

# FLUID BLACK

## — DANCE BACK —

COLLEGIUM FOR AFRICAN DIASPORA DANCE

**4<sup>TH</sup> BIENNIAL CONFERENCE**

**FEB**  
**21 - 23**  
**2020**

**RUBENSTEIN ARTS CENTER**

DUKE UNIVERSITY  
DURHAM, NORTH CAROLINA, USA

**SLIPPAGE**  
PERFORMANCE CULTURE TECHNOLOGY



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**WORLD ARTS**  
FRANKLIN HUMANITIES INSTITUTE





*Fluid Black:: Dance Back*

*Move between worlds - worldmaking in  
motion.*

*Flip the Script.*

*Do what you need to do, dance towards  
truth.*

*Justice, Pain, and Black Resiliency.*

*IT MATTERS that we dance, and we dance back.*



# 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.

## Executive Committee

Thomas F. DeFrantz

Takiyah Nur Amin

Shireen Dickson

Nadine George-Graves

Jasmine Johnson

C. Kemal Nance

Carl Paris

John Perpener

Raquel Monroe

Makeda Thomas

Andrea Woods Valdes

Ava Lavonne Vinesett

## 2020 Conference Consulting Committee:

Stafford C. Berry Jr, Christal Brown, Mario Lamothe, Nyama McCarthy-Brown



**SLIPPAGE: PERFORMANCE|CULTURE|TECHNOLOGY**, an interdisciplinary performance research group led by Thomas F. DeFrantz, explores connections between performance and emergent technology in the service of theatrical storytelling and the telling of alternative histories. Founded in 2003 at the Massachusetts Institute of Technology, SLIPPAGE produces conferences, symposia, workshops, and artist exchanges in events that mark social progress via research in performance. SLIPPAGE embraces diversity of identity, practice, and methodology in each of its projects. We believe

that we are the strongest group when we each bring particular skills to the table and to the stage. Our projects have engaged global audiences in productions and performances staged in India, France, Japan, South Africa; workshops in Botswana and Canada; and academic presentations in Australia, Finland, Germany, Great Britain, Ireland, Italy, the Netherlands, Poland, Portugal, South Korea, and Sweden. In all of this work, we intend to enlarge the way that creative communications and our global environment interact. SLIPPAGE is currently in residence at Duke University.





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Our vision is for dance, by people of African ancestry or origin, to be revered, respected, and preserved in the consciousness and cultural institutions of all people.

The International Association of Blacks in Dance (IABD) preserves and promotes dance by people of African ancestry or origin, and assists and increases opportunities for artists in advocacy, audience development, education, funding, networking, performance, philosophical dialogue and touring.

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### MEMBERSHIP

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# Co-Founder's Welcome

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Hello, CADD Family! We are pleased and proud to welcome you to the 4th Biannual CADD Conference. To those of you who have come back to CADD we thank you for your ongoing support of our work and advocacy for our efforts. If it's your first time here at CADD, know that we are thrilled that you brought your good work and artistry here to share with this community.

**Takiyah Nur Amin**



Over the years, CADD is becoming a destination gathering for those committed to all things African diaspora dance. We have carved out this space to celebrate all that is Black dance and to engage each other rigorously, joyously, seriously and lovingly. Thank you for moving through the conference in that spirit. We encourage your active engagement and participation throughout the conference weekend.

**Thomas F. DeFrantz**



This year, our collective efforts join to provoke enlivened discussions on the power and politics of global Black Dance by bringing together scholars, practitioners, educators, and other stakeholders for three days of intellectual and artistic inspiration.

As an entity committed to center African diaspora dance as a resource and method of creative and aesthetic possibility, we are excited to lift up those whose efforts are shaping the field within the discipline of critical dance studies writ large, within and well-beyond the academy. In centering questions dance practices throughout the African diaspora and the specific contexts that engender them,

the presentations and papers this weekend will offer a range of artistic and intellectual possibilities.

We will be stretched, challenged, affirmed and queried as we engage a range of disciplinary and methodological perspectives. This is what CADD is and intends to be: a forward-looking, critical, fugitive space. And we wouldn't be able to have it without each and every one of you.

FLUID BLACK::Dance Back highlights fluid relationships between gender, sexuality, race, location, disability, age, religion, and of course sexuality as we consider Black dance in its infinite varieties and global distributions.

We arrive together through dance even as we shift our collective sense of self, and we honor the always changing desires and possibilities that we engage in our dancing. YES trans-dance; YES Brazil and Guadeloupe; YES Kreol and Danceline Realness; YES ballet tap and Butch Queens Up In Pumps! Yes to the cotillion ball and the vogue ball, the step show and Chicago Stepping, Orisha dancing and the sacred Praise Dance after the night at the club.

We move through our identities as folx committed to honoring FLUID BLACK lives and loves, and we DANCE our truths BACK, proving our creative agilities in the moment.

**Thank you for joining into the shifting debates,  
Welcome, and ListenLearnMoveDanceItOut!**

# Baba Chuck Tribute

## When Africa Dances

By Dr. Joan Francisco Valdés Santos

*Now that all music makes us dance,  
Now that every musical word  
creates harmony,*

*Now that there is an African  
diaspora in the three Americas,  
Now that Mother Africa is more  
mother and more African...*

*Now Maestro...*

*You come to us in genuine African  
robes*

*Recalling the value of our roots  
And the freedom to think,  
To do and to be.*

*This freedom.*

*Like the freedom of your African  
Dance*

*that emerges and is reborn every  
day.*

*This Dance can be academic  
But holds entrance to the  
School of Life.*

*Sing Maestro*

*Now the drum calls your name.*

*Dance Maestro*

*Now your art multiplies.*

*Now your Dance runs with the winds  
and coasts*

*All states in Lincoln's nation want to  
know,*

*“¿Que dicen los tambores?”*

*What are the drums saying?*

*But your choreography demands  
total harmony*

*Your art calls for respect*

*As it is the language of human  
dignity*

*And now your choreography  
touches*

*All the African traditions*

*Vamos Maestro, Come on Maestro...*

*Dance Yimboro...sacred drums!*

*Vamos Maestro, Come on Maestro  
Dance Mayombe and Candombe!*

*Dance Maestro-*

*You can transform Palo into Rumba*

*Que repiquen las Congas*

*Let the congas...resound again and  
again...*

*The Fiesta of Fire*

*Is with you in Durham, Dallas and  
Chicago*

*The world becomes small by way of  
the Dance Mother Africa has given...*

*This dance that now, is with you*

## **Cuando El África Danza**

de Dr. Joan Francisco Valdés Santos

*Ahora que toda la música se hace  
Danza*

*Ahora que toda palabra musical se  
hace armonía*

*Ahora que hay una diáspora  
Africana en las tres Américas*

*Ahora que la madre África es más  
madre y más África*

*Ahora Maestro...*

*Nos llegas tu vestido de africano  
legítimo.*

*Recordando el valor de las raíces,  
Desde la libertad de pensar,  
de ser y de actuar.*

*Esa libertad...*

*Como la libertad de tu Danza Afro  
Que surge y renace cada día.*

*Esa Danza que puede estar en lo  
académico,*

*Pero que admite la escuela de la  
vida.*

*Canta Maestro*

*Ahora que el tambor dice tu  
nombre.*

*Danza Maestro*

*Ahora que tu arte se multiplica.*

*Ahora que tu Danza recorre los*

*vientos y las costas,*

*Todos los Estados de la nación de  
Lincoln*

*Quieren saber -Qué dicen los  
tambores-*

*Pero tu coreografía solo pide  
armonía.*

*Tu arte pide respeto*

*Como lenguaje a la dignidad  
humana*

*Y ahora tu coreografía toca*

*Todas las tradiciones Africanas*

*Vamos Maestro*

*Danza Yimboro*

*Vamos Maestro*

*Danza Mayombe y Candombe*

*Danza Maestro*

*Que tu puedes virar Palo pa  
Rumba.*

*Que repiquen las Congas*

*Que la Fiesta del Fuego*

*Está contigo en Durham, en Dallas  
o en Chicago.*

*El mundo es ya pequeño para la  
Danza*

*Que madre África te ha dado...*

*Esa danza que ahora, está contigo*

Presented at the Dallas Black Dance Theater  
Summer Intensive and American Dance  
Festival in Durham, NC, United States

Author - Dr. Joan Francisco Valdés Santos

Translation - Andrea E. Woods Valdés July 2015

Presentado en Dallas Black Dance Theater  
Summer Intensive and American Dance  
Festival en Durham, NC Estados Unidos

Autor - Dr. Joan Francisco Valdés Santos

Traducción - Andrea E. Woods Valdés Julio 2015



# Keynote Address

## Keynote Speakers

Sun 2/23 - 11:45AM

### Dianne McIntyre

Celebrated Dancer / Choreographer, 2019  
Dance/USA Award

Fri 2/21 - 1:30PM

### Katrina Hazzard-Donald

Author of Jookin': The Rise of Social Dance  
Formations in African American Culture and  
Mojo Workin': the Old African American  
Hoodoo System

Sat 2/22 - 2:45PM

### Ni'Ja Whitson

Award-winning Interdisciplinary Artist  
and Assistant Professor

## Special Tracks

### AfroFeminist Performance Routes

### Katherine Dunham Data Project

*The weekend also features critical dialogue and provocative research presentations,  
breakout sessions, movement workshops, panels, a curated film series, and parties.*

## Special Guests

Sun 2/23 - 9:39AM

### Dr. Eleanor Gwynn

Founder of the North Carolina A&T E.  
Gwynn Dancers

Fri 2/21 - 8:00PM

### Will Rawls

Choreographer

Sat 2/22 - 2:45PM

### Lucianne Ramos Silva

Transdisciplinary Choreographer and  
Anthropologist

Sat 2/22 - 12PM

### Les Ballets Trockadero de Monte Carlo Master Class



# Dianne McIntyre

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## Living Archives | SATURDAY | 2:45 PM

Dianne McIntyre, a 2020 United States Artists Fellow and a 2016 Doris Duke Performing Artist, choreographs for concert dance, theatre, opera and film.

From 1972 to 1988 McIntyre with Sounds in Motion, her company of dancers and musicians, toured internationally and at home taught classes and presented innumerable dance, music, theatre artists in concert at her Harlem studio.

McIntyre's work has been seen with Sounds in Motion and her subsequent ensembles in throughout Europe and major U.S. dance venues including the Joyce Theater, Kennedy Center, the BAM, Walker Arts Center, Wexner Center, Playhouse Square Cleveland, Lincoln Center, American

Dance Festival, Jacobs Pillow, New York Live Arts. Commissions include Dance Theatre of Harlem, Dallas Black Dance Theatre, Dancing Wheels, GroundWorks DanceTheater, Cleo Parker Robinson Dance, Def Dance Jam Community, Philadanco, and scores of college and university residencies.

Her collaborations have been with artistic icons like Olu Dara, Amina Claudine Myers, Cecil Taylor, Butch Morris, Onaje Allan Gumbs, Don Pullen, Max Roach, Abby Lincoln, Lester Bowie. For film and television she choreographed *Beloved*; *Langston Hughes: The Dream Keeper*; and *Miss Evers' Boys* for which she received an Emmy nomination.

In theatre choreography: four Broadway productions, 40 New York and regional theatres including Center Stage, La Jolla Playhouse, Karamu House, Syracuse Stage, New Federal Theatre, Cleveland Play House, New York Public Theater, Crossroads Theatre Company, Arena Stage and Negro Ensemble Company, McCarter Theatre. Directors and playwrights with whom she has worked include: Marion McCClinton, Regina Taylor, Des McAnuff, Jonathan Demme, Douglas Turner Ward, Barlett Sher, August Wilson, OyamO, Ntozake Shange, Avery Brooks, Rita Dove, Geraldine Fitzgerald, Joe Sargent, Rick Davis, Glenda Dickerson, Woodie King, Jr., Irene Lewis, Oz Scott and Rick Khan.



## Living Archives Continued

As well, McIntyre has conceived and directed her own dance-driven dramas *I Could Stop on a Dime* and *Get Ten Cents Change and Open the Door, Virginia!* that have been produced in regional theatres.

Her other awards, include a Guggenheim Fellowship, Creative Workforce Fellowship, three Bessie Awards, ADF Endowed Chair for Distinguished Teaching, Helen Hayes Award, two AUDELCO Awards, Teer Pioneer Award, IABD Legendary Artist Award, Harlem Arts Alliance Award, Honorary Doctor of Fine Arts degrees: SUNY Purchase and Cleveland State University.

Recent projects: Spellman College Distinguished Visiting Scholar, Ntozake Shange's *lost in language and sound*; Regina Taylor's *Crowns*; residencies at Baryshnikov Arts Center and Alan M. Kriegsman Creative Residency at Dance Place in DC. In 2020: choreographer for *Intimate Apparel*, a New Opera at Lincoln

Center Theater; McIntyre costumes included in *Willi Smith: Street Couture* exhibition at Cooper Hewitt Smithsonian Design Museum; *The New Sounds in Motion* performance at Harlem Stage; and co-director of the Hicks Choreography Fellows Program at Jacobs Pillow.

A graduate in Dance from the Ohio State University, McIntyre's mentors are: Gus Solomons Jr, Vera Blaine, Helen Alkire, Louise Roberts, Elaine Redmond, and Dr. Richard Davis.

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

## BA in Dance / Dance Minor

The new Fall 2020 curriculum will reimagine the future of dance and performance.

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Our interdisciplinary graduate program explores dance as an artistic, aesthetic, and social practice. Presented in partnership with the American Dance Festival.

[danceprogram.duke.edu](http://danceprogram.duke.edu)





# Dr. Katrina Hazzard-Donald

## African American Dance Research: The Quest for a New Paradigm | SATURDAY | 2:45 PM

Known as one of the nation's leading dance researchers, Dr. Katrina Hazzard-Donald, author, lecturer and professor is the author of two books and numerous articles on African-American dance and culture. Considered groundbreaking, her first book, *Jookin': The Rise of Social Dance Formations in African American Culture* (Temple University Press), won the De La Torre Bueno special citation for dance research.

Her second book, *Mojo Workin': The Old African American Hoodoo System* (University of Illinois Press) is the first and only work so far to assert a new theory on the origins and function of the sacred dance ritual known as the Ring Shout. She received the Ph.D. and M.A. from Cornell University.

She is the recipient of an American Council of Learned Societies Fellowship, a Rockefeller Postdoctoral fellowship at Brown University and the 1999 Oni Award from the International Black Women's Congress. In 2019, the Popular Culture Association named its award for outstanding research in African American culture after her.

In addition to the books, she has authored a number of articles in refereed journals, anthologies and encyclopedias that explore the meaning, function and nature of the African American "music/dance complex."

She was honored to serve both as Guest Curator/Historian for the National Afro-American Museum's

1999 exhibit "When The Spirit Moves: African American Dance in the United States" and as a major voice in both the Emmy nominated Public Broadcasting video "Swing, Bop and Hand Dance" as well as the Emmy winning documentary "The Teenarama Dance Party" and the Lincoln Center production "Free to Dance" still airing on public broadcasting channels around the nation.

Trained by Andrew Young of SCLC, in the latter 1960's Dr. Hazzard-Donald worked for Delta Ministry in the Mississippi Delta towns of Greenville, Cleveland and Glen Allen, Mississippi. An Ogun Iyalorisha with the first hand of Ifa, or initiate to Ogun in the New World Yoruba/Lukumi tradition she is in wide demand as a guest speaker and panelist.



# Ni'Ja Whitson

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## Super Fluid/Super Black | SATURDAY | 2:45 PM

Ni'Ja Whitson (CA/NY) is a Queer Nonbinary multidisciplinary artist, Creative Capital and “Bessie” Awardee, wound and word worker, referred to as “majestic” by The New York Times, and recognized by Brooklyn Magazine as a culture influencer.

Through a critical intersection of the sacred and conceptual in Black, Queer, and Trans-embodiedness, architectures, science, and spirit they engage a nexus of trans-disciplinary and African Diasporic performance practices.

Whitson is an 18th St. Artist in Residence (Los Angeles), 2020 Center for Performance Research artist in residence, 2018 MAP Fund awardee, featured choreographer of the 2018

CCA Biennial, 2018-2020 Urban Bush Women Choreographic Center Fellow Candidate, and invited presenter at the 2019 Tanzkongress international festival.

Residencies and fellowships include Jerome/Camargo, Dance in Process at Gibney, Hedgebrook, Movement Research, Bogliasco Fellowship with commissions including St. Mark's Church at Danspace, American Realness and Vision festivals, ICA Philadelphia. Their award-winning practice extends to choreography and directing in conventional and experimental theatre and performance with recent commissions from Yale Dance Lab, the Spoleto Festival (Omar composed by Rhiannon Giddens, directed by

Charlotte Brathwaite), EMPAC, and New York Live Ideas Festival (Saul Williams).

Whitson received an MFA from The School of the Art Institute of Chicago and a second MFA in Creative Writing from Goddard College, receiving merit and artist awards at both. Whitson is an assistant professor of experimental choreography at UC Riverside, and is the founder and choreographer of the NWA Project.



# Dr. Eleanor Gwynn

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## Follow Your Dreams | SATURDAY | 2:45 PM

Eleanor Gwynn is an award-winning professor of dance and former chair of the Department of Visual and Performing Arts at North Carolina A&T University. A student of the renowned Katherine Dunham for 14 years, Gwynn studies, researches and educates on dances and music of the African and Caribbean.

An Atlanta native and graduate of Tennessee State University, Gwynn joined the faculty of NC A&T in 1968 after earning an MFA degree from UNC-G. She later earned her PhD from University of Wisconsin-Madison. Gwynn is the founder, choreographer and artistic director of the E. Gwynn Dancers, created in 1983. She created the first study abroad program at an HBCU, and over the past 40 years

has accompanied dancers to Guyana, South America; Jamaica; Brazil; Cuba; and Puerto Rico.

During her tenure at NC A&T Gwynn distinguished herself as an exceptional educator. Her extensive involvement with members of the E. Gwynn Dancers, along with her compassionate style of teaching, earned her the university's Teacher of the Year Award in 1991, 1998 and 2001. Gwynn's passion for her profession and her community service have resulted in prestigious awards and honors including: Dance Educator of the Year from the North Carolina Physical Education Association; the Ethel Martus Lawther Alumni Award from University of North Carolina-Greensboro; the Bell Ringer Image

Award for Women in the Humanities from Bennett College; and most recently, the Legacy Award from UNC-G.

The numerous grants received by Gwynn include: a National Endowment of the Arts award to study in Puerto Rico; two senior Fulbright Awards and a post-doctoral research scholarship to study dance in Egypt; and a Council on International Educational Exchange award to study in Brazil. Her forthcoming book, *Looking from the Inside: Firsthand Experiences Among the Nubian People*, chronicles her experiences in Egypt.



# Will Rawls

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## Coining | SATURDAY | 2:45 PM

Will Rawls is a New York-based choreographer, performer, curator and writer.

His work explores the relationship between dance and language through the prisms of blackness, abstraction and opacity. Rawls's choreographic work has appeared at Museum of Modern Art, Museum of Contemporary Art, Chicago; Danspace Project; New Museum of Contemporary Art, Issue Project Room; Hirshhorn Museum and Sculpture Garden; Portland Institute for Contemporary Art; Whitney

Museum of American Art; MoMA PS1; Fisher Center at Bard; Abrons Arts Center.

In 2016 he co-curated Lost and Found, a six-week program of performances, artist projects and panels at Danspace Project that considered the intergenerational impact of HIV/AIDS on dancers, women and people of color.

His writing has been published by Artforum, the Hammer Museum, the Museum of Modern Art and

les presses du réel. He is a recipient of a Guggenheim Fellowship, a Foundation for Contemporary Arts grant, a Robert Rauschenberg Residency and is currently a Hodder Fellow at Princeton University.





# Luciane Ramos Silva

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## Brazil Inside Out: The Arts of Life and Death | SATURDAY | 2:45 PM

Luciane Ramos-Silva is a dancer, choreographer, anthropologist and cultural organizer with a trans-disciplinary background.

She holds a PhD in Performing Arts/Dance from the University of Campinas (UNICAMP - 2018). Her dissertation research was around notions of coloniality in dance, pedagogical approaches and south-south relations through the work

of the Senegalese choreographer Germaine Acogny.

She also holds a MA in Social Anthropology and African Studies from the University of Campinas (UNICAMP - 2008). She is co-editor of "O Menelick2Ato," a quarterly printed magazine focused on the Black Atlantic - laureated By Prince Claus Fund Award (2018). She is also the cultural manager of Acervo África

– a research and educational center for material African culture.

Since 2018 she has danced with Anikaya Dance Theater - Company based in Boston.



## Reflecting on The Fourth Bi-Annual Conference of The Collegium for African Diaspora Dance and Fluid Black:: Dance Back

By Carl Paris

Each year, since its beginning (April, 2012) at Duke University, each CADD conference has grown in the scope and success of its mission. For me, as one of the founding members, one of the core elements of the CADD conference experience is the diverse, celebratory, and distinctly intimate

### A Preliminary Thought:

*Black dance performance is immediately revealing of its cultural, creative, aesthetic, and kinesthetic sources. It is affirmative of itself as a subject and varyingly meaningful (also varying in its making meaning) across theme, movement, context, and spectatorship.*

space that it offers for folks from across the nation, the Caribbean, Europe, and Africa to interact communally, creatively, intellectually, and generatively on black dance thought and practice.

This amazing experience seeps deeply into my soul, humbling me at seeing the wonder of what people are doing and thinking about while also stimulating me intellectually for the same reason. The theme, “Fluid Black::Dance Back,” played an especially powerful role in making that happen this year.

### Why I say that:

In our planning meeting at Brown University, April 18, 2019,<sup>1</sup> we agreed that the 2020 conference should invite thinking about ways in which black dance performance, pedagogy,

and scholarship interrelate with current frames of identity, gender, and sexuality (including LGBTQ representations), as well as more long-standing issues around race and inequality.

As we deliberated on the overall theme and the language for connecting these concerns, founding member, Thomas DeFrantz, came up with the title “Fluid Black::Dance Back,” first saying it out loud and then showing it, written down on his notepad. The words burst into the room like a splendid array of fireworks, causing an almost audible gasp from all of us, and then “Wow, that’s it!”

The theme brilliantly captured the spirit of our ideas and the potential relationship of their parts. As we have written in the program

## **“ and we say that it matters that we dance, and we dance back.**

booklet, “Fluid Black::Dance Back’ . . . [attempts to speak to] moving between worlds [and] world making in motion . . . to flip the script . . . to dance toward truth, justice, pain and black resiliency . . .” and we say that “it matters that we dance, and we dance back.” <sup>2</sup>

These words speak to the profound humanistic and existential landscape of black dance. But, thinking from a more conceptual and methodological perspective, “Fluid Black::Dance Back” (both spoken and written) speaks to recursive and discursive as well as empirical relations between language, movement, and meaning within and across black culture and dance where tradition, fluidity, and inter-relationality are mutually inclusive.

This then invites us to consider deep dialectical and overlapping ways of being within which black dance

making and inquiry partner as a creative and epistemic project of self-understanding and resistance.

With these thoughts as a backdrop, I reflect in this essay on my experience of the fourth bi-annual conference, with the hope that I add to or intersect with other attendees’ experiences, and also provide an informative account for those who did not attend. What folks did and how are important contexts in this discussion.

### **As I Walk In The Door**

As I walk in the door of The Rubenstein Arts Center, my heart is warmed by the familiar voices that call my name and the big hugs I receive. I then watch as similar exchanges increase and intensify in excitement until we are all called to the traditional Àshe convocation where folks participate in a procession of drumming, singing, and dancing; and this year included the recitation of a poem titled “When Africa Dances” by Dr. Joan Francisco Valdés Santos in tribute to the late dancer, teacher, and choreographer of African dance, Baba Chuck Davis.

After the procession, the still-growing throng moves to von der Heyden Theater in the Rubenstein Arts Center for the welcoming proceedings. Executive board members Thomas DeFrantz, Takiyah nur Amin, and Shireen Dickson open the proceedings by underscoring CADD’s mission to advance African diaspora dance as a resource and method, and also reinforcing the conference theme by remarking, “as we live in an age of intersection and interdisciplinarity, we need to explore and mobilize the fluid relationships between, sexuality, place, idea, as sexuality as a way to move throughout identities, and dance our selves back” (DeFrantz). After their speeches, Ivy Burch spoke also movingly about the late Baba Chuck Davis.

Always an important part of the proceedings, Provost Dr. Sally Kornbluth gave this year’s welcoming remarks on behalf of the university, warmly stressing the significance of CADD’s work in promoting a cross-cultural and interdisciplinary energy at the university. I think it is also important to mention that

this relationship has been especially crucial to CADD's development since its inception.

