Samueli Institute for Integrative Health, and is also the co-PI for The Africana Institute for Creativity, Recognition and Elevation.

Linda Yudin

LINDA YUDIN, co-founding artistic director of Viver Brasil, earned a Master of Arts degree in Dance Ethnology from UCLA. Devoting more than three decades to researching, performing and teaching Afro-Brazilian dance, her dance ethnologist career also includes teaching in K-12 settings, publishing, performing and lecturing. Mentoring by preeminent Salvador Bahia dance/culture masters Salvador Raimundo Bispo dos Santos (Mestre King), Nancy de Souza e Silva (Dona Cici), Jose Ricar Souza enrich and infuse her work. Continued study and collaboration with her husband and Viver Brasil co-founder, Luiz Badaro, enriches Viver Brasil Dance Company's dynamic appeal.

### Sara Ziglar

Sara Ziglar is the Director of Education & Community Partnerships. Since December of 2016 Sara has worked to develop quality curriculum, assessments, staff, and partnerships that provide well rounded dance education experiences. She currently manages the organizations Education department overseeing our Academy and School partnership programs. She also manages the Making the Artist program that focuses on the development of artists through the use of movement and storytelling. Sara attended The Ohio State University, where she received her Bachelor of Arts in Theatre Management and Film Studies on a full tuition scholarship. After graduation she followed her passion for dance to Chicago and completed another BA in Dance Studies from Columbia College submitting a capstone paper about the Commodification of the Black Dancing Body. It is this knowledge along with her professional training in the Youth Work Methods from the Weikart Center for Youth Program Quality, and Assessment Development from the National Dance Education Organization that helps Sara articulate and design quality programming. She also pulls from her education minor and training in racial equity work through Enrich Chicago and the People's Institute for Survival and beyond. Sara is 2021 Education Equity Fellow with Forefront.