We are fortunate, for example, that several of our founding members are faculty at the university, which is a major factor in the successful organization and utilization of the university resources.

Also, while we have always enjoyed access to the university's resources, the exclusive location of the conference in the two-year old Rubenstein Art Center's state-of-the-art classrooms, and lecture, performance, and gathering spaces has been an important plus for the conference, including--and I heard it from a lot of people--the ability to organize wonderful healthy meals (credit to Shireen Dickson). But now I move on to the conference.

**“Historically women tend to outnumber men in theatrical concert dance.**

## **Black Female Contributions, Fluid Gender and Sexual Representation**

*Historically women tend to outnumber men in theatrical concert dance. Because of that deficit, men are seen as more indispensable and privileged over women in dance training, performance, and choreographic opportunities. Many black women (and men too) also associate this deficit with a lack of creative, pedagogical, and academic attention to issues that are specific to black women in dance, including, for example issues of sexism, colorism, and patriarchy.*

*To address these areas, at least in part, we focused the keynote address line up and call-for-paper themes on the Black female contribution to dance, gender and discrimination. An important note: Of the nearly ninety papers, classes, workshops, nearly 20% were specifically black-women-centered themes.*

On Friday, Dr. Katrina Hazzard-Donald, the author of two of our field's most foundational works

on the origins of black social and theatrical dance: *Jookin': The Rise of Social Dance Formation in African American Culture* (1990) and *Mojo Workin': The Old African American Hoodoo System* (2012), gave the opening keynote address, titled “African American Dance Research: The Quest For a New Paradigm.” So highly placed in our pantheon,

Dr. Hazzard-Donald is perhaps for many of us a remote figure. I, for one, had never seen her in person, so this occasion afforded a rare opportunity to witness first-hand this esteemed woman's wide-ranging intellect and commanding energy.

With great humor and sage analysis, she effortlessly intertwined a folksy tell-it-like-I-am, black-church call-and-response testimony with a highly academic account of her pioneering work. She offered valuable insights into the many obstacles she faced early on as a black female scholar, determined, as she put it “to find a paradigm to [address] distortions and exclusions of black social and dance expression.” She calls addressing this insufficiency



“liberation work,” which involved also finding a more precise and full language around cultural elements like the ring shout, hoodoo, Yemaya, music and folklore; and she exhorts us to do the same: “let loose the researcher . . .,” she says, “call up the deep roots and tentacles that is the African/black experience and become more broadly knowledgeable to keep other people from telling [our] story.”

On Friday afternoon, four female CADD members spoke on how black female dance representations render critical issues of aesthetics, power, identity, and the body. Jasmine Johnson’s “Sheer Pleasure” plumbed what she calls “registers of hush.” Citing Eloise Greenfield and Solange Knowles, Johnson talks about their

work as examples of empowering creations of “sway and self-invention” of black women in contemporary performance and dance.

Makeda Thomas’s “Midnight Mas(s)” spoke on aspects of her recent work, titled “Belmont Baby Dolls Presents ‘Spirit Dolls’ For 2020 Carnival in Trinidad & Tobago.”

Here, Thomas illuminates deep spiritual connections to the idea that “a girl’s doll is herself,” and that tradition and culture must be dealt with in order to tease out the many implications of what that is. Andrea Woods’s presentation, titled “a blackgirlaesthetic for a blackgirlbody” [sic.] intertwined inspiration from Ntozake Shange’s work and her own dance creation of the same title, which looks at “visibility and subjectivity as embodied epistemology.”

Lastly, speaking to the theme of truth, pain, and resilience, Ava Vinesett’s and Jessica Almy-Pagàn’s video/paper presentation, “The Hanging Tree: Retying the Ìròkò,” offered a powerful and spiritually stirring

depiction of practitioners (their dancers and musicians) going to the water (cite-specific and beautifully staged) seeking healing from “the violence and terror” of the hanging tree through the richness of cultural and metaphysical Afro-diaspora symbolisms and ritual gestures.

One of Vinesett’s ideas that stuck with me was the quote: “it matters how the words land on the skin.” In quoting from the singer, songwriter, actor Gina Breedlove, Vinesett’s aim was to reminds us to consider the simultaneous slipperiness and permanence of language and black female naming and world making.

On Friday evening, the dancer, choreographer, and writer Will Rawls presented a version of his ongoing project, “Coining,” a deeply explored film-theory oriented exposition, which focuses on how social media and other lens-based outlets serve as a site for “explor[ing] the relationship between dance and language through the prisms of blackness, abstraction, and opacity.”<sup>3</sup>

Rawls beautifully channeled these concepts into a screening of and



remarks on an iconic 2010 Youtube clip “Queen of The Lesbians” (see *ebaum’s videos*), which features a slender very young femme looking black woman (or perhaps of mixed race), dressed in a bikini, seemingly filming herself in a tiny stark dormitory room or bedroom. We find her singing, with disarming innocence, that she is “the queen of the lesbians” and invites other lesbians to “come and see [her] vagina . . . .”

The young woman’s body does not actually dance, but, as Rawls theorizes, “the rhythm, the performance-for-camera all promise a dance performance, [even though] the dance does not appear.” <sup>4</sup>

This, as was Rawls’s main point, allows the young woman to use the phallic gaze of the camera to simultaneously “construct a performance of lesbian desire (whether or not she is a lesbian) and short-circuit male desire, [thus ‘coining’] her own desire as a kind of ‘dis-negative’ performance . . . of self-naming and resistance, which also withholds the dance we wish to consume.” <sup>5</sup>

Rawls’s talk suggests some interesting questions around the signifying and representational interplay of social power and the black body (dancing or almost dancing) on a social media format like Youtube: questions like what is said and or not said, for example?

What meanings or gestures of affirmation, disruption, or resistance are there or “in between” or “opaque,” to use Rawls’s words, in relation to what that black body says with its performance.

On Saturday morning, the influential Brazilian dancer, choreographer, writer, anthropologist, and cultural organizer Luciane Ramos Silva, presented “Brazil Inside Out: The Arts of Life and Death.” Ramos Silva is a charismatic and effective lecturer, despite her shyness in speaking English.

She showed excerpts of her work and dance style, which integrates jazz and modern dance, and talked about her focus on the body as a site of social dance and issues of “coloniality” [anti-

colonialism].

A key aspect of her presentation that struck me was the far-reaching passion and intellectual power of her advocacy and accomplishments, including as co-editor of the quarterly magazine *O Menelick2Ato*, and managing a research and educational center for African culture.

This, by extension, shed important light on both the past and present importance of black Brazilian dance to black dance studies,

**Whitson’s reading describes a transgressive, self-reflective journey ... which help her disrupt normative designations of place and gender**

and particularly in the struggle for social justice.

On Saturday afternoon the interdisciplinary, experimental dance artist, Ni'Ja Whitson's keynote address, "Super Fluid/Super Black," shifted our attention to the nexus of black dance, identity, and non-binary sexuality. The presentation began with a video excerpt from Whitson's *Meditation on Tongues*, which according to the artist, was inspired by Marlon Riggs's documentary exploration of black gay identity and difference *Tongues Untied*.

The excerpt features a female dancer who, while laying on a bleacher in the audience, portrays an inner struggle, which climaxes in a scream while Whitson blows bubbles, and a male voice sings a kind of a sad song, and then the clip fades to Whitson entering real-time into the lecture space blowing bubbles ("a form of libation," according to Whitson).

At once emotional and poetic, delicately alliterative in structure, and deeply rooted in black/African/Afro-futurist spirituality, Whitson's reading describes a transgressive, self-reflective journey that uses notions like "violent rupture," "darkness as a

source healing" and "dreams of music awakening creativity and dance in her bones," which help her disrupt normative designations of place and gender, and claim a space for what she calls "super black queer magic making."

This was a compellingly alternative testimony to which many in the audience respond with nodding heads, approving finger snapping, and an occasional audible "I-know-that's- right."

On Sunday morning, the award-winning dance educator and anthropologist, Dr. Eleanor Gwynn and the renowned choreographer, Dianne McIntyre, gave the final two keynotes, thus, bringing us back to the black female contribution theme.

With the title "Follow Your Dreams," Dr. Gwynn, first citing Katherine Dunham as her role model, spoke expansively and passionately about her incredible forty-year career of teaching dance, and working specifically in youth development and community service. Then she talked about her ethnographic

experiences studying the Nubian people of Egypt, the final product of which is a forthcoming book. According to Dr. Gwynn, this experience helped her discover much about herself as well as the ties that bind blacks in Africa and across the diaspora.

Her presentation concluded with the moving performance of her work *Freedom* by some of her students that make up the E. Gwynn Dancers of North Carolina A&T University.

Dianne McIntyre's keynote, "Living Archives," was in some ways the closing bookend to Hazzard Donald's opener. With her own folksy/intellectual speaking style, she traced her remarkable achievements from dance student, to teacher, to creative artist, connecting them also to related contexts of black history, knowledge, and practice.

She talked about how she developed her dance company, Sounds In Motion, in the 1970s through improvisational techniques, socially-conscious themes and collaborations with a host of prominent avant-garde

jazz musicians, such as Cecil Taylor and Abby Lincoln and writers like Ntozake Shange, an accomplishment, which was ground breaking in New York City during the 70s and 80s.

She also talked about the many obstacles she faced along the way, pointing out, for example, the discrimination she experienced alongside famous male choreographers like Eleo Pomare and Alvin Ailey.

Still, one of the characteristics that has made Dianne McIntyre so charismatic and enduring—and I base this also on where my path as a dancer has crossed with hers—is that, at first, she conveys a timid, self-effacing demeanor in her communication that ultimately reveals itself to be an incredibly secure sense of self and purpose, which for several generations have made her such a respected and inspirational figure.

## Themes and Presentations

*In this section, it is my intention that a synopsis of titles and descriptions of the panels, classes, workshops,*

*and performances will provide the reader with an instructive and inspirational source of thought and action. With a few exceptions, I will not provide specific titles or names of presenters. For exact titles and names, I refer the reader to the Fluid Black::Dance Back program booklet, which can be found on line <https://www.cadd-online.org/2020-conference.html>.*

## Workshops, Classes, Papers, and Panels

From workshops, where people create and perform for each other, to individual papers where people present their research, to panels where people share their thinking, to the in-class teaching and learning spaces, and in-theater performances, the 150 conference attendees brought an extraordinary array of ideas around the conference themes.

Workshops covered areas, such as: Afro-feminist performance; strategies to better support efforts of dance practitioners; the concept of queering classical as an approach to articulate foundational African dance movement; and ways to

dialogue about tradition and memory through dance. In the category of pedagogy, several workshops, papers, and panels focused on the work of Katherine Dunham as a model for scholarly and pedagogical activism.

Another Dunham technique-oriented workshop focused on “inter-sectional” and “integrated pedagogy,” and an interesting workshop on explored queer performance and comedy in the work of Ballet Trocadero.

There were also panels on the subject of research and technology, an area, which, importantly, is receiving increasing critical analysis in black dance studies. One such panel looked at visualization and analysis of data for understanding dance history.

Several non-black attendees presented on topics, such as cross-cultural pedagogy, art making and the absence of the black body in black-inflected forms of expression, and another on navigating racially-charged subject matter in the classroom.

I think of these contributions as

particularly important toward fashioning a more complete articulation of world making, culture, and representation in the black dance context.

From previous conferences, the black body in classical ballet has been a growing topic of discussion. There is, for example, that ever-present tension or contradiction for some between what white European tradition means in relation to the black body, especially in relation the black female body. In one round-table, members spoke on this tension by reminding us that, if we look at the black body as positioned within the American experience, there is no contradiction in the development of black classical ballet tradition.

This is supported by the fact that, since early pioneers like Janet Collins, Raven Wilkinson and several early black ballet companies, black people have aspired to become classical ballet dancers and have succeeded spectacularly in doing so, even though thorny issues around aesthetics, skin tone, and opportunity remain.

A focus on Africa included a Bakongo (of the Congo) workshop, which explored aesthetics and creativity through movement and spatial frames.

Another workshop explored “the journey of the djembe [drum],” aimed tracing its role in African culture and in African diaspora performance. Another paper explored connections between Robert Farris Thompson’s “aesthetic of the cool” and historical specificities of capoeira; another explored the hyper-sexuality of the black body; and yet another looked at “corporeal orature within hip-hop practice.”

Of particular relevance to work that I have also done was a presentation on blacks in postmodern dance, which looked at dancing blackness in the postmodern dance collaborations of Bebe Miller, Ismael Houston-Jones and Ralph Lemon from a socio-political perspective.

Then there were several papers on the “subjectivity and dancing Black queer masculinities,” and one also on

queer identity and ballroom culture.

Because the black male dancing body and identity is another area that interests me, I want to mention CADD founding member, C. Kemal Nance’s “Deez Nuts!: Black Bodies Dancing Defiance,” which, with its evocative title, is an excellent filmed ethnography, documenting the lives and dance narratives (e.g. race, sexuality, identity—queer, not queer) of three black dancing men from Jamaica, The United Kingdom, and the United States.

I also attended Marcea Daiter’s presentation of a film of an interview with and presented by her, titled “The Style and Politics in The Works of Tally Beatty.” This film and Daiter’s transcript and talk provided for me a priceless historiographic primary-source account of the famous choreographer’s thoughts on many issues of his time.

## **The Saturday Evening Performance**

The Saturday evening dance performance is always a highpoint of the conference. It was curated brilliantly again this year by founding

member Andrea Woods Valdés, although it was notably less complex this year in production value. I like to say that, in this conference context, the Saturday evening performance provides an instructive window into what folks are thinking and doing in all of the aspects of dance from across various cultures and geographies that bring us there; and it is always especially edifying for me that these performances feature a strong representation from the Caribbean and Latin America. It may also make some of us wish that we should have contributed something—maybe next time?

The program: In *Visible/In/Visibility* Trebien Pollard explores identity through visual and sonic arrangement. In her solo *Cri des Nago (Solo)*. Séphora Germain uses vodun-derived dance to search for light in Haiti's constant pain and struggles.

In *Dopamine Dreams* Angel Chinn investigates the hypocrisy and euphoria of smoking marijuana, and how African Americans have both paid the price for the criminalization

of marijuana, as well as paved the way for the legalization of it. Working through what she calls “Nichi technique” Shae-Ra Nichi’s group work *Obscured Habitations* combines contemporary folkloric dance styles from Congo, Haiti, Brazil, and Cuba to portray the Yoruba ocean deity Yemoja who finds herself lost on land.

Similarly, L’Antoinette Stines looks at Orisha and Africana deity with the dance titled *ZIGHT*. Jazelynn Goudy’s *LackLuster* (an excerpt) looks at military and childhood sexual trauma and the process of restoration.

In *blue, sable, and burning* Jasmine Hearn uses a visually powerful approach to exploring how the body can be a vessel in which a spirit can live.

Finally, Michelle Grant Murray’s dance *Omi* offered an experimental, “emotionally charged dance narrative that examines the ecological, spiritual, and social relationships of three women and connection to breast,

water, and nurturing.”

## **As I Walk Out The Door, Concluding Thoughts**

As I walk out the door, thinking about this writing, on my way to the airport, and well into my flight home, I take on the happy exercise of cataloguing the disparate thoughts, images, conversations, and questions that have remained in my head.

My first thought is how dazzlingly rich this experience is. My second thought is how much we have yet to do; the stories we have yet to tell. More specifically, I think about the exciting snippets of classes I saw of Dunham, experimental, and African diaspora dance. I am buoyed by the strong presence and participation of students of various ages who bring their enthusiasm and important new ways of looking at issues.

I am also encouraged by many references to Africana spirituality as a source of self and dance creation, as I think it is important to the project of decolonizing the black body and mind.



I think about that awesome conversation I had with a few emerging scholars and artists at lunch about the intersectionality of black male and female (or black female and male) representation.

I think about the global reach of black dance, by which I mean, its influence in mass culture and world artistic expression.

I also learned a lot from people talking about dance's role in social justice, particularly as it relates to community understanding, and especially in light of recent racially-charged events around the black body.

Finally, in addition to what I said earlier, I find myself thinking that "Fluid Black::Dance Back" also implicates a magnificent cross-generational, cross-cultural and cross-disciplinary interplay of thought and expression, which increasingly produces its own language of blackness, truth, pain, identity, movement, meaning and resistance.

I think of this language as dynamic

and productive, and, thus, constantly relevant to the challenges, texts, critiques and enactments of its times. All of these thoughts nourish my soul even as I am realizing that my flight was one of the first affected by the COVID-19 outbreak.

### **P.D For Dance.**

I am finishing this writing entering our fourth month of the COVID-19 era. I am thinking first about the tragic irony of migrant workers, bus drivers, poor people, and health care workers becoming vulnerable essential workers.

I think about the death of far too many people, especially senior citizens, and black men getting choked to death or shot in the back. But I also bemoan the devastating impact of this pandemic on dance, which has left us reeling and terrified about the future, even as we find new ways to make dance happen (e.g., through the use of technology to conduct classes, stage performances, and organizing round-tables).

Yes, this new territory is scary, but we shall see what themes emerge.

### **Footnotes**

1. The planning meeting was organized and curated by founding member Jasmine Johnson in collaboration with Brown University.
2. See the conference program booklet.
3. From the program notes.
4. From an interview with Will Rawls (June 24, 2020).
5. Ibid.



From Left to Right: Jade Power Sotomayor, Lena Blou, Luciane Ramos Silva, Sephora Germain, Yanique Hume, Rujeko Dumbutshena, Halifu Osumare

# Afro-Feminist Performance Routes: Documenting Embodied Dialogue and AfroFem Articulations

Complete dialogue to be published in Dance Research Journal, Vol. 53, No. 2, August 2021.

<https://www.cambridge.org/core/journals/dance-research-journal>

*Text by:*

Lena Blou, Rujeko Dumbutshena,  
Sephora Germain, Yanique Hume, Jessi  
Knight, Halifu Osumare, Luciane Ramos  
Silva, Jade Power Sotomayor

*Woven together and introduced by:*

Dasha A. Chapman & Mario LaMothe

How do African and African diasporic dance-music-song-philosophies fuel specific communities of practice and instigate critical corporeal praxes across varied yet contiguous landscapes of duress? These women's statements illuminate the ways precarity serves as a foundational ecology for African Diasporic Women's creative emergence.

These insights arose in conversation during the 2020 iteration of "Afro-Feminist Performance Routes," a focused residency<sup>1</sup> that nurtures embodied dialogues centered on African-derived dance practices and their intersections with gender, femininity, womanhood, femme, and feminisms.

Biannual gatherings at Duke University in 2016, 2018, and 2020 hinged on the work of **Léna Blou** (Guadeloupe), **Rujeko Dumbutshena** (Zimbabwe, USA), **Sephora Germain** (Haiti), **Yanique Hume** (Jamaica, Cuba, Barbados), **Jessi Knight** (USA), **Halifu Osumare** (USA), **Luciane Ramos Silva** (Brazil), and **Jade Power Sotomayor** (Puerto Rico, USA). Convened by **Dasha A.**

**Chapman** (Davidson College), **Mario LaMothe** (University of Illinois at Chicago), **Thomas F. DeFrantz** (Duke University), **Ava Lavonne Vinesett** (Duke University), and **Andrea Woods Valdés** (Duke University), these gatherings and the artists they bring together have created spaces for sharing practices, movements, insights, and time together across diasporic differences and continuities.

Over three convenings and five years, the concept of Afro-Feminist Performance Routes was considered, challenged, and ultimately took shape as "AfroFem."<sup>2</sup>

How useful was our initial, quite-wordy framework? What might Afro-Feminist, or Afro-Feminine, open up, and what might it preclude? In our most recent gathering, the articulations of this cohort cohered as "AfroFem": a framework that could hold the multiplicity, the contradiction, and the potentiality of these Black women artist-scholars' embodied visions.

As the artists began to mobilize as "AfroFem," we saw what the concept

## Featured Excerpts from the Afro-Feminist Performance Routes 2020 Roundtable

*Our precarity now is related to being alive or to die. So we have a state of death. How can I engage my body, which is my space to live; which is my state of being alive? [...] We as artists, as black women artists... we are trying to confront and create answers against this state of death. This state of brutality.*

- **Luciane Ramos Silva**

These quotes are excerpted from the Afro-Feminist Performance Routes 2020 Roundtable, archived here: <https://www.youtube.com/watch?v=nDaDzYhgAlk>

conjured: relational-yet-unified power, lineage, sacred knowledge, ingenuity; balancing energies and path-carving labors.

Our most recent convening, “Diasporic Dis/locations,” took place at Duke University in alignment with the Collegium for African Diaspora Dance (CADD) conference in February 2020.

The first question posed to the artists during their shared roundtable asked for reflections on the ways they were moving through “our increasingly precarious times.”

Excerpts from their statements open this writing. While intensified authoritarianism, climate change, political disenfranchisement, staggering gaps in wealth and health, and incessant state violences already characterized the period in which we had been convening (2016 - 2020), the months following February’s gathering brought such injustices and instabilities even more forward through what is now often referred to as the “twinning pandemics” of COVID-19 and systemic racism which

disproportionately affect Black women.

What these AfroFem artists made clear, however, is how diasporic creativities and embodied practices illuminate the ways precarity is not simply a 21st century phenomenon.

Black women and African diasporic subjects have long been using embodied methods to navigate the dispossessions and “chaos” of colonialism, enslavement, and their many afterlives; the practice of artfully living in “a state of death.”

**Lena Blou** sees how Guadeloupean Gwoka and other indigenous Caribbean practices provide lessons for surviving everyday instabilities that assault bodies through time, space, and experience.

**Luciane Ramos** Silva highlighted the life-and-death stakes of living in Brazil, as **Sephora Germain** brought us to Haitians’ durational intimacy with instability.

**Jade Power Sotomayor** recognized how Puerto Rican Bomba can in fact instruct and support modes of collective survival through its practices of mutual aid and organization.

**Yanique Hume** brought us to the sacred energies and lessons integral to embodied relationships with nature.

**Halifu Osumare** reminded us of the legacies she carried from the living-towards-life she inherited from her ancestors, and the resource of an integrated mind-body-spirit practice she learned from Katherine Dunham.

**Rujeko Dumbutshena** reflected on precarity’s connection to ritual, which makes space for transformation and alignment with the divine while at the same time draws on ancestral legacies of resource and resilience. To value what our current moment teaches us requires that we acknowledge the way Black women have long drawn from African and African diasporic aesthetic philosophies to improvise choreographies for self-making



and collective-well being, connection across times and spaces cleaved apart by the ruptures of structural violence.

Organized around the central themes “embodied philosophies” and “contours of diaspora,” artists’ conversations generated in roundtables, public workshops, performances and interviews (as well as dinner table and late night chats), reveal and reinstate the urgency of highlighting the relationship between creative practice and lived experience, between singularity and collective, between precarity and the everyday, between AfroFem and becoming.

### Footnotes

1. residency as a way to bring artists to Durham, NC, in relation to both campus and local publics, as catalysts for inter-diasporic dance and cultural exchange. Growing into our second iteration in 2018 with support from Duke’s Global Enhancement Fund, we integrated our meeting into CADD, the Collegium for African Diaspora Dance, and with SLIPPAGE and Duke Dance,

we proceeded in 2020 again in tandem with the CADD conference

2. .AfroFem is a concept that has taken shape from our initial call-- catered as it was to the granting program that supported our first iteration-- Duke’s Africa Initiative.

With funding from this initiative, alongside SLIPPAGE: Culture|Performance|Technology, as well as the Franklin Humanities Institute, Duke’s African and African American Studies Department, and Duke Dance, we conceived of the residency as a way to bring artists to Durham, NC, in relation to both campus and local publics, as catalysts for inter-diasporic dance and cultural exchange.

Growing into our second iteration in 2018 with support from Duke’s Global Enhancement Fund, we integrated our meeting into CADD, the Collegium for African Diaspora Dance, and with SLIPPAGE and Duke Dance, we proceeded in 2020 again in tandem with the CADD conference.

*Precarity is very important because I come from Guadalupe; it’s a little island. The history of Caribbean islands-- English, Spanish, or French-- it’s colonization and slavery. That is a chaos. Destabilization. One person decides another person is not a person.*

*My reality is, all the time, precarity. [...] And I think, like from dance-- for example in Guadalupe is Gwoka, Martinique is Belair, Haiti is Vodou, Puerto Rico is Bomba-- we have one foundational gesture; it’s chaos. It’s out of balance. But, in Guadalupe, when I observe this dance, I think dance is a solution for the world. Now. Because the dancer never falls. They receive chaos, instability, destruction, but they never fall. That is a philosophy. Harmony and equilibrium? No. That is not life.*

**- Lena Blou**

These quotes are excerpted from the Afro-Feminist Performance Routes 2020 Roundtable, archived here: <https://www.youtube.com/watch?v=nDaDzYhgAlk>

# AfroFem Cohort

## Léna Blou (Guadeloupe)

Blou is considered an avant-garde artist for creating “Techni’ka”, a contemporary teaching technique based on Guadeloupe’s Gwoka rhythms and dances. Léna Blou is a doctoral student and the founder of the Center for Dance and Choreographic Studies and the Compagnie Trilogie Léna Blou and the Larel Bigidi’Art, combining training, creation and research.

## Rujeko Dumbutshena (Zimbabwe/US)

Dumbutshena is a dancer, choreographer and teacher of what she terms “neo traditional” Zimbabwean dance technique. Rujeko Dumbutshena teaches and performs throughout the U.S. and is Assistant Professor of Dance at the University of Washington.

## Sephora Germain (Haiti)

Germain is one of the very few leading female contemporary Haitian dancers with an international

performing career. She is a soloist of Jeanguy Saintus’ Ayikodans (Haiti). Sephora Germain also has a local commitment to teaching dance and yoga to youth in Port-au-Prince.

## Yanique Hume (Jamaica/Cuba/Barbados)

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

## Jessi Knight (USA)

Knight is a dancer, teacher and choreographer based in North Carolina USA. Jessi Knight is the co-founder of Knightworks with her sister Christina Knight, which fosters intentional community that engages, addresses, and is accountable to its audience and its community.

*Precarity really speaks of a state of inbetweenity, a state of suspense, a state of not finding ground. And for me it's very much linked to nature.*

**- Yanique Hume**

*I always have to look at my ancestors and what they went through. If they could have survived for me to be here today [...], I have no choice but to [...] fight and struggle and to keep that going, so that, what we know about life, as opposed to the death that surrounds us, will live on to struggle another day.*

**- Halifu Osumare**

These quotes are excerpted from the Afro-Feminist Performance Routes 2020 Roundtable, archived here: <https://www.youtube.com/watch?v=nDaDzYhgAlk>



## Jade Power Sotomayor (Puerto Rico/U.S.)

Sotomayor is Assistant Professor of Theater and Dance at UC-San Diego. Jade Power Sotomayor's work engages Latinx performance in relation to the politics of race, ethnicity, remembering and community. Jade Power Sotomayor not only researches but also teaches and performs Bomba.

## Halifu Osumare (USA)

Osumare is Professor Emerita in the Department of African American and African Studies (AAS) at the University of California, Davis. Halifu Osumare has been a dancer, choreographer, arts administrator, and scholar of black popular culture for over forty years. With a Ph.D. in American Studies from the University of Hawai'i at Manoa, she is also a protégé of the late renowned dancer-anthropologist Katherine Dunham and a Certified Instructor of Dunham Dance Technique.

## Luciane Ramos Silva, Ph.D. (Brazil)

Silva is a dancer, choreographer, educator, anthropologist, and cultural

organizer based in Sao Paolo, Brazil, who works in a mode she calls "Diaspora Body," that brings West African and Contemporary Brazilian movement modes in conversation. Luciane Ramos Silva also edits one of Brazil's only Black culture publications, O Menelick2Ato.

*Precarity as potential, almost.  
[W]hen you think about ritual  
-- moving from one stage to the  
other...the fact that there's this  
liminal precarious space that you  
move through. And if you seize  
that opportunity and you seize  
the power of that space, then  
there's potential to rewrite and  
rescript and reinvent yourself for  
something new.*

*But there is also this opportunity  
to look back and remember  
the heritage of resilience and  
resistance that you've received,  
and bring those two things  
together is the power of that  
space.*

- Rujeko Dumbutshena

*[Puerto Rican Bomba] has  
provided a space for not only  
looking inward, but provided the  
structures to care for each other,  
and to listen to each other, and  
to provide networks of bringing  
supplies and connectivity, and  
getting people water, getting  
people food at a very most basic  
level.*

- Jade Power Sotomayor

*Maybe we should be in precarity  
to really give importance and  
have a certain balance between  
you and your neighbor, you and  
your country, you and your space,  
you and yourself too. And also, for  
an artist, being in precarity is a  
powerful source of inspiration and  
creation.*

- Sephora Germain

These quotes are excerpted from the Afro-Feminist  
Performance Routes 2020 Roundtable, archived here:  
<https://www.youtube.com/watch?v=nDaDzYhgAlk>



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*\*Finding Carmen: Dancing The In-Between\* by Isabelle Collazo, MFA '19  
Photo by Makayla Ferrick*



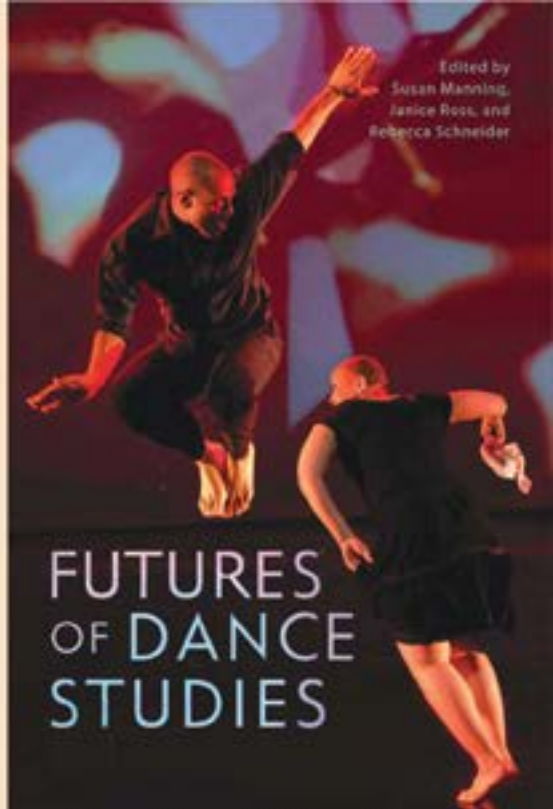
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# Studies in Dance History

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*Studies in Dance History aims to further  
the goals of DSA by making widely  
available the rich and diverse scholarship  
that takes dance as its subject.*



DANCE STUDIES ASSOCIATION ANNUAL CONFERENCE | OCTOBER 15-18, 2020 | VANCOUVER, BRITISH COLUMBIA, CANADA

## DANCING RESILIENCE

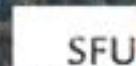
### Dance Studies and Activism in a Global Age

ANALYA SATKUNARATNAM & ALLANA LINDGREN, PROGRAM CO-CHAIRS | PETER DICKINSON, LOCAL ARRANGEMENTS CHAIR

The Dance Studies Association is hosting its 2020 annual conference in Vancouver, on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations. A site of occupation and exchange, defiance and resilience, Vancouver and its movement histories have been shaped by Indigenous cultures and colonial settlement, and more recently by resistance to uneven development, neoliberal markets, and environmental depredation. Recognizing that dance as a practice can advocate for political, structural, and social transformation, we invite presenters to explore dance and activism in localized and transcultural settings, and to share their strategies for productive change on the stage, street, screen, and within the academy.

**CALL FOR PAPERS | Due February 17, 2020**  
**APPLY HERE: [HTTPS://DSA2020.DRYFTA.COM/](https://dsa2020.dryfta.com/)**

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SIMON FRASER UNIVERSITY



SCHOOL FOR THE  
CONTEMPORARY  
ARTS

**12:30 PM Processional**

von der Heyden Theater

*Nasher Museum of Art Sculpture Garden to von der Heyden Theater*

**1:00 PM Welcome**

von der Heyden Theater

*Co-Founder's Message*

Thomas F. DeFrantz and Takiyah nur Amin

TRIBUTE: DR. CHARLES "BABA CHUCK" DAVIS

Ivy Burch, founding member, African American Dance Ensemble

**1:15 PM Remarks**

von der Heyden Theater

Duke University Provost, Sally Kornbluth, Ph.D.

**1:30 PM Keynote**

von der Heyden Theater

**Dr. Katrina Hazzard-Donald**

*African American Dance Research: The Quest for a New Paradigm*

## **2:30 PM - 3:30 PM CADD Executive Committee Plenary**

**von der Heyden Theater**

**Jasmine E. Johnson: "Sheer Pleasure"**

This paper examines registers of hush across black women's performance and dance (looking specifically to Eloise Greenfield and Solange Knowles).

**Makeda Thomas: "Midnight Mas(s)"**

Haitian Rara, Bahamian Junkanoo, Trinidad Carnival, Brazil Carnival, New Orleans Mardi Gras, wake dances of Jamaica, Orisha dance...a mas(s)... global Black dance masquerade.

**Andrea Woods Valdes: "a blackgirlaesthetic for a blackgirlbody"**

Ntozake Shange works as a lens to envision black female visibility and subjectivity as embodied epistemology.

**Ava Lavonne Vinesett & Jessica Almy-Pagán:  
"The Hanging Tree: Retying the Ìròkò"**

Creating Living Memorials--engaging in a process of re-consecrating sites of brutality where trees were used as instruments of violence during terror lynchings.

## **3:30 PM - 5:30 PM Walk/Anda: Performing afrofuturist reclamation of space and place**

**Nasher Art Museum (meet in Ruby lobby)**

**Aya Shabu, Melissa Murchison Blake- Kimathi**

Participants build tribes, attack challenges, document their disruptions, and win points for questioning, visioning, and radical welcome!

### **3:30 PM - 4:30 PM Workshop**

RAC 124

#### ***Choreographers in the Commons Sipping Coffee: A Radio Show***

Dahlia Nayar, Tanya Wideman-Davis, Thaddeus Davis

In this dynamic and performative radio show, three choreographers reflect on their participation in a three-year dance project for the Alabama Bicentennial Celebration.

### **3:30 PM - 4:30 PM Papers: Spiritual Sources**

RAC 202

#### ***God and the Dancer: A Theo-ethnographic Account***

Carol Marie Webster

This presentation interrogates the use of God-talk to transform normative dance practices into sites of churching (spiritual and contemplative re-positioning /re-possessing), re/defining the body, the studio, and the stage as supersaturated sites

#### ***The Aural-Kinesthetics of Axe: How sound and movement cohere community and mobilize resistance in African matrix practices of Brazil***

Esther Viola Kurtz

This paper explores how the aural-kinesthetic properties of axe cohere communities that seem to transcend race, class, and region, yet still perpetuate colonialist relations.



### **3:30 PM - 4:30 PM Afro-Feminist Performance Routes Movement Workshop**

RAC 224

Luciane Ramos Silva, Rujeko Dumbutshena, Lena Blou

### **3:30 PM - 4:30 PM Workshop**

RAC 230

*Engaging as an African Diaspora Dance Practitioner: Strategies to Enhance Credentials and Increase Income Off the Concert Stage and Dance Studio Floor*

Sheila Ward

This interactive presentation will enable understanding of strategies that can effectively enhance the qualifications and ability to financially support efforts to be better practitioners.

### **3:45 PM - 4:45 PM Papers: Caribbean Politics and Resistance**

RAC 131

*Dance as a form of resistance after the statutory changes in 1954 in Curacao*

Aronnette Martis

This presentation will discuss how certain dance forms managed to stay alive in spite of continuous political, legal and social oppression and even experienced a revival after the change of the political and legal status in 1954 of Curaçao within the Kingdom.

**3:45 PM - 4:45 PM**

**Papers: Carribean Politics  
and Resistance Continued**

***Two Drums for Babylon: The Politics of Dancing Rastafari In 1960s  
Jamaica***

**Amanda Reid**

This paper explores the many political uses that performing blackness as Africanist “survivals and retentions” served within post-independence Jamaican performance, with a focus on the repertoire of the National Dance Theatre Company in the 1960s.

***Bashment Landship: Antimony or Trajectory?***

**John Hunte**

Sexually suggestive aspects of this street performance invoke binaries often used to separate “Culture” and “culture” (Williams). However, Bashment Landship may be reflecting a trajectory toward Afrocentric indigenous Barbadian cultural forms in the contemporary.

**4:00 PM - 7:00 PM**

**Book Summit**

**von der Heyden**

***4:00 Welcome & Remarks***

**Excerpt from Dance We Do: A Poet Explores Black Dance**

Alexis Pauline Gumbs, literary advisor to the Ntozake Shange estate

**Excerpt from Looking from the Inside: Firsthand Experiences Among the  
Nubian People**

2020 Keynote Dr. Eleanor Gwynn

## 4:00 PM - 7:00 PM

Book Summit Continued

4:20-5:00

*Author Greet & Signing*

5:00-6:30

*Author Talks*

5:00

*Norma Porter, Black Dance Magazine*

5:15

*Joanna Dee Das, Katherine Dunham: Dance and the African Diaspora*

5:35

*Wanda K. Ebright, Dance on the Historically Black College Campus*

6:00

*Greer Mendy, Black Dance in Louisiana*

6:20

*Halifu Osumare*

6:35

*“Ask the Authors” Panel featuring members of CADD’s Executive Board”*

## 4:15 PM - 5:15 PM Workshop

RAC 201

*Dance into Words / Words into Dance: a moving and writing workshop*

*Katya Wesolowski, Andrea Woods Valdes*

As artists, choreographers, teachers, scholars and activists we engage in acts of translation: transforming dance into words and words into dance. Writing, like dance is world-making; thus we must attend seriously to the writerly choices we make.

## **5:00 PM - 6:00 PM** **Workshop**

**RAC 124**

### ***Queering Classical: Centering African movements as Foundational dance practice***

**Ajara Alghali, Erin Falker-Obichigha**

A discussion and exploration through movement that aims to actively re-center the term classical around the African continent. We propose to challenge the hegemonic Greco-Roman default for “classical dance” by sharing alternative methodologies.

## **5:00 PM - 6:30 PM** **Papers: Feminist Identities**

**RAC 131**

### ***Ocean in our Blood: Dancing Black Atlantic Blue Pacific***

**Ojeya Cruz-Banks**

Through poetic-somatic monologue, I will discuss how this geographical oceanic place transformed my understanding of Black dance and inspired reflections of my identity as person of Black American and indigenous Pacific descent.

### ***What's Your Super Power? Being a Black Woman***

**Alesondra Christmas**

This paper evaluates the live performances of Chloe Arnold and Camille A. Brown and their creation of complex contemporary Black identities.

## **5:00 PM - 6:30 PM** *Flowing in the Skin of Diaspora*

Papers: Feminist Identities  
Continued

**Rashida Braggs**

In this presentation, Braggs analyzes her solo dance interpretation of the migrations of singer Angelique Kidjo from her native Benin to France to the U.S.

### ***Black Feminist Rumba Pedagogies***

**Maya Berry**

Rumba guaguanco, a sub-genre of black popular dance in Cuba, has been widely defined as a masculine chase to penetrate the woman (la rumbera). In this paper, I seek explore black feminist rumbera pedagogies and the counter-narratives of the what and why of black popular dance toward which they gesture.

## **5:00 PM - 7:00 PM** **Workshop**

**RAC 202**

### ***Epic Memory Lab: Boom Shaka, Shaka Laka!***

**Nia Love, co-facilitated with Skeleton Architecture members Jasmine Hearn, Edisa Weeks, Marýa Wethers, and Tara Aisha Willis**

Taking the form of a community cypher offering/gathering experienced over two hours, Skeleton Architecture will facilitate a candid dialogue about healing and aging that will be guided by the recipes, stories, and family heirlooms offered by attendees.

## **5:30 PM - 6:30 PM** **Workshop**

RAC 201

### ***#BlackWo-manX***

Michelle Grant-Murray, A'keitha Carey

BlackWo-manX will decode, elucidate, and educate audience, participants, and panelist about the diverse roles of the Black Female Body in Dance Academia.

## **6:00 PM - 7:00 PM** **Performance**

RAC 224

### ***Pissed: An Ode to The Black Woman Warrior***

Enya-kalia Jordan, with Rachel Repinz, Cindy Paul, Norma Porter, Naila Ansari, Evan Simone Frazier, LaRae James-Hardy, Evelyn Tjiandri

Pissed: An Ode to The Black Woman Warrior focuses on several reemerging ideas: femininity, survival, power, struggle, blackness, and rebellion. Through afro-modern dance practices, it commemorates the ancestors and the warfare they have waged physically and spiritually.



## **7:00 PM - 8:00 PM** Performance

Ruby Lounge

*Can we Harriet this Moment?*

Brittany Williams

What roles does choreography play in crafting social change? This work/presentation bops in the legacy of abolition, by any means necessary, an inquiry of freedom. What lies beyond cages, jails and prisons? Are we free, yet?

## **8:00PM** Keynote Address

von der Heyden

**Will Rawls**

*Coining*

With an emphasis on social media and other open-source outlets, Rawls will screen and speak on performances that have been made for film, video or projection formats by black performers and lens-based artists.

## **9:30 PM** Midnight Mas(s): Dancing Towards Transformation

RAC 124

*Hosted by Makeda Thomas and Jasmine Johnson*

Adanna Jones, Yanique Hume, Jean-Sebastien Duvilaire and A'Keitha Carey

Explore the embodied practice of exhaustion and transformation particular to the Trinidadian Carnival, Bahamian Junkanoo, Haitian Rara, and Jamaican wake complex dances.

**9:00 AM - 10:00 AM Workshop: Dunham**

RAC 124

*Decolonizing the Undergraduate Dance Classroom: Applying Katherine Dunham's Integrated Pedagogical Framework*

Molly Christie Gonzalez

Dunham's dance technique and pedagogical framework provides opportunities for inter-sectional classifications to coexist within the dancing scholarly body.

**9:00 AM - 10:00 AM Afro-Feminist Performance Routes**

RAC 224

*Movement Workshop*

Jade Power Sotomayor, Yanique Hume, Sephora Germain

**9:00 AM - 10:00 AM Papers: Placemaking**

RAC 131

*Get the Wall to Sweat: Fluid Place Making in 1970s New Orleans*

Rachel Carrico

African American New Orleanians' memories of sweaty dancing at the Glass House in the 1970s suggest sweat as a tool for place making.

**9:00 AM - 10:00 AM**

**Papers: Feminist Identities**  
**Continued**

***The Dancemobile: Diasporic Belonging in Motion***

**Charmian Wells**

Dancemobile artists appropriated the platform to perform radical critiques of a white national spatial imaginary, while making choreographic reference to global decolonization, articulating a fluid diasporic sense of transnational blackness.

***Thirteen Seconds of Marie Bryant: Conditions of Absence and Presence in the Hollywood Musical***

**Anthea Kraut**

This paper examines the thirteen-second appearance of African American jazz dancer Marie Bryant in the virtually all-white 1949 film musical *On the Town* to ask what it can reveal about the conditions of presence and absence for Black dancers within white supremacist institutions.

**9:00 AM - 10:00 AM**

**Panel: Academia**

**Film Theater**

***Ebonies in the Ivory Tower***

***C. Kemal Nance, Moderator***

**Mila Thigpen, Marianne Harkless, Kurt Douglass, Ruka White, Jazelynn Goudy**

What does it mean to be a Black faculty member bringing this reality to the Boston Conservatory at Berklee Dance Division? We will discuss how we manage our racial and ethnic identities in an environment that historically prioritized elitism and tradition.

## **9:15 AM - 10:15 AM Workshop**

**RAC 201**

### ***Dancing the Bakongo Cosmogram (Dikenga)***

**Cristina Fernades Rosa**

This movement workshop invites participants to engage in a series of creative exercises framed by the Bakongo Cosmogram (Dikenga) - a spacio-temporal vessel with which to (dis)organize ideas in/about bodily motion.

## **9:15 AM - 10:15 AM Workshop Dunham**

**RAC 202**

### ***Continuing the Legacy of Overcoming the History of Race and Gender Discrimination and Inhumanity: Through the Lens of Body/Movement/Dance***

**Jacquelyn Stokes**

Dancer and Anthropologist Katherine Dunham utilized her career to battle discrimination and inhumanity. Her legacy empowers artists to be creative activists through movement and dance.

## 9:15 AM - 10:15 AM **FILM**

RAC 230

*#blackpeopledancingontheinternet*

NIC Kay

#blackpeopledancingontheinternet is a moving love letter to the magical spaces created on the internet by generations of black people across the African diaspora exploring movement as a method of sharing and/or practicing resilience, joy, remembering, and reclamation of space.

## 9:15 AM - 10:15 AM **Panel: Academia**

von der Heyden

*Black Dance in the Absence of Black Bodies*

Nyama McCarthy-Brown, Moderator

Crystal U. Davis, Nadine George-Graves, Cynthia Oliver, Amy Swanson, Ojeya Cruz-Banks

This panel seeks to hold an engaging discussion on around the question: How does Black Dance render Blackness visible in the absence of Black bodies? Considering how Black Dance is transmitted and presented in higher education and the field at large, panelists share investigations of the absences of Black dancing bodies.

## 10:30 AM **Keynote Address**

von der Heyden

**Luciane Ramos Silva**

*Brazil Inside Out: The Arts of Life and Death*

## **11:30 AM - 12:30 PM Workshop**

**RAC 124**

### ***Journey From Grief to Resilience: Black Mothers, Murder, Gun Violence***

**Joan Huckstep, Antoinette Coward-Gilmore**

Through lecture, dance performance, and media, *Journey from Grief to Resilience: Black Mothers, Murder, Gun Violence* explores the history of choreographic works examining violence perpetrated against African Americans.

## **11:30 AM - 12:30 PM Workshop**

**RAC 131**

### ***Writing Black Dance Memoir: Telling Your Personal-Professional Story***

**Halifu Osumare**

*Writing Black Dance Memoir* is a hands-on workshop designed for dancers and enthusiasts to learn how to tell their personal story in the context of developing African diasporan dance.

## **11:30 AM - 12:30 PM Workshop**

**RAC 201**

### ***The Journey Of The Djembe***

**Amina Olushola Heckstall**

Through dance, song, and folklore, the journey of the djembe drum will be understood, even honored, as an instrument for uniting and healing the community.



## 11:30 AM - 12:30 PM **Panel**

RAC 202

### *Africana Dance Dramaturgy: Ebb and Flow*

Rosamond S. King, Moderator

Margit Edwards, Nina Angelea Mercer, Linda Yudin, Rainy Demerson

This panel will present five 8-minute provocations that consider the notion of flow in and around genres of representation in African diaspora dance practices, leading to a “long table.”

## 11:30 AM - 12:30 PM **Film**

RAC 230

### *Deez Nuts!: Black Bodies Dancing Defiance*

C. Kemal Nance

Deez Nuts is the choreographed stories of three Black dancing men from three locations within the African Diaspora, Jamaica, United Kingdom, and the United States.

## 11:30 AM - 12:30 PM **Papers: Somatic Aesthetics**

Film Theater

### *Staging Black Activism*

Olutomi Kassim

If Social Anthropology is defined as the branch of anthropology concerned with the study of human behaviour in societies, cultures and their development, then Colonialism [and slavery] can be further defined as the interruption of a human society and culture.

## 11:30 AM - 12:30 PM

Papers: Somatic Aesthetics

Continued

*Reflections on Robert Farris Thompson's "aesthetic of the cool" or, what I learned about capoeira by focusing on historical specificities*

Ana Paula Hofling

In this paper I analyze Thompson's "aesthetic of the cool" as part of a larger questioning of our continued search for commonalities when studying dances of the African diaspora.

*Awòdá Theory: Embodiment & Agency in Germaine Acogny's Modern African Dance Technique*

Omilade Davis-Smith

Awòdá theory is introduced and applied to a socio-political investigation of Germaine Acogny's Modern African Dance Technique.

## 11:30 AM - 12:30 PM

### Panel: Academia

von der Heyden

*Navigating Racially-charged Subject Matter in the Classroom*

Joan Nicholas-Walker, Beth Wright Fath, Nicole McClam

This panel shares perspectives of navigating racially-charged subject matter in the Dance classroom at predominantly white institutions.

## 12:00 PM - 1:30 PM

### Master Class

RAC 224

*Les Ballets Trockadero De Monte Carlo*

## 1:15 PM - 2:30 PM **Papers: Male Fluidity**

RAC 131

### ***A Grand Black Man: Geoffrey Holder's "It" Factor and Black Male Performance***

Kylee Smith

This essay is an exploration of subversive Black performativity in the male body as a contributor to Geoffrey Holder's "it" factor.

### ***Global But Not Always Mainstream: Movements of Voguing in Neoliberalism***

Marlon Jiménez Oviedo

Through ethnographic descriptions of workshops, balls and training sessions, this paper examines how Ballroom Culture moves globally, touching people across worlds, reverberating in how we live and construct sexual and gender dissidence.

### ***Recalcitrant Movement: An Intimate Discography of MFSB's "Love is the Message"***

Courtney Lau

This paper lingers with MFSB 1973 disco track, "Love is the Message," and demonstrates that this track practices historical remembering against commodification's forceful forgetting.

### ***Breaking the Fourth Wall: Subjectivity and Dancing Black Queer Masculinities***

Mark Broomfield

My paper examines black queer male subjectivity and the fluid boundaries of race, gender, and sexuality in the lived experiences of dancers/choreographers Desmond Richardson, Dwight Rhoden, and Ronald K. Brown.

## **1:15 PM - 2:30 PM Paper/Workshop: Academia**

von der Heyden

### ***Making Space: Acknowledging and Integrating African/Caribbean Dance Culture and Pedagogy in Collegiate Dance Curricula***

Madia Cooper-Ashirifi

This paper presentation addresses challenges faced by many dance educators attempting to diversify dance curriculums. I argue that curriculums fail to be inclusive and embrace diverse approaches to technique, composition, history, and performance.

### ***Fusion: Is it the Key to Decolonizing Dance Curricula?***

Wanda K. Ebright, Julianna Hane

This session discusses the possibility that embracing fusion of multiple dance genres and techniques in class and performance might further goals of decolonizing curricula in college dance programs.

## **1:30 PM - 2:30 PM Afro-Feminist Performance Routes Panel**

Film Theater

## **1:30 PM - 2:30 PM Workshop**

**RAC 124**

### ***Rise Up and Go: Resistance in Performance and Visual Culture***

Alexandra Joye Warren, Dara Nix-Stevens

This workshop is interested in how acts of resistance like Bree Newsome scaling the South Carolina flag pole, Maya Little knocking down the Silent Sam statue, and Colin Kaepernick taking a knee inspire youth to view themselves as changemakers.

## **1:30 PM - 2:30 PM Technique**

**RAC 201**

### ***Wine yu BABAT Lift up u Chest and Pointe yu TUOZ: Experiencing the Caribbean Contemporary CARIMOD technique L'Antech***

L'Antoinette Stines, PhD, assisted by Jessica Shaw and Orville McFarlane

A workshop and lecture presenting the L'Antech --- L'Anyah Reggae Technique.

## **1:30 PM - 2:30 PM Workshop: Academia**

RAC 202

### ***African Diaspora Dance: Cross Racial training tool for upcoming generations***

**Rhea Howley**

African Diaspora Dance and European genres dance training tools has separated race, age and even gender in some cases when looking at the dancer population make up of private studios, post-secondary training and professional dance companies. My presentation is to give dancer, educators and arts professionals awareness of this lack of fluidity but also to provide training tools and resources.

## **1:30 PM - 2:30 PM Workshop: Dunham/IDTC**

RAC 224

### ***Katherine Dunham as a model for Scholar Activism.***

**Saroya Corbett**

The lecture/workshop will analyze Katherine Dunham's ballet, "Southland" and her career long dedication to activism.



## **1:30 PM - 2:30 PM** **FILM**

RAC 230

### *The Style and Politics in the Works of Talley Beatty*

Marcea Daiter

An interview with Talley Beatty about his style in movement, the people who influenced his life, and the cultural, social, and political messages that created many of the images found in his work/contributions to the field of American dance.

## **2:45 PM** **Keynote Address**

von der Heyden

### **Ni'Ja Whitson**

*Super Fluid/Super Black*

## **3:30 PM - 4:00 PM** **Interview**

von der Heyden

### *A Conversation with Anna Glass, Executive Director of Dance Theatre of Harlem*

Zita Allen

### **3:45 PM - 4:40 PM Workshop**

RAC 124

#### ***Tooling with Time: Onye Ozuzu's Project Tool and Black Femme Labor***

Raquel Monroe, Onye Ozuzu

In this performative presentation Monroe and Ozuzu flow between formal paper presentation and interview to reveal the roles they perform as scholars, artists, administrators, mothers, and friends. The talk explicitly explores Ozuzu's "Project Tool" and its reverberating impact on Chicago's concert dance scene.

### **4:00 PM - 5:00 PM Papers Panel: Choreographic Meanings**

RAC 131

#### ***Body of Work: Choreographic Labor and Embodied Geographies in Afro-Diasporic Dance***

**Moderator: Thomas F. DeFrantz**

Elyan Hill, Mika Lior, Alessandra Williams

This panel mobilizes the phrase "body of work" as a way to examine the choreographic meanings of the toiling bodies of black, femme, women choreographers and movement artists in Africa's diasporas.

## **4:00 PM - 5:00 PM Workshop**

RAC 202

### ***Digital Fluidity and the Black Body in Dance Film***

Cara Hagan

This session examines the fluidity/mobility of the black dancing body beyond the concert stage to include film as a site of cultural and aesthetic ingress.

## **4:00 PM - 5:00 PM Panel**

RAC 230

### ***The MFA In Flux: Now What?***

Surya Swilley, Moderator

The panel will unearth a discussion about the impact of the MFA in 2020, queer methodologies inside of transitioning between scholarly and creative worlds, and questioning what it is to disrupt the conventional track of pursuing a dance career.

## **4:00 PM - 5:15 PM Paper/Panel: Ballet Shifts**

Film Theater

### ***A Mirror of the Nation? Black Mobility and Ballet Performances of the Cuban Revolution's Racial Geographies***

Lester Tomé

This paper examines how the Cuban Revolution's multiracial conception of the nation found embodiment in ballet in the 1960s-70s.

## **4:00 PM - 5:15 PM** *(re:)claiming ballet: dancing back*

Papers: Somatic Aesthetics

Continued

**Moderator:** Adesola Akinleye

Tia-Monique Uzor, Endalyn Taylor, Joselli Audain Deans, Kehinde Ishangi, Theara J. Ward

Contributors to the book project (re:)claiming ballet in conversation about dancing back in the panorama of ballet beyond the vantage point of the White-mainstream.

## **4:00 PM - 5:15 PM** **Workshop**

**RAC 201**

*Nqo Nqo*

Nolitha Inam Radebe

Black boned, heavily melanated body. Your brown eyes draw deep into the valleys of ancient tales told by your long forgotten ancestors. Blood as rich as yours, your youthfulness still bellowed from hills and mountains and caves afar.

## **4:00 PM - 5:15 PM** **Workshop**

**RAC 224**

*Agbadza: Return! Go, Take!*

yonTande Whitney V. Hunter, Norma Porter, Emmanuel Cudjoe

Agbadza: Return! Go, Take! This interdisciplinary presentation is one part mini dance workshop, one part discussion and one part group reflection towards wholistic knowledge sharing.

## **5:00 PM - 6:00 PM Workshop**

RAC 124

### ***Improvisation/Diasporic Modalities***

Joya Powell, Candace Tabbs

This workshop will focus on exploring improvisatory concepts, sequences and modalities that are rooted in the Diaspora dances of: Afro-Brazilian Dance, Dancehall and House.

## **5:15 PM - 6:00 PM Papers: Body/Talk**

RAC 202

### ***Reclaiming, Restoring, Reimagining: Cardi B***

Davianna Green

This presentation will analyze the artistic work of rapper Cardi B and methods in which she reshapes the term hyper sexual in reference to Black womanhood in the 21st century.

### ***The Grind, the Wine, and the Invisible: High School Dances in Predominantly White Schools***

Crystal U. Davis

This paper is an ethnographic reflection on the cultural dynamics of grinding at high school dances in a predominantly White private high school.

## 5:15 PM - 6:15 PM **Film**

RAC 230

*“Mind, Body, & Spirit Through Dance” Episode 1* *Finding Spirit through Dance*

Imani Ma’at AnkhmenRa Amen

Film showing “Mind, Body, and Spirit Through Dance” followed by an interactive Q&A session that facilitates curative conversations about holistic and culturally responsive teaching methods.

## 5:15 PM - 6:30 PM **Papers: Social Dance**

RAC 131

*Reconfiguring Notions of Home: Underground House Dancing as a De-Colonized Space of Resistance*

Ronya-Lee Anderson

This paper examines underground house music and dance culture as post colonial religious practice devised by marginalized groups to resist rigid notions of being.

*Superheroes in Sliders: World-making among Krump Dancers in 21st century Los Angeles*

Anna Neumann

My session engages a particular group of Black Krump dancers in Los Angeles. I illuminate the effective or affective creative strategies they have developed to combat and dance back at discrimination, violence, and brutality.



## **5:15 PM - 6:30 PM** *Let Me See Your Footwork! The Zimbabwe and Detroit Jit Exchange*

Papers: Social Dance  
Continued

Gianina K. Lockley

What happens when the music and dance of Zimbabwe and Detroit collide? This session explores how footwork function as a medium for cultural exchange.

### *Fluid Beings: Vibing and Being in/as Radical Togetherness*

Lindsay Rapport

This paper examines hip hop culture's ideal of vibing, a technology of Blackness, in freestyle dance practices as an alternative to a white supremacist, imperialist, capitalist construction of a violently individuated subject-hood.

## **5:30 PM - 6:30 PM** **Workshop**

RAC 201

### *Experiments in Afro-Brazilian Southeastern Dances*

Franciane Kanzelumuka Salgado de Paula

This workshop intends to provide a space for the practical experimentation of Brazilian traditional-popular black dances of Bantu origin, such as jongo, congada, mozambiques and minkisi dances.

## 5:30 PM - 6:30 PM **Workshop**

RAC 224

### *Idle Crimes & Heavy Work: Embodied Memory and Black Women's Incarcerated Labor*

Julie B. Johnson, Tambra Omiyale Harris, Nneka Kelly

Explore embodied memory mapping and archival research as choreographic tools to amplify black women's experiences within the history of incarceration and convict labor.

## 5:30 PM - 6:30 PM **Panel**

Film Theater

### *Integrity While Dancing the Black and African Diaspora*

Lela Aisha Jones, Nia Love, Ojeya Cruz-Banks, Nzinga Metzger

This panel is an expansion of collective philosophies and practices of integrity unveiled in the dissertation of Lela Aisha Jones, titled *Diasporic Movement Practices: African/Afro/Black Embodied Translineages and Contemporary Migrations in Dance*.

## **6:15 PM - 7:15 PM Workshop**

**RAC 202**

### ***Black Sequins: A Sparkling Exhibition and Film Chronicling HBCU Danceline Culture, History, and Style***

**LaQuinda Grimes**

Grimes' research centers the women, legacies, and sisterhoods that have been forged by the HBCU danceline genre of movement; and cement and preserve HBCU danceline as an intangible cultural heritage of Black women in the United States.

## **6:45 PM - 7:45 PM Workshop**

**RAC 124**

### ***Hypersexuality: The Black and Brown Dancing Body***

**Tina Mullone**

Hypersexuality: The Black and Brown Dancing Body is an open discussion and interactive movement exploration to define, redefine and possibly reason with the term: Hypersexuality.

## **6:45 PM - 7:45 PM Papers: Performance and Representation**

**RAC 131**

### ***Choreographing Displacement: Sankofa Danzafró's La Ciudad de Otros***

**Melissa Blanco Borelli**

This paper examines both physical and choreographic representations of displacement in order to think about the aesthetic, pedagogical, and political work of contemporary dance company Sankofa Danzafró in Colombia.

**6:45 PM - 7:45 PM**

Papers: Performance and  
Representation Continued

***The Hold is also an Embrace: Haunting and Contemporary Black Feminist Performance***

**Naimah Petigny**

Contemporary Black performance artist Mayfield Brooks dances in the hold, unearthing sediments grown rich with time. This paper meditates on Brooks's 2018 production *Dancing in the Hold*. I analyze the import of experimental dance improvisation within the afterlife of slavery.

**6:45 PM - 7:45 PM**

**Workshop: Dunham/IDTC**

**RAC 201**

***Katherine Dunham as a model for Scholar Activism***

**Heather Beal**

Using Technique as medium for choreography situated in social justice themes.

**6:45 PM - 7:45 PM**

**Workshop**

**RAC 224**

***Here We Go Again***

**Latanya Tigner**

In this workshop, participants will experience how different traditional dances of the Mande, Luba, and Mongo people of west and central Africa track throughout the diaspora and show up again and again in African American dance, hip hop/freestyle specifically.

## **6:45 PM - 7:45 PM** Workshop

RAC 230

*Doctor Professor Founkay Afroneea Presents: Fluid Black::Dance Back, "The Importance of the Black Presence and Influence in "White Spaces"*

Dr. Melanie D. Driver-Milow

In this 60-minute performance arts lecture the Doctor Professor Founkay Afroneea will discuss the importance of the Black presence and influence in the whitest space there is by addressing the age old statement, "Ballet is the foundation of all dance."

## **6:45 PM - 7:45 PM** Papers Panel: Rhythm Revisions

Film Theater

*Master Narratives Up/rooting Rhythm [and Blues] Rhythm Up/rooting Master Narratives*

Brynn Shiovitz, Margaret Morrison, Michael J. Love

This panel seeks to remix, revise, and rewrite a master narrative that has been constructed around white heteronormativity as it relates specifically to jazz music and tap dance.

## **8:00 PM** Performances

von der Heyden

*Curated by Andrea Woods Valdes and hosted by John Perpener*

Trebien Pollard, Sephora Germain, Angel Chinn, Shea-Ra Nichi, Kamogelo Molobye, L'Acadco, Jazelynn Goudy, Jasmine Hearn, Olujimi Dance

**9:30 AM** **Keynote Address**

von der Heyden

**Dr. Eleanor Gwynn**

*Follow Your Dreams*

With the E. Gwynn Dancers of North Carolina A&T University: Jazmine Harrison, Devontee Tanner, Maya Sandler, Jonathan Rodgers, Vineshia Chamberlain, Nick Williams, and Jamae Lucas

**10:30 AM - 11:30 AM** **Workshop**

RAC 124

***“Therapie Au Chocolat”***

Tiffany Merritt-Brown, Melissa Cobblah-Gutierrez

“Therapie Au Chocolat” is a performative presentation that embodies, deconstructs and explores black humanity and the factors that tear at its existence.



## **10:30 AM - 11:30 AM** **Workshop: Academia**

**RAC 131**

### ***Tenure and The Race Card: Black Faculty Navigating Higher ED***

**Gregory King**

This town hall is designed to both address and understand some of the concerns of faculty of color in dance, particularly those navigating the tenure process.

## **10:30 AM - 11:30 AM** **Technique**

**RAC 201**

### ***Dancing the Aesthetic - Ghanaian Dance***

**Shani Sterling**

I will teach West African (Ghanaian) movement while sharing my pedagogical process for teaching West African Dance.

## **10:30 AM - 11:30 AM** **Workshop**

**RAC 202**

### ***Black Dance in Louisiana - Guardian of A Culture***

**Greer Mendy**

Louisiana's black dance is placed as a continued essential element of the music-song-dance trilogy of African oral tradition, and as essential to the cultural fabric of Louisiana. The work details Easter Rock, Southern University Baton Rouge Dancing Doll Tradition, Parade and Street Performance, and Zydeco traditions.

## **10:30 AM - 11:30 AM Workshop**

**RAC 224**

### ***The Exploration of Corporeal Orature within Hip-Hop Practice***

**Duane Lee Holland, Jr**

This movement experience showcases the theoretical concept of corporeal orature created by Thomas F. DeFrantz, as a crafting tool to create authentic Hip-Hop choreography.

## **10:30 AM - 11:30 AM Dunham's Data Project**

**von der Heyden**

### ***\*online walk-through in the Lounge during Sunday lunch***

**Takiyah nur Amin, Harmony Bench, Kate Elswit, Tia-Monique Uzor**

Our project Dunham's Data works with Katherine Dunham's global influence to explore how analysis and visualization of data is meaningful for understanding and communicating dance history.

## **10:30 AM - 11:30 AM** **Papers: Collaboration**

**Film Theater**

*Riffs and Relations: Dancing Blackness with Bebe Miller, Ishmael Houston-Jones, and Ralph Lemon*

Tara Aisha Willis

This presentation attends to the socio-political contexts in which Bebe Miller, Ralph Lemon, and Ishmael Houston-Jones began their careers in 1980s-90s New York.

*Collaborative Strategies in Black Performance*

Andre Zachery, Charles Vincent Burwell

This paper will investigate the collaborative aspects of Black dance and performance with a specific focus on technology and music.

## **11:45 AM** **Keynote Address**

**von der Heyden**

**Dianne McIntyre**

*Living Archives*

# Higher Ed Survival Resource List

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## Books

*Advice for New Faculty Members*

- Robert Boice

*New Faculty: A Practical Guide for Academic Beginners*

- Christopher J. Lucas and John W. Murry, Jr.

*What the Best College Teachers Do*

- Ken Bain

*What They Didn't Teach You in Graduate School: 199 Helpful Hints for Success in Your Academic Career*

- Paul Gray and David E. Drew

*Publish & Flourish: Becoming a Prolific Scholar*

- Tara Gray

*They Say, I Say: The Moves That Matter in Academic Writing*

- Gerald Graff and Cathy Birkenstein

*The Collegium for African Diaspora Dance*

*Writing Your Journal Article in 12 Weeks: A Guide to Academic Publishing Success*

- Wendy Laura Belcher

*The Academic Portfolio: A Practical Guide to Documenting Teaching, Research and Service*

- Peter Seldin and J. Elizabeth Miller

*Tools for Teaching [2nd Edition]*

- Barbara Gross Davis

*Faculty Diversity: Problems and Solutions*

- JoAnn Moody

*The Black Academic's Guide to Winning Tenure – Without Losing Your Soul*

- Kerry Ann Rockquemore & Tracey Laszloffy

*Teaching to Transgress: Education and the Practice of Freedom*

- Bell Hooks

*Counternarratives from Women of Color Academics: Bravery, Vulnerability, and Resistance*

- Manya Whitaker and Eric Anthony Grollman

*From Oppression to Grace: Women of Color and Their Dilemmas within the Academy*

- Theodorea Regina Berry and Nathalie Mizelle

*Centering Women of Color in Academic Counterspaces: A Critical Race Analysis of Teaching, Learning, and Classroom Dynamics*

- Annemarie Vaccaro and Melissa J. Camba-Kelsay

## Websites

### ***The Academic Ladder***

<http://www.academicladder.com/>

Tenure coaching, Academic Writing Club, free newsletter and more!

### ***The National Center for Faculty Diversity and Development***

<http://www.facultydiversity.org/>

A professional development, training, and mentoring community. NCFDD works with colleges, universities, organizations, and individuals towards one goal: helping new faculty members make a successful transition from graduate student to professor. The Center offers online and on-site training workshops, leadership development programs, coaching, and institutional consulting. Hosts the Faculty Success Program. Memberships available.

### ***Savant Academic Writing Consultants***

<http://www.savantacademicconsulting.com/index.php>

Specializes in providing attentive, precise and in-depth developmental

editing of academic articles, book chapters, manuscripts, book proposals, promotion and tenure statements, fellowship proposals and applications, curriculum vitae, and cover letters.

### ***SOTA Intensive Grantsmanship Workshop***

<http://www.sistersoftheacademy.org/intensive-grantsmanship-worksh/>

The Intensive Grantsmanship Workshop includes plenary sessions, group and breakout discussions, and collaborative proposal writing. Focusing on each participant's research trajectory, the workshops will include mentor pairing and meeting one-on-one with representatives from various funding sources.

### ***Tracey Lazsloffy: Faculty Coaching***

<http://www.drtraceytherapy.com/FacultyCoaching.en.html>

Provides coaching services to faculty who are looking for a collaborative, problem-solving process that helps implement and sustain key changes in their professional lives.

Faculty coaching is an individualized, solution-focused method that supports you in defining and achieving your goals while effectively negotiating the institutional challenges of life on the tenure-track.

### ***Meggin McIntosh: Productivity Coaching***

<http://www.meggin.com/about/>

Productivity tips and coaching. serves individuals, associations, schools, universities, colleges, and companies through workshops, seminars, coaching, and consulting.

### ***Takiyah Nur Amin: Black Girl Brilliance, LLC***

<http://www.blackgirlbrilliance.com>

Academic success career consulting for aspiring and existing graduate students, faculty and higher education administrators.

## Films

### *Living Thinkers: An Autobiography of Black Women in the Ivory Tower*

<https://www.kanopy.com/product/living-thinkers>

## Podcasts

### *Black in Higher Ed*

This is a podcast space utilized to discuss matters relative to BLACK experiences in Higher Education settings and circumstances; regarding students, administrators and faculty.

<https://www.stitcher.com/podcast/anchor-podcasts/black-in-higher-ed>

### *ScholarTEA*

Join Cameron and Shawna for “Scholar Tea”, which is a delightful higher ed podcast 4 the culture that is a mash-up of humor, tips, and scholar interviews.

<https://podcasts.apple.com/us/podcast/scholar-tea/id1367161013>

### *The First-Gen Lounge with Dr. Eve Hudson*

The First-Gen Lounge (formerly The Purpose University Podcast) is a place where we, first-generation college graduates, come to kick it and talk honestly about this thing called life and biz. It is here where we find community—we’re people who break barriers and defy the odds but understand there is still much ahead of us; therefore, leaning on, and learning from, each other is what we do.

<https://podcasts.apple.com/us/podcast/the-first-gen-lounge/id1190175134>

### *Blk + In Grad School*

Blk + In Grad School is an audioblog created to encourage and inspire women + people of color to and through the grad school struggle. Follow Allanté, a regular, schmegular Black woman pursuing her Ph.D.

<https://podcasts.apple.com/us/podcast/blk-in-grad-school/id1299439445>

### *Black and Highly Dangerous Podcast*

The purpose of the Black and Highly Dangerous podcast is to take everyday questions, conversations, and debates and attempt to provide answers by including up-to-date research along with occasional interviews from experts. We like to have fun dialogue about interesting topics while simultaneously educating folks on the various subjects we discuss. This podcast is meant to bridge the gap between the world of academia and The People.

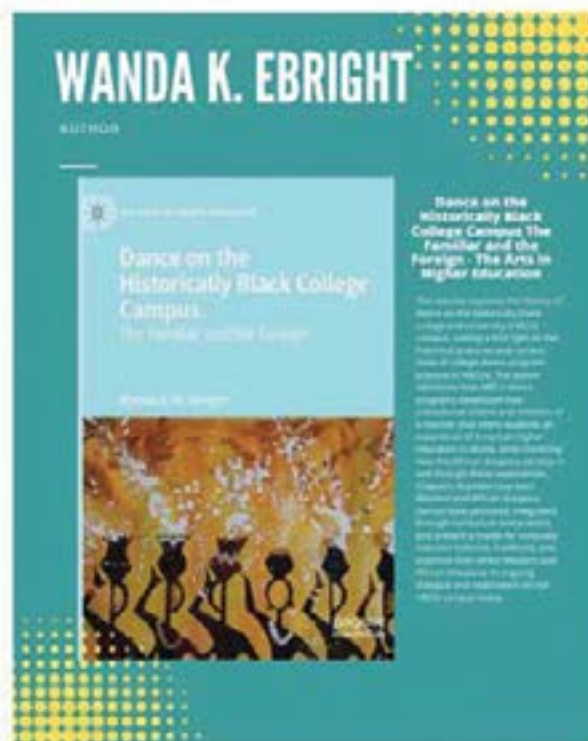
<https://www.blackandhighlydangerous.com/podcast>





# BOOK SUMMIT

COLLEGIUM FOR AFRICAN DIASPORA DANCE



AND MORE ...

# Presenter Bios

A

## ADESOLA AKINLEYE

Adesola Akinleye, PhD, is a choreographer and scholar-artist. She began her career as a dancer with Dance Theatre of Harlem. She has been a part of the Canadian nationwide artists-in-schools programme as well as teaching at the University of Manitoba, CA. She studied choreography with Bessie Schonberg. Her choreographic work has been commissioned and toured across UK and North America. She has been awarded ADAD's Trailblazers Fellowship 2005, the Bonnie Bird New Choreographers Award, 2006 and One Dance UK's Champion Trailblazer Award, 2016. She has taught and created work in Universities in UK, Canada and USA as well as being artist-in-residence for arts-in-education programmes such as Creative Partnerships (UK) and Learning Through The Arts (CA). She is a Senior Lecture at Middlesex University and visiting lecturer at a number of universities in USA. She is a Fellow of the RSA. Akinleye recently edited *Narratives in Black British Dance: embodied practices* published by Palgrave Macmillan (2018).

## AJARA ALGHALI

A Detroit native by birth, Ajara has developed a love of culture. By blending life experiences through traditional and contemporary music and dance in her style, her work focuses on the connection between African people globally and on the continent. She is a performance artist that has trained over 15 years in traditional West African dance.

## ZITA ALLEN

Zita Allen, dance historian and writer, has been published in *The New York Amsterdam News*, *The New York Times*, *Village Voice*, *Essence*, and was the first African American dance critic for *Dance Magazine*. At Alvin Ailey's request she wrote the Alvin Ailey

American Dance Theater's 25th Anniversary Souvenir book. She worked on the American Dance Festival/PBS documentary *Free to Dance* and created its companion website. She has written numerous dance booklets, including the Kennedy Center's *Masters of African American Choreography*. She is author of the book *Black Women Leaders of the Civil Rights Movement* (Random House) and a contributor to the Smithsonian's book *Ain't Nothing Like the Real Thing: How the Apollo Theatre Shaped American Entertainment*. Ms. Allen holds a Masters Degree in Dance History from New York University.

## JESSICA ALMY-PAGÁN

As a transdisciplinary artist and scholar, I am drawn to gestures that mark live, fluid boundaries in both public and private realms, and to intergenerational ritual patterns asserted and repeated in time and space. More than two decades ago I drew salt lines on my living room floor, and then extended them out onto the sidewalk and street in my mother's home country of Puerto Rico. As a UNESCO-Aschberg laureate and Fulbright Creative and Performing Arts Fellow, I followed the core trajectory of this year-long installation project, and the rich bodies of performance work it sparked, traveling halfway across the globe to document several threshold-marking traditions of women in India.

## 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.) She is Vice President of the Dance Studies Association (DSA,) co-founder of DSA's Diversity Working Group, a founding member of the Collegium for African Diaspora Dance (CADD) and a former host on the New Book Network's Dance Channel. An "interdisciplinary humanist," Dr. Amin teaches courses in dance history, Black aesthetics and the socio-cultural 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.

### **RONYA-LEE ANDERSON**

With the ukulele as her songwriting companion, Ronya-Lee is a genre-bending singer-songwriter, using her dance and choreography experience to create a unique live experience. Holding degrees in Theology, Dance and English, she is currently an MFA Candidate and Teaching Fellow at the University of Maryland School of Theater, Dance and Performance Studies. A former member of the Chuck Davis African American Dance Ensemble, Clancy Works, Liz Lerman's Dance Exchange and Dance Place's Marvin Gaye Project, for which she also served as Rehearsal Director, Ronya-Lee has performed both nationally and internationally. Her work has been commissioned by the Kennedy Center, Clarice Smith Performing Arts Center, Joe's Movement Emporium, and Dance Place, among others. Visit [www.ronyalee.com](http://www.ronyalee.com) or follow her @theofficialronyalee.

### **IMANI MA'AT ANKHMENRA AMEN**

Imani Ma'at AnkhmenRa Amen is a visionary, artist, dancer, choreographer, photographer, and writer from Norfolk, Virginia. 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 musical patterns and traditions. Through her interest in these interdisciplinary subjects, she produces many works with the intention of developing safe spaces, unifying the community, and spreading awareness of how to curate higher consciousness through personal development. As a versatile creator and artist, her goals are to bring forth spiritual healing and to encourage others.

### **HEATHER BEAL**

Heather Beal is a graduate of Columbia College in Chicago with her B.A. in dance. She was a principle dancer with the Katherine Dunham Museum Children's Workshop Performance Company from the age of six into young adulthood. She performed with the company around the United States and France. She has also performed in *Black Nativity*, *Raisin*, *Tell Me Somethin' Good*, *Dreamgirls* and *Guys & Dolls* at The Black Rep and several productions at the St. Louis MUNY. Heather currently teaches Dunham Technique at Washington University in St. Louis and at The City Studio and is the development associate for the Black Rep. She has choreographed *The Me Nobody Knows*, *Rivers of Women* and *Le Freak C'est Chic*.



## HARMONY BENCH

Harmony Bench is Associate Professor in the Department of Dance at The Ohio State University, where she is also affiliated faculty with Women's, Gender, and Sexuality Studies and Translational Data Analytics. Her research revolves around encounters between bodies and machine or media technologies. She particularly attends to how human bodies and technological devices are imagined in relation to each other, and how technologies facilitate the circulation and transmission of movements, gestures, and even bodily schema. Her writing has appeared in numerous edited collections, including the Oxford Handbook of Dance and the Popular Screen, *Choreographies of 21st Century War*, and *Dance on Its Own Terms* as well as *Dance Research Journal*, *The International Journal of Performance Arts and Digital Media*, *Participations*, and *Performance Matters*, among others. Her book *Dance as Common: Movement as Belonging in Digital Cultures* is in contract with the University of Minnesota Press.

## MAYA BERRY

Maya J. Berry is Assistant Professor of African Diaspora Studies at University of North Carolina at Chapel Hill. An artist-scholar of Afro-Cuban dance, politics, and performance in Havana, her research appears in *Afro-Hispanic Review*, *Black Diaspora Review*, *Cultural Anthropology*, and *Cuban Studies*. Prior to UNC-CH, she held a postdoctoral fellowship at the Institute of Sacred Music at Yale University. She earned her MA in Performance Studies at New York University and her PhD in Social Anthropology at the University of Texas at Austin. In 2015, she was a recipient of the 2015 Zora Neale Hurston Award from the Association for Feminist Anthropology.

## MELISSA BLANCO BORELLI

Melissa Blanco Borelli is the author of *She Is Cuba: A Genealogy of the Mulata Body* which won the Society of Dance History Scholars' 2016 de la Torre Bueno Prize for best book in Dance Studies. She has been faculty at MIT, University of Surrey, UK and Royal Holloway, University of London where she remains affiliated as a Reader in Dance Theory and Performance. Her research interests include identity and corporeality; blackness in Latin America; dance on screen; film studies; feminist historiography and performance/ auto-ethnography; cultural memory; digital humanities; decolonial aesthetics; and thinking beyond "the human." A recipient of a UK Arts and Humanities Research Council grant, she is the Principal Investigator on a project that co-creates digital performance archives with Afro-Colombian and indigenous communities affected by the armed conflict. She is the current President of the Dance Studies Association.

## LÉNA BLOU

Lénablou is a French Caribbean/Guadeloupean dancer, choreographer, and educator. Lénablou has been creating choreographies in Guadeloupe (French West Indies), France, and Switzerland since 1989. She received her D.E.U.G in Dance (2-year University Course) and her Diploma of Choreographic Interpretation in Jazz at the Sorbonne University – Paris IV. In 1990, Lénablou created the Center of Dance and Choreographic Studies (CDEC) located in Pointe-à-Pitre (Guadeloupe, FWI). Since its creation, the CDEC has been thought as a singular space opened on other fields to feed the students' artistic appetites. After 25 years of existence, the CDEC is considered a resource place for cultural life in Guadeloupe. Lénablou's diverse and plural experiences have nourished creation of the contemporary dance form *Techni'ka* –

anchored in the traditional and popular heritage of Guadeloupe – the Gwo-ka – and yet resolutely contemporary. In relation to Techni'ka, Lénablou conceives of herself as both a historian who has catalogued the nuances of this dance form from its origins, and a messenger who teaches this technique with a contagious and exceptional passion.

### **RASHIDA BRAGGS**

Rashida K. Braggs is Associate Professor in Africana Studies and affiliate faculty in American Studies and Comparative Literature at Williams College. Her book *Jazz Diasporas: Race, Music and Migration in Post-World War II Paris* investigates the migratory experiences of African American jazz musicians in 1946-1963 Paris. Her work has also been published in such journals as *The Black Scholar*, *The Journal of Popular Music*, *The James Baldwin Review*, and *Palimpsest: A Journal on Women, Gender, and the Black International*. As a scholar-performer, Braggs also acts, sings, dances, and writes and performs spoken word.

### **MARK BROOMFIELD**

Associate Professor of Dance Studies and Associate Director of the Geneseo Dance Ensemble at SUNY Geneseo (PhD, MFA). His latest publications include book chapters in *Body Battlegrounds: Transgressions, Tensions, and Transformations* and the Routledge *Dance Studies Reader 3rd Edition*. His choreography *Codeplay* and *Awakenings* has appeared at the Rochester Fringe Festival and his solo performance of *With a Little More Love* at Nazareth College's Movement and Dance Festival. His book manuscript *Black Queer Masculinities in American Contemporary Dance: Passing for Almost Straight* is under contract with Routledge. His forthcoming documentary *Danced Out* is in post-production. Broomfield is the

recipient of the Woodrow Wilson Career Enhancement Fellowship, the SUNY Faculty Diversity Award, and the Ford Foundation Fellowship. [www.markbroomfield.org](http://www.markbroomfield.org)

### **CHARLES VINCENT BURWELL**

Charles Vincent Burwell is a Congressional Scholar in Leadership, holds a B.S. in Vocal Music Education from Florida A&M University with emphasis in theater, dance, voice, and ethnomusicology and an MFA in Musical Theatre writing from the Tisch School of the Arts (NYU). He has worked for dance companies and arts organization such as the Lincoln Center Institute, New York's City Center Theater, the Katherine Dunham Institute, Trenton Education Dance Institute (TEDI), National Dance Institute, Urban Bush Women, Festival del Caribe (Santiago de Cuba, Cuba), Ile Aiye (Brazil), Jacob's Pillow Dance Festival, and Bates Dance Festival. He has composed music for the Cairo Opera House Ballet (Cairo, Egypt), National Dance Institute under the Artistic Direction of Jacques d'Amboise (Shanghai, China).

### **A'KEITHA CAREY**

A'Keitha Carey is a Bahamian artist, educator, and scholar. She developed the dance technique *CaribFunk*, a fusion of Afro-Caribbean, ballet, modern, and fitness principles and rooted in Africanist and Euro-American aesthetics and expressions. She received her B.A. in Dance from Florida International University and an M.F.A. in Dance from Florida State University. She also holds a Certificate in Women's Studies from Texas Woman's University and is currently pursuing a Master's degree in African and African Diaspora Studies at Florida International University. She investigates how Caribbean cultural performance (Bahamian Junkanoo, Trinidadian Carnival, and Jamaican Dancehall) can be viewed as praxis.

## RACHEL CARRICO

Rachel Carrico is an Assistant Professor of Dance Studies in the School of Theatre + Dance at the University of Florida. Her research explores the aesthetic, political, and social histories of second lining, an improvisational dance form rooted in New Orleans's African diaspora parading traditions. Before joining the faculty at UF, Dr. Carrico held faculty appointments at Reed College, Colorado College, University of Oregon, and Wilson College. In 2015-16, she was the Mellon Postdoctoral Fellow in Dance Studies at Stanford University. She holds a Ph.D. in Critical Dance Studies from the University of California Riverside and an M.A. in Performance Studies from NYU. She parades annually in New Orleans with the Ice Divas Social and Pleasure Club.

## ANGEL CHINN

Angel Chinn, founder and artistic director of NonaLee dance Theatre studied at Morgan State University and The University of Maryland Baltimore County where she earned a BA in Dance and Performance. She has performed around the metropolitan Washington DC area with Shange Dance Productions under the direction of Kutia Juwaru, 2006-2009 and The Baltimore Dance Project under the direction of Doug Hamby and Carol Hess 2007-2013. Angel Chinn founded NonaLee Dance Theatre (NLDT) in May 2011 Angel has worked as an educator in the New York City Public Schools since 2013 and under Nonalee Dance Theatre, directed a summer dance intensive from 2013-2015. She has been a dance practitioner at Medgar Evers College Preparatory School for the last three year. As a performer, Angel has worked with choreographers Shani Collins-Achille, Lindsey Dietz Marchent, Kathleen Fisher, Mark Dendy, Candace Franklin, Nathan Trice, Joya Powell, Adia Whitaker, and Edisa Weeks. Angel is pursuing her Master's degree of Fine Arts in Dance at Hollins University.

## MOLLY CHRISTIE GONZALEZ

Molly Christie Gonzalez is an Assistant Professor of Dance/Dance Education at UMass Amherst and Five College Dance. She received her MFA in Dance Performance/Choreography and MA in Dance Education with Pre-K-12 Teacher Certification from the College at Brockport, and a BFA in Modern Dance from the University of the Arts. Molly's teaching philosophy, choreography, and research is grounded in thirty-plus years of experience in Katherine Dunham Technique and Philosophies. She was certified by Ms. Dunham in 2003 as a teacher of her technique, and is Chair of the Academic Exam Committee, Co-Chair of the Pedagogy Committee, and on faculty for the Institute for Dunham Technique Certification, an international teacher certification program. She has taught extensively within elementary through university level school and community settings for over twenty years, designing curriculum and directing programs for children through adults within diverse dance educational and performance environments.

## ALESONDRA CHRISTMAS

Alesondra (Alex) Christmas is a Black doctoral student in the Department of Dance at The Ohio State University. Alex graduated with honors from Central Michigan University. She holds a Bachelor of Science in Theater with minors in Dance and Advertising and a certificate in Cultural Competency. Alex has previously danced with the University Theater Dance Company and Hue productions. She enjoys creating work for the stage and community. Her overall research interest is in Black Women and how they navigate the dance field and higher education. She continues to study the intersectionality that Black women experience and how that impacts their work as artists, students, and humans.

## MELISSA COBBLAH GUTIERREZ

Melissa Cobblah Gutierrez, born in Cuba and raised in Ghana and Cape Verde began her formal dance training at age 18. After graduating with her AA from Miami Dade College, she continued her dance studies at Florida State University from where she graduated Summa Cum Laude with her BFA in Dance. During her time at Miami Dade College she started working as a company member with Olujimi Dance Theatre in 2016. Ms. Cobblah 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, Kehinde Ishangi, Clarice Young, Anjali Austin and Charles Anderson. She is a two-time leadership scholarship recipient of American Dance Festival for the summers of 2016 & 2018. Ms. Cobblah is the founder of the organization Hewale Dance Company at Florida State University and is excited to be in her first season with Urban Bush Women.

## MADIA COOPER-ASHIRIFI

Madia Cooper-Ashirifi, Liberian dance educator, West African and Social Dance performing artist, choreographer, and scholar, received a Master of Fine Arts in Dance Performance and Choreography from The College at Brockport and a B.F.A. in Dance Education from Brenau University. Currently, she serves as an Assistant Professor and Chair of Dance at Brenau University. She is a performer of the Ghanaian dance company Mawre African Dance and Drum, which travels throughout the Southeast performing and conducting residences. Madia's other company credits include the Bill Evans Dance Company and Sankofa African Dance Ensemble. Teaching and choreographic credits include the American College Dance Association, University of Alabama, Darton College, Middle Tennessee State University, Amherst College, Dean College,

The University of the South, The Atlanta Ballet Centre of Dance Education, as well as others.

## SAROYA CORBETT

Saroya Corbett earned her Masters in Fine Arts degree in Dance from Temple University where she additionally holds a certificate in Women's Studies. Her dance ability can be attributed to being well trained under professionals like Katherine Dunham, Vanoye Aikens, Glory Van Scott, Walter Nicks, Tommy Gomez, and Ruby Strete. Throughout Saroya's performing career, she has performed in New York, Las Vegas, Detroit, Chicago, Columbus and Cleveland, Ohio, Indianapolis, Philadelphia, Atlanta, Indiana and in France. The dance companies in which she has performed are the Katherine Dunham Museum Workshop, the Spelman College Dance Theatre, Kariamu and Company, and Flyground. She has also served as an instructor for the Spelman College Children's Drama and Dance Program, the Katherine Dunham Museum Children's Workshop, Studio Dionne, and Temple University. Her choreography has been featured on Spelman Dance Theatre, CityDance Ensemble and dance artists of Philadelphia. Saroya received her Bachelor's of Arts degree from Spelman College where she majored in economics and dance. Currently, she is a dance and teaching artist and founder of Saroya Corbett Dance Projects.

## ANTOINETTE COWARD-GILMORE

Ms. Coward-Gilmore, graduate of the University of the Arts (BFA); New York University Steinhardt School of Education (MA) in Dance Education & Performance respectfully. Actors Equity member, Ms. Coward-Gilmore's national and international performing credits include: DANCE (Philadelphia, PA) company member (CM) Leja Dance Theatre, Danco II, Eleone Dance Theatre(CM); (NYC)



Forces of Nature Dance Company, Rod Rodgers Dance Company, (Atlanta, GA) Guest Artist Ballethinic Dance Company; THEATER: (Philadelphia, PA) Freedom Repertory Theatre's Black Nativity, Cooley High, Purlie & Lazurus Unstoned; (NYC) Moe Beasley's Love Stories & Urban Erotica that played off-Broadway venues. Her choreographic credits include: Freedom Theatre (Phila. Pa), Alkynza Danz, and countless other university programs. Presently, she is the founder, CEO of the Danse4Nia Repertory Ensemble and the Danse4nia Conservatory Studio and adjunct professor of dance at Drexel University where she teaches Traditional African Dance.

### **OJEYA CRUZ BANKS**

Ojeya Cruz Banks is passionate about dance teaching, choreography, ethnography, and dance film with a focus on dances of the African diaspora. Her research combining African and Pacific lineages is inspired by her identity as a Pacific Islander and African American with roots in Alabama, Kentucky, and Louisiana. For over a decade, she worked as a Senior Lecturer at the University of Otago in Aotearoa/New Zealand. She has studied dance in Guinea, Senegal, Kenya, Uganda, Tanzania, Zanzibar, and in Cuba. She has also taught dance around the world in places such as Bali, Fiji, Uganda, Ethiopia, and Australia. Her influential teachers include Katherine Dunham, Donald (Eno) Washington, Moustapha Bangoura and Youssouf Koumbassa, Tacko Sissoko and Simone Gomez. In 2019, she joins the faculty of Dance at Denison University as an Associate Professor of Dances of the African diaspora.

### **EMMANUEL CUDJOE**

Emmanuel Cudjoe is a PhD Dance Student, Adjunct and Teaching Assistant at Temple University. He graduated from Erasmus Mundus International master's in dance Knowledge, practice and heritage

degree from a consortium of four universities namely; University of Roehampton-London, Université Blaise Pascal-France, Norwegian University of Science and Technology- Norway, University of Szeged, Hungary. Cudjoe also holds MA in African Studies and B.F.A degree in Dance and Theatre (1ST Class) Honours from University of Ghana. As a master drummer, music, dance and theatre practitioner/scholar, he has created works for national (Ghana) and international dance festivals/conferences (Togo, U.S.A, France, Hungary, Norway, U.k)

### **MARCEA DAITER**

Marcea T. Daiter is a Certified Katherine Dunham Instructor, Research Consultant, Choreographer, Performing Artist, NYS Licensed Dance Educator, Pilates Mat Trainer, a Teacher of the Zena Rommett Floor-Barre®, Capoeirista, Artistic Director of Kaleidoscope of Kultures Dance Theater, and recipient several fellowships and grants. She earned a Bachelor of Arts in Sociology from Loyola University of Chicago, and a Masters of Fine Arts in Dance Theater from Tisch School of the Arts at New York University. She has taught dance at New York City College of Technology, New York University Steinhardt School of Culture, Education and Human Development, in the Graduate Acting Program at Tisch School of the Arts, City College of New York, Lehman College, Hofstra University, Long Island University, Borough of Manhattan City College, The Haitian-American Academy of Ballet & Arts in Port Au Prince, Haiti, and occasionally teaches at Steps On Broadway Dance Studios and The Alvin Ailey American Dance School. Marcea currently works at Wadleigh Secondary School for the Performing and Visual Arts teaching dance, Pilates, Yoga, and Zena Rommett Floor Barre.

## CRYSTAL U. DAVIS

Crystal U. Davis, MFA, CLMA is Assistant Professor of Dance at the University of Maryland, College Park. Her research explores implicit bias in dance and how privilege manifests in bodies. She teaches studio courses in contemporary techniques and somatics and theory courses in Laban Movement Analysis, pedagogy, and critical theory. Ms. Davis has contributed her expertise to organizations including Lincoln Center Education, the National Association of Independent Schools, and the National Dance Education Organization. Her publications include chapters in *The Palgrave Handbook of Race and Arts Education* and *Dance Education and Responsible Citizenship: Promoting Civic Engagement through Effective Dance Pedagogies*.

## OMILADE DAVIS-SMITH

Dancer and educator Omi Davis-Smith earned a PhD in Dance from Temple University, a MFA in Dance from Arizona State University and a BA in African American Studies from Virginia Commonwealth University. Omi created Awòdà, a new pan-African theoretical frame that contributes to existing theories on embodiment in African and Diaspora dance techniques and performance. She is the founder and artistic director of omi davis co, a dance organization that promotes intercultural exchange through international travel and dance education, and she teaches at the University of Richmond Department of Theatre and Dance. Her website is [danceinafrica.com](http://danceinafrica.com).

## THADDEUS DAVIS

Thaddeus Davis is Co-Artistic Director of Wideman/Davis Dance, Associate Professor in the Department of Theatre and Dance and African American Studies at University of South Carolina. Davis has

received multiple honors and grants for his work including: 2018 National Dance Project Grant, 2017 Provost Grant to support the creations of a research team for the development of *Migratuse Ataraxia*, 2013 Map Fund Grant to support the research and development of *Ruptured Silence: Racist Signs and Symbol*, Jerome Robins New Essential Works Grant (2011), University of South Carolina Arts Institute, Interdisciplinary Collaboration: *Reading/Dance Collaboration*. *Balance: Homelessness Project* (2009), *Canvas: The Master Class* (2010), Cultural Envoy to Portugal, U.S. State Department. As a Fellow of the 2016 South Carolina Collaboration on Race and Reconciliation, Davis is committed to being an active participant in South Carolina's efforts to improve community relations and support conversations on race and reconciliation.

## THOMAS F. DEFRANTZ

Thomas F. DeFrantz directs [SLIPPAGE@Duke](http://SLIPPAGE@Duke): Performance|Culture|Technology; explores emerging technology in live performance. Believes in our shared capacity to do better, and engage our creative spirit for a collective good that is anti-racist, anti-homophobic, proto-feminist, and queer affirming. Contributed concept and voice-over for permanent installation on Black Social Dance at Smithsonian Museum of African American Life. Books: *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); *Routledge Companion to African American Theater and Performance* with Kathy Perkins, Sandra Richards, and Renee Alexander Craft (2018). Teaching: Lion's Jaw Festival; Movement Research MELT; ImPulsTanz; New Waves Institute; Hampshire College, Stanford, Yale, MIT, NYU, University of the Arts, Duke. Founding member, Collegium for African Diaspora Dance. Many publications available at [slippage.org](http://slippage.org).

## FRACIANE KANZELUMUKA SALGADO DE PAULA

Kanzelumuka is an artist, researcher and dance teacher. She holds a Bachelor of dance from UNICAMP, a Master's degree and a PhD student in Arts from PPGArtes - UNESP (Sao Paulo State University - International), under the guidance of Marianna F. M. Monteiro (PhD). Member and co-founder of Nave Gris Cia Cênica and developed the scientific initiation research with PIBIC / CNPq scholarship entitled In abundant waters: a study on the different scriptures of the scenic body from the body matrices of the dances of Kayaia (Iemanjá) (2006-2007). Kanzelumuka was part of the cast of Cia. PodeQuê?, under the direction of Rui Moreira, of Cia. TeatroDança Ivaldo Bertazzo and of E<sup>2</sup> Cia. De Teatro e Dança. She was a contemporary dance educator in the Valores de Minas Programs (2008-2009), Fábrica de Cultura Jd. São Luís (2012-2014) and Brasilândia (2015).

## JOSELLI AUDAIN DEANS

Joselli Audain Deans, PhD, Deans trained eight years at the Dance Theatre of Harlem School in New York City and joined the company at the age of eighteen. During her eleven-year career with Dance Theatre of Harlem, she toured with the company to twenty-two countries on five continents, performed in eight New York Seasons, the 1984 Olympics closing ceremonies and the company's 1985 Metropolitan Opera engagement. Deans has worked with several great choreographers and dance masters including Valerie Bettis, Agnes de Mille, Frederic Franklin, David Gordon, Geoffrey Holder, Louis Johnson, Arthur Mitchell, Irina Nijinska, Terri Orr, and Billy Wilson. As a performer, Deans was featured in the video Dance Theatre of Harlem: Fall River Legend. After retiring from her career, Deans earned a B.A. in Theology from the Franciscan University in Steubenville, Ohio. She furthered her studies, receiving Master's and Doctoral degrees in Dance Education at Temple University in

Philadelphia, where Deans was awarded a Future Faculty Fellowship and subsequently, the Temple University Alumni Fellow Award in 2008. Deans has taught many aspects of dance in higher education at Bryn Mawr College, Eastern University, Xavier University of Louisiana, and Temple University. She has taught ballet in numerous venues, including Freedom Theatre and Philadanco in Philadelphia, where she presently resides with her daughter.

## JOANNA DEE DAS

Joanna Dee Das is an Assistant Professor of Dance at Washington University in St. Louis. Her research interests include dance in the African Diaspora, musical theater dance, and the politics of performance in the twentieth century. She is the author of Katherine Dunham: Dance and the African Diaspora (Oxford 2017), which won the 2018 de la Torre Bueno First Book Award from the Dance Studies Association and a 2019 honorable mention Errol Hill Award for "outstanding scholarship in African American theater, drama, and/or performance studies" from the American Society for Theatre Research. She has published other articles and essays in the Journal of Urban History, Dance Research Journal, and the anthology The Futures of Dance Studies (Wisconsin 2019). She has won several fellowships and awards for her research, including an American Council of Learned Societies Fellowship, a Mellon Postdoctoral Fellowship, and a Jacob K. Javits Fellowship. In addition to her scholarship, Joanna is a Certified Instructor of Dunham Technique.

## RAINY DEMERSON

Rainy Demerson is a Ph.D. candidate in Critical Dance Studies at the University of California Riverside, researching how South African women use Indigenous philosophies and practices to decolonize contemporary dance. Demerson holds an MFA in Dance from Hollins University, an MA in Dance Education from New York University, and a BA in World Arts and Cultures/Dance from the University of California Los Angeles. She has trained in traditional and contemporary forms at L'ecole des Sables in Senegal, Teatro Nacional de Cuba, Escola de Danza da FUNCEB in Brazil, and in Belize, Indonesia, The Netherlands, and Germany. She produced her choreography in New York and Senegal and presented it in festivals nationwide. A state-certified educator, Demerson taught Dance and Yoga throughout New York City public schools for seven years before serving as an adjunct at Lindenwood University, and as an Assistant Professor at El Paso Community College. She enjoys teaching at Cal Poly Pomona and Cal State San Marcos. Demerson has articles published in the Journal of Dance Education and the Journal of Emerging Dance Scholarship. [www.vimeo.com/rainydemerson](http://www.vimeo.com/rainydemerson)

## KURT A. DOUGLAS

Kurt A. Douglas is a graduate of New York's LaGuardia High School of Music Art & the Performing Arts. Originally from Guyana, South America, Douglas earned a B.F.A. in dance from Boston Conservatory and an M.F.A. in dance from Hollins University. Kurt then joined the Limón Dance Company, where he performed in many of Limón's most influential works from 2000-2015. He received a 2002 Princess Grace Award and was named one of Dance Magazine's "Top 25 to Watch" in January 2006. Kurt Douglas joined

the Boston Conservatory at Berklee faculty in 2015 and currently serves as director for the Boston Conservatory at Berklee Summer Dance Intensive.

## DR. MELANIE D. DRIVER-MILOW

Dr. Driver-Milow discovered her passion for academics, artistry, athletics and advocacy, at an early age in her hometown of Flint, MI. Upon graduating from high school in 1993, she attended the University of Rochester, in Rochester, NY. During this time she crafted, implemented, and received the first Bachelor of Arts in Dance Studies with an emphasis in Mind/Body Connection, ever awarded in University's history. Dr. Milow continues to create and perform as an Independent Dance Artist, presenting work in Rochester, NY, Litchfield, CT, NYC, Flint, MI, and Denver, CO. During the academic period of 2007- 2009, she served as a part time Professor of Dance at the Metropolitan State University. She currently serves as the Artistic CEO and founder of M\*SHAKA\*FUSION, LLC, a dance centered production, and will be releasing her book, Spirit of a People: The Cultural Identity Development of the Black African American Community Through Dance. An updated and extended version of this work will be re-released, accompanied by the performance portion.

## RUJEKO DUMBUTSHENA

Rujeko Dumbutshena is an experienced university dance instructor who was on faculty at Sarah Lawrence College for 8 years and now teaches in the dance department of the University of New Mexico. As a Zimbabwean artist living in America, Rujeko has successfully been a part of innovative works and was an original ensemble member (dancer, singer, mbira player) in the Broadway musical production of FELA!. Rujeko was commissioned to choreograph

and produce an original piece, *Jenaguru*, as part of the Smithsonian African Art Museum's African Cosmos exhibit. She received a Brooklyn Arts Council 2013 grant and a BAM/De Vos Institute 2013 Fellowship. She teaches neo-traditional African dance.

### JEAN-SEBASTIEN DUVILAIRE

Jean-Sebastien Duvilaire (Babbas) is a Haitian Artist and Houngan who strongly believes in the use of the performing arts to trigger social change. He has trained in African and Afro-Haitian techniques, as well as in classical ballet, modern, and contemporary dance. Babbas has worked with many artists internationally and travels to teach, choreograph, and collaborate with artists throughout the U.S., the Caribbean, and West Africa. He is the founder of the AfrikAyiti Project and always wishes to promote Africa together with Haiti in sharing his culture wherever he teaches or performs. He recently moved to Boston, where he has worked with JAE/Jean Appolon Expressions before deciding to continue his work independently from the company.

### WANDA K. EBRIGHT

Wanda K. W. Ebright holds a PhD in Dance from Texas Woman's University, an MFA in Dance Performance and Choreography from Florida State University, and a BA in French from Memphis State University. Dr. Ebright serves as Associate Dean and Director of Graduate Studies for the College of Visual & Performing Arts at Winthrop University. Prior to this appointment, she served as Coordinator of the Dance Program and the Visual & Performing Arts major at Johnson C. Smith University in Charlotte, NC, where she taught all levels of classical ballet, pointe, Graham-based modern, and jazz dance. She is Artistic Director of The Wanda

Project, a ballet-based contemporary dance company, and her research is focused on the history of dance in historically black colleges and universities.

### MARGIT EDWARDS

Margit Edwards, a Doctoral candidate in Theatre and Performance at The Graduate Center, CUNY, her research interests include 20th & 21st century Africana theatre and performance, theories of coloniality/modernity, and transcultural African dance dramaturgy. She has been a Fellow with the Institute for Research on the African Diaspora in the Americas and Caribbean (IRADAC) and a recipient of the Dean K. Harrison Fellowship. She teaches in the Department of Communication and Theater Arts at John Jay College of Criminal Justice, NYC. and has participated in discussions on the Black Archive with the Institute on Research on the African Diaspora in the Americas and the Caribbean (IRADAC), black dance archival practices at Gibney Dance Studio: Long Table Discussion series, and post show discussions, with 651Arts, Inc. Ms. Edwards artistic life has included being a founding member of Viver Brasil Dance Company (Los Angeles), and Five Moon Theatre (NYC). Recent publication: "African Performance in the Feast of St. Francis Xavier in 17th century Luanda, Angola" in *The Routledge Companion to African American Theatre and Performance* (2018).

### KATE ELSWIT

Kate Elswit is an academic and dancer whose research on performing bodies combines dance history, performance studies theory, cultural studies, experimental practice, and technology. She is author of *Watching Weimar Dance* (Oxford University Press 2014), about the strange things people claimed to see while watching dances in and from the Weimar Republic, which won

both the Oscar G. Brockett Book Prize for Dance Research and honorable mention for the Callaway Prize. Her new book is about the interdependence of Theatre & Dance (Palgrave 2018). Further awards and prizes include a postdoctoral Mellon fellowship at Stanford University, the Lilian Karina Research Grant in Dance and Politics, the Gertrude Lippincott Award, and the Biennial Sally Banes Publication Prize. Together with Harmony Bench, her digital work has been funded by a Battelle Engineering, Technology, and Human Affairs (BETHA) Endowment Grant through The Ohio State University, and most recently a project grant from the Arts and Humanities Research Council (AHRC). She is Reader in Theatre and Performance at the Royal Central School of Speech and Drama, University of London.

### ERIN FALKER

Erin Falker is a practicing artist who lives and works in Detroit, MI. After receiving her undergraduate degrees from Stanford University in Art History and Art Practice, Erin went on to receive her M.F.A. from Washington University in St. Louis. Erin has been studying dance and performance since the age of 6 with advanced training in Ballet, Jazz, and West African dance.

### CRISTINA FERNANDES ROSA

Cristina Fernandes Rosa is an artist-scholar and a Senior Lecturer at the University of Roehampton's Department of Dance. Her scholarship is interested in the relationships between embodiment, cognition, and knowledge production in the global context. In her book *Brazilian Bodies and Their Choreographies of Identification* (2015) Cristina examines how aesthetic principles cultivated across the black Atlantic contributed to the construction of Brazil as an imagined community. Combining theory and practice, her

current project, *Movements of Sustainability*, investigates projects that intertwine the concept of sustainability with aesthetic and philosophical knowledges cultivated in non-Western movement practices (i.e. capoeira, yoga, butoh, meditation, etc). In this project, the concept of sustainability derives from as a series of onion-shaped relations, namely: the care of self; the care of others; the care of environments; and the care of knowledges and ways of knowing.

### NADINE GEORGE-GRAVES

Dr. Nadine George-Graves (BA, Yale; PhD, Northwestern) is Professor of Theater and Dance at the University of California, San Diego and president of the Congress on Research in Dance (CORD). Her work is situated at the intersections of African American studies, gender studies, performance studies, theatre history, and dance history. 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 theater and dance. She is the editor of *The Oxford Handbook of Dance and Theater*. She has also written on primitivity, ragtime dance, tap dance legend Jeni LeGon, identity politics and performance, early African American theater and the future of field. She has given talks, led community engagement projects, and has served on boards and committees in the field.

### SEPHORA GERMAIN

Dancer and teacher Sephora Germain is a soloist of Ayikodans, Haiti's world-class professional dance company founded and directed by Jeanguy Saintus. Since infancy, Sephora found joy in



moving her body and expressing herself through Haitian popular dance forms but began professional dance studies years later, as a young adult. In 2010, during International Dance Day, she attended an open house session at Jeanguy Saintus' dance school Artcho Danse and she hasn't left since. She was a scholarship student of Artcho's apprenticeship initiative "Dansepyenu" ("Dancebarefeet"), an intensive training program in Haitian traditional dances and modern dance for promising underserved Haitian artists. Then, in 2011, she was promoted to a full-time position in Ayikodans, the school's professional contemporary dance company. Since, she has performed as an Ayikodans soloist at festivals and in major venues in Haiti, the Dominican Republic, Barbados, French Guyana, the United States, Switzerland and Sweden. She is also a teacher who instructs dancers of all ages in Haiti and elsewhere.

### **JAZELYNN GOUDY**

Jazelynn Goudy is a dancer, educator, veteran, artist, and homie from Milwaukee, WI. In her schooling, Jazelynn joined Ko-Thi West African Dance Company children ensemble (Ton-Ko-Thi) and later trained as an apprentice under Mama Fern Caulker-Bronson. Signature Dance Company, a Christian non-profit dance company, and Revamp Dance Ensemble, a Hip Hop dance group. Jazelynn has traveled, researched, and performed traditional, urban, and contemporary dance and the Afro-Diaspora in Brazil, Jamaica, South Africa, Cuba, and all over the United States. She studied "Noire Danse" for six weeks at Mama Germaine Acogny dance school Ecole des Sables in Toubab Dilaw, Senegal. Jazelynn has obtained a Bachelor of Science from University from, WI Whitewater where she focused on Dance, Technology, The African Diaspora, and Pedagogy. Recently she's graduated from The Ohio State

University with a Master of Fine Arts in Dance. Currently, Jazelynn is an Assistant Professor at The Boston Conservatory at Berklee Dance Division.

### **MICHELLE GRANT-MURRAY**

Michelle Grant-Murray, a Georgia Peach and hybrid Florida Mango, is an independent choreographer, performer and Artistic Director of Olujimi Dance Theatre. Michelle holds a BS degree in Dance from Jacksonville University University, MA degree in African Studies with a concentration in Pedagogy and Cultural Studies from Florida International University and MFA degree in Choreography from Jacksonville University. Michelle, Artistic Director of Olujimi Dance Theatre, has performed and presented work in Europe, Asia, South America, the United States and the Caribbean. Michelle is Associate Professor and Coordinator of Dance at Miami Dade College where she is the Artistic Director of Jubilation Dance Ensemble. Michelle is the founder of The Black Artist Talk, a conversation that dialogs the process, politics, and preservation of Black Artist in South Florida. Michelle is the Executive Director of the annual Artistry In Rhythm (A.I.R.) Dance Conference presented and sponsored by Miami Dade College. Michelle is author of Beyond the Surface: An Inclusive American Dance History.

### **DAVIANNA GREEN**

Davianna Green is a performer, choreographer, and activist. A recent BA in dance graduate from Dean College, she co-founded BlackSpeaks. An organization to empower black and brown minority movers, and bring awareness to the betterment of their institutional community. Currently she is a MFA Candidate in Dance at The Ohio State University where she continues to explore themes of black girl joy and memory through choreography. Her research is



centralized around black women's performance in the 21st century, and how they navigate sexuality, gender, and community through the creative process.

### **LAQUINDA GRIMES**

LaQuinda Grimes most readily identifies as an insatiable learner, master student, and avid explorer of peoples and their cultures. Her chosen vehicles of cultural exploration are dance, videography, and writing; and her chosen methods to share her findings are in the roles of performer, content creator, teaching-artist, and documentary film-maker. Her passion for being an informed artist and advocate for the arts led her to earn her BA in Broadcast Communications from SC State University and her MA in Ethnochoreology from the University of Limerick in Limerick, Ireland. She currently employs her knowledge and experience as an adjunct professor for the dance program at Savannah State University and as a National Geographic Young Explorer. Current projects and previous projects from her time as a video production intern with Smithsonian Center for Folklife and Cultural Heritage can be found on her Youtube channel.

### **ANA PAULA HOFLING**

Ana Paula Hofling is the author of *Staging Brazil: Choreographies of Capoeira*, Wesleyan University Press, 2019. She is Assistant Professor and director of graduate studies in the School of Dance at the University of North Carolina, Greensboro, where she is also a Lloyd International Honors College Faculty Fellow. Her new research project investigates representations of *mestiçagem* in early twentieth century ballet in Brazil.

### **CARA HAGAN**

Cara Hagan is an interdisciplinary artist who most recently, set choreographic works on students at the UNC School of the Arts, Roehampton University in London, Gonzaga University, and on professional dancers at the Dance Barn Festival in Battle Lake, MN. Her recent guest residencies have included Thirak India in Jaipur, India, Roehampton University in London, James Madison University, and at UC Boulder. Her work on screendance has most recently been presented at the Loikka Dance Film Festival/Future Screens of Dance Conference in Helsinki, Finland, at DeMontfort University in Leicester, UK, and at the University of Wisconsin, Madison. She was most recently honored by the Governor of North Carolina and the NC African American Heritage Commission for her work as an African American artist in North Carolina and beyond. Ms. Hagan serves on the dance studies faculty at Appalachian State University, as well as serving as director and curator for ADF's *Movies By Movers*, an annual, international dance film festival under the auspices of the American Dance Festival.

### **JULIANNA HANE**

Julianna Hane is an Instructor of Dance at Winthrop University. A native South Carolinian, she holds an MFA in Modern Dance from the University of Utah; a BA in Dance from Winthrop University; and a Certificate in Laban Movement Analysis (CLMA). Julianna is also a graduate of the New England Center for Circus Arts and founder of *Revolve Aerial Dance*, a studio and performing company. She uses Laban theory as a lens to analyze and teach different genres of dance, and researches expression in aerial dance. Julianna is the author of the *Aerial Teacher's Handbook*.

## MARIANNE HARKLESS DIABATE

Marianne Harkless Diabate joined the dance faculty of Boston Conservatory at Berklee in 2015, an assistant professor of African dance. She is the Dance Director of Benkadi Drum & Dance, and the Artist Coordinator of the Racines Black Dance Festival. Harkless Diabate has been performing and teaching dance for more than 40 years. She danced with the Art of Black Dance & Music, Jose Mateo Ballet Theatre, Danny Sloan Dance Company, Boston Dance Collective, Brasileiro, Inc., Grupo Bandanca, Under the Sun Dance & Drum, and Impulse Dance Company and is currently on the dance faculty at Wellesley College.

## TAMBRA OMILAYE HARRIS

Tambra “Omiyale” Harris is the Artistic Director of Giwayen Mata, the all sistah, dance, percussion, and vocal ensemble. With 23 years of company experience as choreographer, teacher, and performer, Tambra leads the company in performance work highlighting the African Diaspora. She successfully developed the K-12 dance program at Charles R. Drew Charter School employing her own curriculum specializing in STEAM and arts integration, unifying the school through African culture and core values of Project Based Learning. Currently building a new dance program at Price Middle School in Atlanta, she works collaboratively to shift the trajectory of her school community.

## JASMINE HEARN

Jasmine Hearn is a native Houstonian holding their BA in dance from Point Park University, Pittsburgh, PA. A Brooklyn based performer, curator, director, choreographer, organizer, and teaching artist, she is currently a company member with Urban Bush Women and a 2019 Jerome Foundation Jerome Hill Fellow. She collaborates

with slowdanger, Alisha B. Wormsley, MBDance, BANDportier, Vanessa German, and Samita Sinha. While teaching, performing, and collaborating around the world, Jasmine has received a 2017 Bessie Award for her performance with Skeleton Architecture and residences at BAAD!, Dance Source Houston, Movement Research, and the Bronx Museum of the Arts. They have also shared their work at Danspace Project, New York Live Arts, La Mama Theater, and The Camargo Foundation.

## AMINA OLUSHOLA HECKSTALL

Amina Heckstall has been dancing and performing West African traditional dance and drum for over 30 years. She has won numerous awards and fellowships for her work in the community as well as with her company Ballet International Africans. She has trained with Masters of Guinea, Mali, and Senegal, taught at conferences all over the country, and toured with various African dance companies. She recently choreographed the diaspora dances for the off-Broadway play “The Savage Queen” and currently is in demand to teach her self created technique “FEMhealing African Dance” which combines creative visualization, African dance, and music as well as classes for children on the autism spectrum.

## ELYAN HILL

Dr. Elyan Jeanine Hill recently earned her PhD in the World Arts and Cultures/Dance Department at UCLA. Her research interests include histories of slavery, collective memory, visual culture, and performance in Ghana, Togo, Benin, Liberia and their diasporas. Specifically, her research examines festival and ritual dance performances by artists in both Ghana and Togo as dynamic forms of history-keeping, problem-solving, and traditional education for young women. Her multi-year doctoral fieldwork was funded by

UCLA's International Institute, a Fowler Museum Ralph C. Altman Fellowship, and a West African Research Association (WARA) pre-doctoral fellowship. She has an article in *Conversations Across the Field of Dance Studies: Talking Black Dance Inside Out/Outside In* (2016) and a forthcoming chapter in *Embodying Black Religions in Africa and Its Diasporas: Memory, Movement, and Belonging through the Body* (under contract). She is currently an Africana Research Center Postdoctoral Fellow in Women's, Gender and Sexuality Studies at The Pennsylvania State University.

### **DUANE LEE HOLLAND, JR.**

Duane Lee Holland, Jr. began his career as a gymnast as a member of the Jr. National Team. He began his professional dance career at the age of 17, dancing for the first Hip-Hop theater dance company, Rennie Harris Puremovement. He was also in the original Broadway cast of "The Lion King", as well as featured dancer and assistant choreographer of Maurice Hines' Broadway production of "Hot Feet". In 2007, Duane was installed as an adjunct faculty member of The Boyer College of Music & Dance at Temple University, Philadelphia. In August 2009, Duane was installed as an adjunct faculty member of Ursinus College and Montgomery County Community College. In May 2015, Duane graduated magna cum laude from the University of Iowa with a Master of Fine Arts in Dance, with a focus in Choreography. He was the first Hip-Hop artist to graduate from their Graduate program. In August 2016, Duane joined The Boston Conservatory at Berklee, as their first Hip-Hop full-time faculty member. In May 2019, Duane was installed as an Assistant Professor of Dance at the University of Wisconsin-Madison, where he is the first Hip-Hop faculty member.

### **RHEA HOWLEY**

Miss Rhea is a proud and dedicated dance educator that has performed in the arts industry since the age of 4. She is a graduate of York University with a Bachelors of Fine Arts (Honours) in Dance, specializing in Pedagogy and Movement Analysis as well as her bachelors of Education. Rhea is currently a high school teacher for the Toronto Catholic District School Board and Owner of Creative Connexions Performing Arts Centre. She trained and worked closely with dance artists and educators from all over Canada and the United States, some of which include John Ottman (National Ballet of Canada), Patrick Parson (Ballet Creole), Helen Jones (Toronto Dance Theatre), and Donna Krasnow (York University and The Limon Institute NYC). Rhea holds memberships and certifications with the Canadian Dance Teachers Association, Associated Dance Arts for Professional Teachers, Royal Academy of Dancing RTS, Acrobatic Arts, High Five Quality at Play: Healthy Child Development, as well as, the Professional Adjudicators Alliance.

### **JOAN HUCKSTEP**

Joan Huckstep, Ed.D. is a graduate of Temple University Boyer College Dance Department (Ed.D.) Antioch College (B.Sci. Education) and an Alumna of Bank Street College of Education, and Bennington College. She has been teaching dance and dance humanities from early childhood to undergraduate levels. Huckstep has worked professionally as an independent choreographer for: dance-film-video works, stage, and concert arenas; a dancer; and actor. In addition to her performing arts studio work, she has worked in production, costume and apparel design, arts administration. She has received grants and fellowships from the Pennsylvania Council on the Arts for independent dance productions, dance/video productions, interdisciplinary/collaborative

projects, and was formerly on their Resident Artist Roster. More recently, Huckstep was an adjunct professor at Temple University Dance Department and continues to pursue her independent research-to-performance agenda focused on dance and socio-political agency. Huckstep also works closely with the Danse4Nia Repertory Ensemble board as the chair of the Grants Committee and as a coordinator/researcher for the Mothers' Confession project.

### YANIQUE HUME

Dr. Yanique Hume is a tenured academic at the University of the West Indies, Cave Hill Campus (Barbados). As a multifaceted scholar, dancer, and choreographer, Dr. Hume's research experience and teaching areas spans across religious and performance cultures of the African diaspora, Caribbean thought, popular culture, as well as migration and diasporic identities. As a multilingual researcher, her fieldwork experience in the sacred arts and African diaspora performance practices are centered in the Caribbean and Latin America, especially Cuba, Haiti, the Dominican Republic, Jamaica, Suriname, Brazil, and Colombia. In applied research, her work has focused on the creative industries and cultural policy; migration and tourism; museological production and management. She is the co-editor of "Passages and Afterworlds: Anthropological Perspectives on Death in the Caribbean" (2018) and is the recipient of grants, such as the Ford Foundation and the Wenner Gren Foundation for Anthropological Research. As a professional dancer and choreographer, she has worked with the National Dance Theatre Company of Jamaica, L'Acadco United Caribbean Dance Force, and Danza Caribe of Cuba.

### JOHN HUNTE

John Hunte is an accomplished performer and arts activist, arts manager, choreographer, teacher, and consultant. Hunte presently tutors in dance part-time at the Barbados Community College, and a temporary lecturer in dance, gender and cultural studies at UWI Cave Hill Campus. As a scholar and research fellow, his interests include dance and the arts, cultural studies, gender studies and performance studies in Barbados and the Caribbean region. He formerly worked as the National Cultural Foundation's Cultural Officer Dance 2011-2015 and as the Artistic Director for CARIFESTA XIV in Barbados in 2017. Since 2014, he is general manager/producer of the Barbados Dance Project Inc. He currently serves as the Barbados Dance Theatre Company's Artistic Director since January 2019.

### DR. YONTANDE WHITNEY V. HUNTER

yonTande is an artist/culture worker and BLACK SEED Native committed to #cultureascatalyst. His work centers around nurturing and cultivating individual and communal spirit through performance, education and curation. He serves as Assistant Professor of Dance and Coordinator of the African Diasporic Dance Series at Temple University. He conducts on-going research on the Africanist perspective in contemporary dance/performance with special attention to African spirituality as a philosophy of embodiment. yonTande is founding co-director of Denizen Arts a creative collaborative performance project informed by cultural and art-making heritages that honor African diasporan, queer and other global identities with theatre/movement artist Jude Sandy.

## MARLON JIMÉNEZ OVIEDO

Marlon Jiménez Oviedo is a PhD student in Theatre Arts and Performance Studies and a master's student in Development Studies at Brown University. As an artist/scholar, Marlon is interested in movement traditions that live outside systems of authorship, and off the stage or museum spaces. He engages Costa Rican popular and folkloric dance, queer performance, and ancestral indigenous performance traditions as sites for global negotiations around identity creation, nation building and political resistance in the context of the ongoing grip of colonialism.

## JASMINE ELIZABETH JOHNSON

Jasmine Elizabeth Johnson is an Assistant Professor of Africana Studies at the University of Pennsylvania. A Ford Foundation Diversity Pre and Post-Doctoral Fellow, she earned her Ph.D. in African Diaspora Studies at UC Berkeley. Johnson has served as a Scholar-in-Residence at the Schomburg Center for Research in Black Culture, a Ford Foundation Post-Doctoral Fellow in Africana Studies at Barnard College, a Newhouse Center for the Humanities Fellow at Wellesley College, and a Postdoctoral Fellow in African American Studies at Northwestern University. In 2016, Johnson was awarded the Michael L. Walzer '56 Award from Brandeis University for combining "superlative scholarship with inspired teaching." Johnson's work examines the politics of black movement including dance, diasporic travel, and gentrification. Interdisciplinary in nature, her scholarship and teaching are situated at the intersection of diaspora theory, dance and performance studies, ethnography, and black feminism. Her first book manuscript, *Rhythm Nation: West African Dance and the Politics of Diaspora*, is under contract with Oxford University Press. Her second book project is a cultural history of black American dance. Johnson serves on the founding board

for the Collegium for African Diaspora Dance, and on the Dance Studies Association Board of Directors. She is also a professional dancer, and has performed internationally.

## JULIE B. JOHNSON

Julie B. Johnson, PhD, works in the intersections of creative practice, African Diaspora movement aesthetics, community interaction, and social justice. She is on faculty at Spelman College's Department of Dance Performance & Choreography and the African Diaspora & the World Program; serves as a co-founding editor of *The Dancer-Citizen*; and explores embodied memory and cultural narratives through *Moving Our Stories, LLC*. She is a co-director of *The Georgia Incarceration Performance Project*, an archives-to-performance collaboration focused on incarcerated labor in Georgia. Julie earned a PhD in Dance Studies at Temple University's Boyer College of Music and Dance.

## ADANNA KAI JONES

Adanna Kai Jones is an Assistant Professor of Dance and Dance Studies at Bowdoin College, as well as a member of the steering committee for the Coalition Diasporan Scholars Moving (CDSM). She received her Ph.D. in Critical Dance Studies at the University of California, Riverside, and her BFA in Dance from Mason Gross School of the Arts—Rutgers University. In general, her research focuses on popular Caribbean dance and identity politics, both within its Diaspora and the US. Currently, her book project uses multi-sited, transnational ethnography to track the ways in which Caribbean dance and dancers play an integral role in the support and preservation of contemporary Caribbean identity politics within the US.

## LELA AISHA JONES

Lela Aisha Jones was born and raised in Tallahassee, Florida and feels quite fortunate to live and make work in Philadelphia, Pennsylvania. She is the founder of Lela Aisha Jones | FlyGround, a creative home. She earned a B.S. in Health Science Education from the University of Florida, an M.F.A. in dance from Florida State University, and a Ph.D. from Texas Woman's University. Some of her most influential professional experiences have been, in movement practice, with Nia Love, Christal Brown | Inspirit, Barak Ade Sole, Moustapha Bangoura, Anssumane Silla, Sulley Imoro, Omi Osun Joni L. Jones, and Urban Bush Women. Lela most recently presented her work Plight Release and the Diasporic Body at the African American Museum of Philadelphia with, and in response to, the work of visual artist and scholar Fahamu Pecou. Her awards and honors include a 2015 Leeway Foundation Transformation Award and a 2016 Pew Fellowship in the Arts. Lela is grateful to continue her work as an artist scholar, movement performance artist, and interdisciplinary collaborator as a member of the faculty in the Bryn Mawr College Dance Program. In service, Lela continues to work on the steering committee as a founding member of the Coalition of Diasporan Scholars Moving (CDSM).

## ENYA-KALIA JORDAN

Enya-kalia Jordan is a choreographer, researcher, and teaching artist from Brooklyn, New York. She recently completed a Master of Fine Arts degree at Temple University in Fall 2019. Enya-kalia has performed with Nana Baakan's Africa's Voices, Kariamu & Company, Philadelphia Festival of the Arts, Carlos Jones, Dr. S. Ama Wray, and many others. She founded and artistically directs her own movement-based artist collective, Enya Kalia Creations. Enya-kalia is a teaching artist with Walnut Street Theater, Camille A. Brown

& Dancers' Every Body Move Initiative and Brooklyn Academy of Music's Dance Africa program. She is also the Youth Company Director at Cora Dance in New York and in 2020 she will begin her doctoral studies.

## OLUTOMI KASSIM

An Artist-Activist and Teacher, currently exploring the concept of Staged Black Activism through post graduate research.

## NIC KAY

NIC Kay is from the Bronx. They are a person who makes performances and creates/organizes performative spaces. They are obsessed with the act and process of moving, the change of place, production of space and the clarity gained from shifting of perspective. NIC has shown work, spoken on panels and hosted workshops throughout the United States and Internationally.

## NNEKA KELLY

Nneka Kelly trained extensively at institutions such as the African Dance Ensemble, Ballethnic Academy of Dance, the Fa Nyere Fa African Dance Conference, Jacob's Pillow Dance Festival, the American Dance Festival, as well as Evidence a Dance Co. in partnership with Medgar Evers College. She earned a B.A. degree in Theater with a concentration in Dance Theater at Spelman College, where she was a member of Spelman Dance Theatre performing works by T. Lang, Juel Lane, Kathleen Wessel, Daryl Foster, and Omelika Kuumba. Nneka toured nationally with Chuck Davis' African American Dance Ensemble, and joined Giwayen Mata in 2009.



## GREGORY KING

Gregory King received his MFA in Choreographic Practice and Theory from Southern Methodist University and is certified in Elementary Labanotation from the Dance Notation Bureau. He has participated in the Horton Project in conjunction with the Library of Congress and has performed with The Washington Ballet, Erick Hawkins Dance Company, New York Theatre Ballet, Donald Byrd / The Group, The Metropolitan Opera Ballet, New York City Opera, and Disney's The Lion King on Broadway. He has taught master classes, lectures, and workshops nationally and internationally.

He has served as dance faculty for Texas Ballet Theatre and Boston Ballet, among others. In addition to having served as the creative communication coordinator for the International Association of Blacks in Dance, King has served on the dance review board for the National Endowment for the Arts and was recently appointed to the Board of OhioDance. He is the 2018 recipient of the Outstanding Creative Contribution award from the Division of Diversity, Equity, and Inclusion at Kent State University, and will serve as Provost Faculty Associate for the academic year 2019- 2020. He recently started his Ph.D. studies in Curriculum and Instruction at Kent State University where he is a tenure track professor of dance and is the artistic director of the Kent Dance Ensemble. [www.gregoryaking.com](http://www.gregoryaking.com)

## ROSAMOND S. KING

King is a critical and creative writer and artist. Her book *Island Bodies: Transgressive Sexualities in the Caribbean Imagination* won the 2015 Caribbean Studies Association Gordon K and Sybil Lewis Prize for the best Caribbean Studies Book. Her scholarship has also appeared in many journals including *Callaloo*, *The Journal of West Indian Literature*, and *Women and Performance*. King regularly

presents at conferences and has spoken about her research around the world. Her poetry appears in the Lambda Award-winning collection *Rock | Salt | Stone*, and more than three dozen journals and anthologies. She has performed widely at spaces such as Poets House, the African Performance Art Biennale and the Encuentro Performance Festival. She is also the recipient of numerous fellowships, awards and creative residencies, and teaches courses in Caribbean and African literature, creative writing, sexuality, performance, and immigrant literature.

## ANTHEA KRAUT

Anthea Kraut is Professor in the Department of Dance at UC Riverside, where she teaches courses in critical dance studies. Her publications include *Choreographing the Folk: The Dance Stagings of Zora Neale Hurston* (University of Minnesota Press, 2008) and *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance* (Oxford University Press, 2015).

## ESTHER VIOLA KURTZ

Esther Viola Kurtz received her B.M. at the Eastman School of Music (1998), her M.M. at the Utrecht School of the Arts in the Netherlands (2003), and her Ph.D. in ethnomusicology at Brown University (2018). Bridging music, sound, dance and Africana studies in her research, Esther explores Afro-Brazilian music-dance practices as sites where practitioners negotiate relations of race, gender, belonging, and power. Her current book project, *Black Movements: Racial Politics in Capoeira Angola of Backland Bahia*, is an ethnographic study of a group of capoeira Angola, an Afro-Brazilian musical fight-dance-game. The book explores how music and movement bring together practitioners of diverse racial, class and regional positions, and how



white participation impacts the anti-racist politics of the practice. Revealing how colonialist relations are perpetuated, the project turns a critical lens to the well-meaning white liberal subject as participant in African diasporic music-movement practices. Esther has trained capoeira Angola since 2009.

### **COURTNEY LAU**

Courtney Lau is a PhD student in Theatre Arts and Performance Studies at Brown University. With support from a Fulbright Postgraduate Student Award, she received her MA in Dance Studies from the University of Roehampton. Through sonic and performance analysis, she researches 1970s queer music and dance in New York City.

### **MIKA LIOR**

Mika Lillit Lior (World Arts and Cultures/Dance, UCLA) is a scholar and dance practitioner with a research focus on ritual choreographies of Afro-Bahian Candomble as they intersect with, negotiate and revise hegemonic configurations of gender, sex, race and nation. Lior's 2018 fieldwork was supported by a Fulbright-Hays Doctoral Dissertation Research Abroad Award. Her writing is featured in Performance Research Journal's forthcoming special edition, "On Dark Ecology," (Jan-Feb 2020), and she recently received the Dance Studies Association's Selma Jeanne Cohen award for excellence in graduate student scholarship.

### **GIANINA K. LOCKLEY**

Gianina K. Lockley is a doctoral student in the School of the Theatre, Dance and Performance Studies at the University of Maryland, College Park. She is two-time recipient of the International Program for Creative Collaboration and Research Grant which supports her

research in Ghana and South Africa. Interdisciplinary in nature, her scholarship is situated at the intersection of dance and performance studies, diaspora theory, ethnography, and black feminism.

### **MICHAEL J. LOVE**

Michael J. Love is an interdisciplinary tap dance artist whose work has been presented by Fusebox Festival, ARCOS Dance, and The Cohen New Works Festival. He is an MFA candidate in Performance as Public Practice at The University of Texas at Austin where his research intermixes performance studies and Black queer studies with a rigorous practice based in Black vernacular dance, music, culture, and identity.

### **NIA LOVE**

Nia Love is a graduate of Howard University with a BFA and an MFA from Florida State University, with honors and distinctions for her academic and artistic excellence. Love worked in Japan with Min Tanaka, one of the most celebrated Butoh masters on his Poe Project, written and conceived by Susan Sontag. In 2001, Nia was awarded the Fulbright Fellowship (2001-2003) as a lecturer/researcher in Ghana, Mali and Togo. Her own work has been presented at Black Choreographers Moving Towards the 21st Century, Bates Dance Festival, Harlem Stage, and many others. Love teaches, performs and guest lectures at some of the most distinguished art and educational institutions and festivals throughout the USA and abroad, including American Dance Festival, Fordham/Ailey BFA, BARD, Queens College, University of Illinois at Urbana-Champaign, The New School, UCLA World Arts and Cultures, Texas Woman's University, Princeton, Hunter College,

NYU Tisch School of The Arts and many others. She is presently Asst. Professor at Hunter College, Queens College of New York and The New School.

### **ARONNETTE MARTIS**

Aronnette Joan Martis MSc (1978), a dance teacher and dancer, finished her Masters degree in Cultural Anthropology in 2014 at the University of Utrecht in The Netherlands. She has trained in several dance forms such as salsa, Brazilian zouk, samba, West-African dance and Antillean folklore. In the past 20 years she has created work for cultural events and dance showcases. At the moment she is doing doctoral research on dance culture, gender and citizenship in Curaçao and Bonaire. She is a guest lecturer at the General Faculty at the University of Curaçao.

### **ORVILLE MCFARLANE**

Orville McFarlane is a professional dancer and teacher who graduated from the Edna Manley College of the Visual and Performing Arts where he obtained a Bachelor's of Fine Arts in performance and choreography. He is currently a principal dancer with L'acadco: A United Caribbean Dance Force where he has performed and toured to several countries including Suriname, England, United States, Barbados, Trinidad, Bahamas and Japan. He is also a resident part time teacher of Campion College's dance society and also serves as adjunct lecturer at the Edna Manley School of Dance.

### **NYAMA MCCARTHY-BROWN**

Dr. Nyama McCarthy-Brown is an Assistant Professor of Dance Pedagogy and Community Engagement, at Ohio State University. Nyama has been an active performer, choreographer, and educator for over fifteen years. She is also an established scholar, with articles in numerous academic publications including: Journal of Dance Education, Arts Education Policy Review, and The Journal of African American Studies; and chapters in Dance: Current Selected Research (2018), and The Arts as White Property: An Introduction to Race, Racism, and Arts in Education. In 2017, her book, Dance Pedagogy for a Diverse World: Culturally Relevant Teaching in Research, Theory, and Practice was released. Currently she is developing an evolving duet about parenting a young black, male, child, that was performed in Brooklyn, New York, and San Francisco, California, in 2019. In addition, Nyama teaches dance education and contemporary dance with Africanist underpinnings grounded in community and celebration of all movers.

### **NICOLE Y. MCCLAM**

Nicole Y. McClam, MFA, CMA enjoys exploring the awesomeness of dance with her students as Assistant Professor at Queensborough Community College. Before that, she was visiting faculty at the State University of New York in Potsdam and Texas Tech University and adjunct faculty at American University, University of Maryland, Baltimore County, and Howard Community College. She received her MFA in Dance while also pursuing her studies in the Laban Certification Program at the University of Maryland. She also earned her BFA in Dance Performance and a BA in Chemistry from East Carolina University. Nicole enjoys knitting, vegan cupcakes, and researching zombies.

## GREER MENDY

Greer E. Mendy founded and directs Tekrema Center for Art and Culture, a cultural arts organization dedicated to the maintenance, development and perseverance of African and African Diaspora art and culture. Its evolution is Tekrema Center for African Diasporic Cultural Literacy. Greer Mendy holds a Jurist Doctorate degree from Southern University Law Center in Baton Rouge, a diploma from the National Institute of Trial Advocacy, and a Bachelor of Arts in Political Science with a minor in music (bassoonist) from Xavier University in New Orleans. She remains a licensed attorney. Her legal background includes a solid background in public housing, and entertainment and art law. Her personal clients have included jazz musician Herlin Riley, photojournalists Keith Calhoun and Chandra McCormick, The Soul Rebels Brass Band, The Estate of Mahalia Jackson, legendary jazz musician and composer Harold Batiste, AFO Records, Cash Money Records, and Cyril Neville and The Uptown All Stars. She is the creator of a body of work addressing Black dance genres in Louisiana. The work includes a book, documentary, and evening length choreographic work based on the book *Black Dance in Louisiana- Guardian of A Culture*. She is presently writing a book of essays on art and identity.

## NINA ANGELA MERCER

Nina Angela Mercer is a cultural worker. Her plays include *GUTTA BEAUTIFUL*; *RACING MY GIRL*, *SALLY*; *ITAGUA MEJI: A Road & A Prayer*; *GYPSY & THE BULLY DOOR*; and *MOTHER WIT & WATER BORN*, a trilogy, including *BETWEEN WHISPERED BLOOD-LINES*. Her work has been shared at the Warehouse Theatre, The Woolly Mammoth Theatre Company for DC's Fringe Festival, Rutgers University-Newark and New Brunswick, Wings Theatre, Brecht Forum, The Classical Theatre of Harlem, Dr. Barbara Ann Teer's

National Black Theatre, Abrons Arts Center/Henry Street Settlement, Dumbo Sky, and The Little Carib Theatre. Her writing is published in *The Killens Review of Arts & Letters*, *Black Renaissance Noire*, *Voices Magazine #SayHerName Edition*, and *Continuum: The Journal of African Diaspora Drama, Theatre, and Performance*, among other upcoming publications. She has performed in collaboration with Betty's Daughter Arts Collaborative, Angela's Pulse, Abigail DeVille and Charlotte Brathwaite, BWA for BLM, among others. She is a co-founder and co-director of Ocean Ana Rising - [www.oarinc.org](http://www.oarinc.org). And, Nina is a doctoral fellow of Theatre and Performance at The Graduate Center-CUNY (Level II). She is also the recipient of the Autoethnography and Theater Fellowship with the Center for Humanities and the College Fellowship Program (CUNY). She holds an undergraduate degree from Howard University, and a MFA from American University. She teaches at Brooklyn College.

## TIFFANY MERRITT-BROWN

Tiffany Merritt-Brown, a native of Miami, Florida, holds a B.F.A. in Dance from the University of Wisconsin-Madison. Described by *Isthmus Magazine* as "a coolly elegant performer and choreographer that reveals keen intelligence and maturity" Merritt-Brown has worked with choreographers such as Michelle Grant-Murray, Charles O. Anderson, Kate Corby, Chris Walker, T-Lang, Nia Love, and Heidi Latsky. Merritt-Brown has presented her work at Miami Dade College, the American College Dance Association, Detroit Dance City Festival, Florida Dance Association, informally at the American Dance Festival and internationally at the World Dance Alliance-Americas Conference in Puebla, Mexico and Tanara Public School in Chepo, Panama. In 2016, she was the recipient of Virginia Horne Henry Fund for Women's Physical Education, the Anna Nassif Award, and the Jin-Wen Yu Award. Tiffany is an alumna of the American Dance Festival and a two-time scholarship recipient.

Recently, Tiffany was one of eight choreographers selected for the Ann & Weston Hicks Choreographer's Fellowship 2019 Program at Jacob's Pillow. Tiffany is currently an educator for Miami Dade County Public Schools and the Director of Robert Morgan Senior High School's Dance Magnet Performing Arts Program. She is also a company member of Olujimi Dance Theater and a grant writer.

### **NZINGA METZGER**

Nzinga Metzger was educated in the United States, receiving her B.A. in history from Florida State University and her M.A. in history from Temple University. Dr. Metzger completed her Ph.D. in Cultural Anthropology at Florida State University. Over her years of study, Nzinga's holistic approach to acquiring knowledge has led to her development as a scholar, folklorist and artist. Nzinga's anthropological work focuses on Africa, the African diaspora, ritual, religion and identity. Both her master's level and doctoral work address themes including West African notions of personhood, the historical context and the socio-cultural politics of identity in relation to colonial power, and issues of diaspora and identity formation,

### **KAMOGELO MOLOBYE**

Kamogelo Moloby is a graduate from the University currently known as Rhodes with a Masters of Arts degree specializing in Choreography and Movement Research with a specific focus on black manhood, masculinities, queer studies, and sex and sexualities in South Africa. He is a choreographer and performer with his productions showcased at Detours Festival, the National Arts Festival, Live Arts Festival and Staatstheater Festival. He has published research at the Confluences 8 Conference in UCT School of Dance in 2015, the Dancing the African Diaspora Conference

hosted by Duke University in 2016, and LGBTQI+ Summit hosted by the University of Johannesburg in 2018. He was a recipient of the Institute for Creative Arts (ICA) Live Arts Fellowship award in 2017, and feature on CNN African voices June 2017, and went on to be awarded the Staatstheater Braunschweig residency in 2018. Kamogelo is currently a junior lecturer at the University of Witwatersrand with the Theatre and Performance Department.

### **RAQUEL MONROE**

Raquel Monroe, Ph.D. is an interdisciplinary performance scholar and artist whose research interests include black social dance, black feminisms, and popular culture. Monroe's scholarship appears in the Journal of Pan-African Studies, and several anthologies on race, sexuality, dance and popular culture. With Melissa Blanco-Borelli, Monroe co-edited "Screening the Skin: Issues of Race and Nation," a special issue of the International Journal of Screendance. She is completing a monograph that investigates how black feminist politics emerge through the dancing bodies of black female cultural producers in popular culture. As a maker and performer, Monroe works with the Propelled Animals and the Baker-Taparga Dance Project creating immersive, interdisciplinary performance installations. 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.

## MARGARET MORRISON

Margaret Morrison, MFA is a rhythm tap soloist, choreographer, dance scholar, and playwright whose performance and research projects explore race, gender, and sexuality in tap dance history. She has published in Dance Research Journal, teaches at Barnard College, and directs the Tap Teacher Training for the American Tap Dance Foundation.

## TINA MULLONE

Tina N. Mullone, artist and educator, is a proud Texas native. Her training includes ballet, modern dance, Umfundalai contemporary African dance, and jazz. She has a BA in Art History from the University of Oklahoma and MFA in Dance from Texas Christian University. She is Associate Artistic Director of Contemporary Dance/Fort Worth and a performer of over 20 years with Beckles Dancing Company. Besides maintaining her academic and performance careers, Mullone also has served in several professional organizations. She served two consecutive terms as South regional board member for the American College Dance Association. Mullone has also served as a Dance Education specialist for the International Association of Blacks in Dance and consultant for Louisiana A Plus Schools. Currently, she is Assistant Professor of Dance at Bridgewater State University in Bridgewater, Mass. She is a certified Pilates mat instructor under Balanced Body University, M'Singha Wuti teacher of contemporary Umfundalai African dance technique and a National Ambassador for the National Water Dance organization. She is co-director of M2 (m squared) a performance art duet based in Monroe.

## C. KEMAL NANCE

C. Kemal Nance, PhD (Kibon), a native of Chester, Pennsylvania, is a master teacher of the Umfundalai technique of contemporary African dance. Dr. Nance leads the National Association of American African Dance Teachers, a consortium of African dance artists and scholars who develop pedagogy development experiences for budding African dance teachers for which he coedited *Iwé Illanan: The Umfundalai Teacher's Handbook* with Umfundalai progenitor and mentor Kariamu Welsh, DArts. Dr. Nance sits on the executive board of the Collegium of African Diaspora Dance and has authored a chapter in Karen Bond's *Dance and Quality of Life*. Currently, Dr. Nance directs a Black male dance initiative that produces choreographies that centralize Black manhood called the Nance Dance Collective (NDC). He holds a BA in sociology/anthropology with a concentration in black studies from Swarthmore College, where he served on the dance faculty for 20 years, and holds an MEd and a PhD in dance from Temple University, where he was awarded the Katherine Dunham Award for Creative Dance Research.

## DAHLIA NAYAR

Dahlia Nayar is an artist, choreographer, and independent researcher. Her multimedia work investigates the performance of the quiet and seeks unlikely sources of virtuosity. Dahlia holds an MFA in Dance/Choreography from Hollins University. She is a recipient of the Jacob Javits Fellowship, Massachusetts Cultural Council Fellowship in Choreography, and the National Dance Project Touring Award. She has been a guest artist at several universities including: Long Island University in Brooklyn, Marymount Manhattan College, Duke University, Smith College, Lawrence University, Keene State College, Boston University, The Ohio State University and others.

## ANNA NEUMANN

Anna Neumann is a PhD candidate in African American Studies at Harvard University with a MA in Socio-Cultural Anthropology (Harvard University) and a Magister in American Studies (Humboldt University, Berlin). Her research focuses on Krump dance in Los Angeles. Considering the dance as an attempt to reassert and reclaim the rights to (public) space and citizenship in the U.S., she is particularly interested in the dance's (and dancers') interrelations with racism, necropolitics, black masculinity, and the commodification of black bodies. She started working on Clown Dancing, the predecessor of krump dance, in 2008 and has been following the dancers and both genres ever since. In spring 2017, she moved to Los Angeles to conduct ethnographic fieldwork for her dissertation.

## SHAERA NICHİ

SheaRa Nichi has developed a new dance form called the Nichi Technique. The foundation of this technique is the combination of folkloric dance styles, their techniques and traditions with elongated movements. In honor of these traditional dances the Nichi technique was created. This technique is choreography draws on the folkloric traditions of the Congo, Haitian, Brazilian, and Cuban influences. The Nichi Technique was created out of the desire to contemporize the folkloric movements to speak directly to people and conditions of our times.

## JOAN NICHOLAS-WALKER

Joan Nicholas-Walker is a performer, choreographer and educator. As an educator she has taught in the dance programs of several colleges including Howard Community College in Columbia, Maryland where she was an Associate Professor and Coordinator of

the Dance Program. Recently she joined the Health and Exercise Studies Department at North Carolina State University as Assistant Teaching Professor.

## DARA NIX-STEVENSON

Primarily an Environmental Science Educator, Dara Nix-Stevenson has taught in the K-12 arena since 1998 in North Carolina. Currently, she is a 5th/6th Grade Teacher at The Experiential School of Greensboro. She received her Ph.D. in Educational Studies from The University of North Carolina at Greensboro with a concentration in Women's and Gender Studies. Her writing and research interests reflect stories of identity, transnational community formation, migration, autonomy and resistance. Primarily interested in environmental justice, race and displacement, racial justice, and feminism, she blogs as Sincecombahee.

## CYNTHIA OLIVER

Cynthia Oliver joined the Dance at Illinois faculty in August 2000. She is a former dancer with numerous companies, including the David Gordon Pick Up Co., the Bebe Miller Company, Ronald K. Brown/Evidence, and Tere O'Connor Dance. Early in her career, she won a New York Dance and Performance ("Bessie") Award and was named Outstanding Young Choreographer by the German magazine Ballet Tanz (2002). She will be premiering her evening-length work examining the nuances and complexities of contemporary black masculinities, entitled Virago-Man Dem, with U of I alums Niall Noel Jones and Duane Cyrus, along with Jonathan Gonzalez and Ni'Ja Whitson, at the Brooklyn Academy of Music's Next Wave Festival. Cynthia has received numerous awards including: Creative Capital (2002), Illinois Arts Council Choreography Fellowships (2004, 2014), the Rockefeller Foundation's MAP Fund



(2007, 2015). Her single-authored book, *Queen of the Virgins: Pageantry and Black Womanhood in the Caribbean*, was published by the University Press of Mississippi in 2009. She teaches technique, composition, performance, post-colonial and feminist theory, and courses emphasizing the African-American and African-Caribbean influences in American performance. And in 2017 she was appointed to the Office of the Vice Chancellor for Research as an Associate Vice Chancellor for Research in the Humanities, Arts, and Related Fields.

## HALIFU OSUMARE

Halifu Osumare. Ph.D. has been involved with dance and black popular culture internationally for over forty years as a dancer, choreographer, teacher, administrator and scholar. She is Professor Emerita of African American & African Studies at UC Davis and has written two books on global hip-hop: *The Africanist Aesthetic in Global Hip-Hop: Power Moves* (2007), in which she coined the phrase “connective marginalities” that gave a cogent reason for the youth culture’s internationalization. She followed with one of the first full ethnographies of hip-hop in Africa with *The Hiplife in Ghana: West African Indigenization of Hip-Hop* (2012), researched through a 2008 Fulbright Fellowship in Ghana. Her memoir, *Dancing in Blackness*, with a Foreword written by Brenda Dixon Gottschild, was published by University Press of Florida in 2018, and won the 2019 Selma Jeanne Cohen Prize for Dance Aesthetics, as well as a 2019 American Book form the Before Columbus Foundation. She has taught dance and lecture-based courses on dance and culture throughout U.S., Europe, Africa, Hawaii, and the Caribbean. As an artist and dance activist, Dr. Osumare was a soloist with the Rod

Rodgers Dance Company in New York City in the 1970s and became the Founder of Oakland’s first multi-ethnic dance institution, Everybody’s Creative Arts Center (now the Malonga Casquelourd Center for the Arts). She is the former Co-Director of the Institute for Dunham Technique Certification that continues the great dance-anthropologist Katherine Dunham’s legacy. Osumare’s vision of social justice is like Miss Dunham’s (1909-2006), who believed in the integration of the arts and the humanities to humanize all receptive souls.

## ONYE OZUZU

Onye Ozuzu is a dance administrator, performing artist, choreographer, educator, and researcher currently serving as Dean of the University of Florida College of the Arts in Gainesville, FL. Actively presenting work since 1997, Ozuzu has presented work nationally and internationally at The Joyce Soho (Manhattan, NY), Kaay Fecc Festival Des Tous les Danses (Dakar, Senegal), La Festival del Caribe (Santiago, Cuba), Lisner Auditorium (Washington, DC), and McKenna Museum of African American Art (New Orleans, LA) and Lagos danceGATHERING in Lagos, Nigeria. Ozuzu has dedicated much of her work as a dance artist to cultivating space for diverse dance forms to exist in pluralist relationship to one another. In her body she has negotiated the inter-sectionality between many movement forms from tennis to ballet, West African dance to Hatha Yoga, freestyle House to salsa, contemporary dance to Aikido. Rather than just collecting these dance styles, she cultivates the ability to make choices among these techniques with an intention to access a purposefully hybridized movement practice. She seeks a relationship that is like the relationship of a maker to their tools, rather than a person to their habits.



## NAIMAH PETIGNY

Naimah Petigny is a dancer and Ph.D candidate in Feminist Studies at the University of Minnesota. She received her BA in Women's studies and Sociology from Vassar College in 2014. Her current research and teaching centers contemporary black performance, movements for economic justice, and the study of the afterlife of slavery. Currently, Naimah is finishing her dissertation, *The Hold* is also an Embrace: Haunting and Contemporary Black Feminist Performance which theorizes Black being through the choreographic and improvisational work of Leslie Parker, Nelisiwe Xaba, Taja Lindley, and Mayfield Brooks. She also works as a research fellow in Hennepin County's Center for Innovation and Excellence.

## TREBIEN POLLARD

Trebiën Pollard is a graduate of Florida A&M University with a BS in Mathematics Education and a MFA in Dance from NYU Tisch School of the Arts. Trebiën has performed with many dance companies, including Tania Isaac Dance, Nia Love, Martha Graham Ensemble, RIOULT, Pearl Lang Dance Theatre, Rebecca Stenn Co., Erick Hawkins Dance Co., the MET (Metropolitan Opera Ballet), Ronald K. Brown/Evidence, Bebe Miller Company and Pilobolus. He has also worked as a guest artist with Urban Bush Women. As a choreographer, Trebiën's work has been performed throughout United States, England and Japan. He has been on faculty at the American Dance Festival, Queens College, Adelphi University, the University of Southern Mississippi, Goucher College, Middlebury College, Marymount Manhattan College, Montclair State University and the University at Buffalo. Currently, Trebiën is an Assistant Professor at Virginia Commonwealth University, as well as a licensed certified GYROTONIC® and GYROKINESIS® personal trainer.

## NORMA PORTER

Norma Porter is a journalist, dancer and educator. She is the Founding Publisher and Editor of Black Dance Magazine, and serves as the Dance Admissions and Recruitment Coordinator and Freshmen Dance Advisor at Temple University. As a dance artist, Norma trained at the Duke Ellington School of the Arts, Maryland Youth Ballet and American University. Norma teaches dance workshops in Philadelphia, and performs with Bessie-nominated artist Lela Aisha Jones|Flyground. She has moderated a panel discussion on Black Dance in Magazines at the International Association of Blacks in Dance Conference in Dayton, OH in January 2019, spoke on the panel entitled "'Evolutions in Dance Writing: Documenting the 21st Century,'" at the annual Dance/USA conference in Cleveland, OH in June 2019, and presented on Black women challenging racial, cultural and aesthetic norms in dance at the African American Museum of Philadelphia's Amplify!: Black Women in the Movement Symposium in 2017. She holds undergraduate and graduate degrees in Journalism from American University.

## JOYA POWELL

Joya Powell is a Bessie Award winning Choreographer passionate about community, activism, and dances of the African Diaspora. She has danced with choreographers Paloma McGregor, Katiti King, and Nicole Stanton. In 2005, Joya founded Movement of the People Dance Company. Her work has appeared in venues such as: BAM, Lincoln Center, SummerStage, La Mama, The Bronx Museum of the Arts. Joya has taught/studied in Brazil, Puerto Rico, Cuba, and Israel. Recognition include: 2019 Certificate of Recognition by the Manhattan Borough President Gale Brewer, 2016-17 Dancing While Black Fellow. She is a member of Dance Caribbean Collective and a Visiting Assistant Professor at Wesleyan University. [www.movementofthepeopledance.com](http://www.movementofthepeopledance.com)

## JADE POWER-SOTOMAYOR

Dr. Jade Power-Sotomayor engages embodied practices of remembering and creating community as a lens for theorizing performative constructions of Latinidad. Her research focuses on Latinx theatre and performance, epistemologies of the body, the intersections between race, gender and language, and on intercultural performance in the Latin Caribbean diaspora. Her book project ¡Hablá!: Speaking Bodies in Latinx Dance and Performance examines what she calls the “code-switching body” in various sites of performance (solo- performance, Puerto Rican bomba, Mexican son jarocho, zumba) and its relationship to the politics of race and ethnicity, to bilingualism and to communities of belonging as constituted through doing versus being. Her publications have appeared in The Oxford Handbook of Theatre and Dance, Gestos, Latin American Theatre Review and she has several forthcoming pieces including a special issue on bomba that she is co-editing for Centro Journal for Puerto Rican Studies.

## NOLITHA INAM RADEBE

Nolitha Inam Radebe is a dancer, physical theatre practitioner, actress and writer who is currently completing her Honours year studies in theatre and performance at the University of the Witwatersrand, South Africa. She has worked with the likes of Afrofusion and contemporary choreographer, David April in an ensemble dance piece Nois(e)net co-choreographed and performed Haiyi with Nokuthula Mabuza, acted in In The Blood under the direction of Greg Homann, Threepenny Opera directed by Fiona Ramsey, a devised ensemble work under the direction of Rob Pombo called The Gentlemens' Club, Sambulo directed by Zoleka Monare, Black up by Ziyanda Mbodla, toured the state with Kgafela oa Magogodi's work titled Chila Hae Bolae for seasons, and worked with physical theatre director Prince Lamla on Ten Bush and Thari.

## LINDSAY RAPPORT

Lindsay Rapport is a sixth-year Ph.D. Candidate in Critical Dance Studies at University of California, Riverside. Her dissertation explores vibing, a technology of Blackness, in hip hop's freestyle dance practices and its potential to challenge a white supremacist, capitalist construction of violently individuated subjecthood. She is Associate Faculty in the dance departments at Riverside City College and Mt. San Jacinto College, and she is a founding dancer in ENVY Dance Company.

## AMANDA REID

Amanda Reid is a Ph.D. Candidate in the Department of History at the University of Michigan and is currently based in Brooklyn. She writes about Caribbean cultural policy, transnational modern dance labor networks, and West Indian radicalism. Her dissertation, tentatively titled *To Own Ourselves: Dancing Caribbean Radicalism in Independent Jamaica*, focuses on nationalist dance in Jamaica and its diaspora during the Cold War period.

### AYA SHABU

Aya Shabu is a professional dancer, choreographer, and teaching artist living in Durham, North Carolina. Aya was awarded an artist residency at the Power Plant Gallery at American Tobacco Campus in 2017. A 2012-2013 Emerging Artist Grant recipient, Aya has choreographed for some of the Triangle's best theatrical productions, most notably *I Love My Hair*, *The Brothers Size*, and *The Parchman Hour*. Aya was discovered by Baba Chuck Davis in NYC and has been a touring dancer with the African American Dance Ensemble. Aya and her musician husband are artists and directors of *The Magic of African Rhythm*—a 30-year old family drum and dance ensemble. Passionate about preserving African diaspora cultural traditions, Aya is the founder of *Whistle Stop Tours*—walking tours of African American neighborhoods. Aya is currently writing her first evening length dance-theater performance piece—*Landed: My Hayti|Haiti|History*.

### JESSICA SHAW

Jessica Shaw is a Senior Lecturer in the Department of Performance and Choreography at the Edna Manley College of the Visual and Performing Arts - School of Dance. Her formal dance training began with the Vickers Ballet Studio where she successfully pursued the Royal Academy of Dance examinations up to the Grade 8 level.

After joining the EMCVPA School of Dance Junior Department and Movements Dance Company, she went on in 2009 to pursue her Bachelor of Fine Arts in Performance and Choreography at the EMCVPA—which she received in 2012 along with the Chairman's Award. Most recently, Shaw has completed with distinction, her Master of Science in Dance Science and Education from the University of Edinburgh, Scotland and is a member of the International Association for Dance Medicine & Science (IADMS). She is, presently, the Associate Artistic Director of L'ACADCO: A United Caribbean Dance Force, with whom she has performed since 2009. Additionally, she is certified in Progressing Ballet Technique. Her choreographic works have been mounted in Jamaica on L'ACADCO, DanceWorks, the University Dance Society and Dance Theatre Xaymaca.

### BRYNN SHIOVITZ

Brynn Shiovitz received her PhD in Culture and Performance from UCLA and an MA in Performance Studies from NYU. In addition to lecturing at Chapman University she is currently the Scholar in Residence for the San Francisco Ballet where she is developing a project to help celebrate the 75th anniversary of the *Nutcracker's* American debut. She is the editor of the recently-published volume, *The Body, the Dance, and the Text: Essays on Performance and the Margins of History* (McFarland, 2019). Her research focuses on the ability of Africanist performance to narrativize diasporic identity by simultaneously attending to fields of vision, aurality, and embodied practice. Her current book project asks readers to consider invisible acts of blacking up in screened and animated tap dance performances despite rigid censorship during Hollywood's golden age.

## KYLEE C. SMITH

Kylee C. Smith is a first year MFA student at The Ohio State University Department of Dance. She graduated Summa Cum Laude with Distinction in May 2017 from The Ohio State University where she earned a Bachelors of Fine Arts in Dance with a minor in Creative Writing. Over the course of her time as an undergraduate at Ohio State, she developed a passion for using dance as a method of invoking social commentary and change. She continues to pursue this through academic research, performance, choreography, and writing. Alongside her goal to establish her own collaborative dance company as an avenue for her creative energy, she also aspires to teach dance and dance theory at the university level. She has a love for telling stories and often draws from her own lived experiences as well as her long ancestral history. In all her work, she finds it necessary to push audiences outside of their comfort zones and into ideas that they may have never before considered.

## L'ANTOINETTE STINES

Dr. Stines has a long and varied performing history ranging from classical ballet to Yoruba "Orisha" dance. She originally established L'ACADCO: A United Caribbean Dance Force in Miami, Florida and relocated the company in 1982. Today, L'Acadco is regarded as one of the Caribbean's leading contemporary dance companies and Dr. Stines as one of the experts in the development of contemporary technique as well as popular and traditional Jamaican dance. In 1994, Dr. Stines unveiled a new modern Caribbean dance Technique called L'Anyah Reggae Technique later known as L'ANTECH. Culminating from over eighteen years of research, this innovative technique is a blend of classical ballet and several Caribbean folklore forms. Regarded as one of the three pure modern dance technique

to develop out of the Caribbean, L'ANTECH, the language, gives the audience choreography embodying a wholeness of body, mind, and soul. The technique is now included on the CAPE level examinations. She has been Consultant Artistic Director for CARIFESTA in Haiti and Consultant producer to CARIFESTA in Surinam.

## JACQUELYN STOKES

Dance Educator, Distinguished Arts Program Grant Manager and Artistic Director of Conder Dance Company at L.W. Conder Arts Integrated Magnet School, Columbia, SC. Clairton, Pennsylvania native, holds a BS degree in Physical Education, Norfolk State University; Algur H. Meadows Fellow, MFA in Dance, Southern Methodist University. Previously an Assistant Professor of Dance and Artistic Director of Orchesis Dance Theatre, Virginia State University; Dance Collective, Benedict College; and Terpsichoreans, Hampton University. Presenter and master teacher at SCAHPERD, South Carolina Council for African American Studies Conference, Southeast Regional ACDF, National Black College Dance Exchange, and International Music Camp, Dunseith, ND

## AMY SWANSON

Amy Swanson is Assistant Professor of Dance at Colgate University. Her current research examines representations of gender and sexuality in contemporary dance in Senegal. She earned a PhD in 2019 in the Interdisciplinary PhD in Theatre and Drama program at Northwestern University under the supervision of Susan Manning. She also holds a BFA in dance from the University of Illinois at Urbana-Champaign. As a performer, choreographer, and amateur costume designer, she has collaborated with artists in Urbana, Chicago, and Dakar including Jennifer Monson, Momar Ndiaye, and

Sarah Gottlieb.

## **SURYA SWILLEY**

A native of Charlotte, NC, Surya Swilley is a Summa Cum Laude graduate of Johnson C. Smith University where she received a BA in Dance and a BA in Communication Arts. In 2011, she became a scholarship recipient to attend the Garth Fagan Summer Movement Institute. She is an alum of the American Dance Festival, and served as the assistant rehearsal director to Michelle Gibson. She is also a 2017 alum of the Urban Bush Women's Summer Leadership Institute. Through a multilingual approach to movement, Swilley addresses a gamut of personal and systemic topics, including but not limited to her own spirituality as well as social justice and injustice in her work. She has been honored with the opportunities to work and study under great artists such as Candace Jennings, PJ Pennewell, Shani Collins-Achille, and LaTanya Johnson. Swilley is a Level 1 Embodiology practitioner, a movement methodology created by Dr. S. Ama Wray. She has performed with Lela Aisha Jones/FlyGround, Martha Connerton/Kinetic Works and Kariamu and Company. In addition to being a videographer, Swilley is recent MFA graduate from Temple University where she is also an adjunct professor of dance. She is interested in all things black and queer. Catch her "Instadances" on Instagram @swilley\_

## **CANDACE TABBS**

Dancer, Choreographer and Fitness Professional, Candace Tabbs has had the pleasure of working with artists such as Ralph Lemon, Donna Uchizono, Ephrat Asherie, and Nicole Stanton and teaching/performing with Joya Powell/Movement of the People Dance Company and Dances for a Variable Population. As a company member and assistant choreographer of MOPDC, Candace has co-

facilitated workshops including Afro-Contemporary Floorwork, Afro-House and MOPDC's acclaimed Socially Conscious Choreography. Most recently, she was the recipient of a 2019 Pepatián Dance Your Future Residency and premiered her first evening-length work "coming toward" at BAAD!, and received the 2020 Keshet Makers Space Experience residency.

## **ENDALYN TAYLOR**

Endalyn Taylor, MFA is currently an Assistant Professor at the University of Illinois in Urbana-Champaign. Taylor joined Dance Theatre of Harlem in 1984 and became a principal in 1993. She made her Broadway debut in the revival of Carousel and went on to perform in the original casts of The Lion King and Aida. Taylor was the director of the Dance Theatre of Harlem School where she taught, choreographed and staged numerous works on students in the Professional Training Program and the entire student body. Choreographic commissions include productions for The Dance Theatre of Harlem, Tribeca Performing Arts Center, Judas International Dance Company, and Collage Dance Collective. Taylor performed the co-choreographed Chalk Lines at the American Dance Festival in New York, and most recently premiered a collaborative work entitled The Counterpoint Project in New York. Taylor serves as a national spokesman for Black Ballerinas and has presented lectures and panels at Coventry University in England, Collegium for African Diaspora Dance, National Association Schools of Dance and served as Keynote Speaker at the Black Women Rock, Empower Me Award Ceremony, Champaign IL.

## MILA THIGPEN

Mila Thigpen is Chair of the dance division at Boston Conservatory at Berklee. As an associate professor she teaches salsa, dance history, and pedagogy for the dance program. Thigpen earned a B.A. from Kenyon College, an M.F.A. from Boston Conservatory. Since completing her EdM at the Harvard Graduate School of Education, her research is concerned with engaging the body in conversation with critical theory and interdisciplinary approaches to academic research. Thigpen is a doctoral candidate in dance at Texas Woman's University. She continues her dance training performance Yamuleé Dance Company in their global dance projects.

## MAKEDA THOMAS

Makeda Thomas is a New York/Port of Spain based dance artist and founding director of the Dance and Performance Institute, Trinidad and Tobago, which marks its 10th Anniversary in 2020. Interdisciplinary in nature, her artistic practice, scholarship and teaching are situated at the intersection of performance practice, diaspora theory, dance studies, ethnography and black feminisms. She has presented intermedia performances in relation to her scholarship internationally, including at the Brooklyn Museum of Art, New York Live Arts, HARLEM Stage/Aaron Davis Hall, Teatro Africa, the National Gallery of Zimbabwe, CCA7, and Mexico's Teatro de la Ciudad, with awards from Creative Capital, Mid-Atlantic Arts Foundation, and 651 ARTS, among others. Thomas' work is published in *Curating Live Arts: Critical Perspectives, Essays, and Conversations on Theory and Practice* and in *Small Axe: A Caribbean Platform for Criticism*. Thomas serves on the founding Board of the Collegium for African Diasporic Dance.

## LATANYA TIGNER

Latanya d. Tigner has performed professionally with Dimensions Dance Theater under the leadership of Deborah Vaughan since 1986, and has studied and toured nationally and internationally, performing multidisciplinary works rooted African diasporic dance forms. Latanya holds a B.A. in Physical Education/Dance, a Master's Degree in Arts Administration, directs Dimensions' youth company, and teaches dance at UC Berkeley and Mills College. Latanya has created commissioned works for Dimensions Dance Theater, Black Choreographers Festival, Robert Moses' Kin, Mills College, and has presented work in SF Ethnic Dance Festival, Cuba Caribe, and Mabina Dance Festival (Congo-Brazzaville). Latanya also holds the position of Co-Artistic Director of World Arts West's esteemed San Francisco Ethnic Dance Festival for the 2018-2020 seasons. Recently, Latanya was named Resident Artist at Mills College's Lisser Hall.

## LESTER TOMÉ

Lester Tomé, PhD, is an associate professor in the Dance Department and the Latin American and Latino/a Studies Program at Smith College, in Massachusetts. His research on Cuban ballet has been funded by the National Endowment for the Humanities and Harvard University's David Rockefeller Center for Latin American Studies. His articles have appeared in *Dance Research Journal*, *Dance Chronicle*, *Cuban Studies*, the *Routledge Companion to Dance Studies*, the *Cambridge Companion to Ballet*, the *Oxford Handbook of Contemporary Ballet* and other publications.



## TIA-MONIQUE UZOR

Tia-Monique Uzor, MA, is an AHRC and Midlands3cities Doctoral Training Partnership candidate based at De Montfort University, where she also lectures part-time. She writes and publishes around issues of identity, cultural traffic, popular dance and women within African and African Diasporic Dance. She aspires to contribute in bringing discourses around African and African Diasporic dance to the forefront within academia. Publishing since 2013, Tia-Monique has shared her research through conference papers and lectures both nationally and internationally. Tia-Monique holds an BA Hons in Dance and Drama, and a Masters by Research Degree in Dance, she continues to develop her practice, studying at Ecoles Des Sables. Tia-Monique continues to be invested in the creative process and has been commissioned to choreograph for the stage and for music videos.

## AVA LAVONNE VINESETT

Ava Lavonne Vinesett—Associate Professor/Director of Undergraduate Studies/Dance and Faculty Director/Baldwin Scholars Program, Duke University. She is the co-founder (with Jessica Almy Pagan) of Indigo Yard Gals, and founding member/former Assistant Director of the Chuck Davis African American Dance Ensemble. Her work addresses identity as a danced concept—a fluid space, where gender, race, nationhood, location, age, size, language, religion, health, power, and access converge. Research interests include African-rooted practices in the context of healing in Cuba, Brazil, Ecuador and Caribbean sites. The connection of dance and healing lead to co-founding Indigo Yard Gals with two evening-length, site-responsive works: *Enter the Yard* (2016), and *Go To Water* (2017), presented as a collaborative of performance artists

grounded in the belief and potency of shared space, divinities, ancestors, magic, and the spiritual medicine, which unfolds in our own backyards—what we call HOME. IYG layers dance, sculpture, and healing rituals into performance events--mapping the creation of public rituals and Living Memorials. We believe these culturally-relevant works spark deep discussions about the relationships between places, people, culture, imagination and possibility. Exploring the intersections of social justice, environmental activism, ritual, and identity, at the heart of each iteration of Living Memorials is the human embodiment of memory.

## SHEILA A. WARD

Dr. Sheila A. Ward is presently a tenured Professor in the Department of Health, Physical Education and Exercise Science at Norfolk State University. She is Co-Director of and performs professionally with Eleone Dance Theatre of Philadelphia, PA. She holds a B.S. in Physical Education with an emphasis in Dance from Indiana University, M.Ed. and Ph.D. in Exercise Physiology from Temple University, and MPH with a concentration in Epidemiology from Eastern Virginia Medical School. She is a licensed PreK-12 Virginia Educator in Dance Arts, Health and Physical Education, and Health and Medical Sciences. She is a Fellow of the American College of Sports Medicine (ACSM) and Certified Instructor for both the Umfundalai African Dance Technique and the Katherine Dunham Technique. She is currently on the Editorial Board of the *Physician and Sportsmedicine*, a reviewer for *JOPERD*, and Chair of Grants & Research for Black Women in Sport Foundation. Her presentations and publications on the international, national, state, and local levels are extensive and varied such as the publications of *African-centered Dance: An Intervention Tool for HIV/AIDS Prevention, Health and the Power of Dance*, and *African Dance Aesthetics in a K-12 Dance Setting: From History to Social Justice*.



## ALEXANDRA JOYE WARREN

Alexandra Joye Warren is the Founding Artistic Director of JOYEMOVEMENT, dance company. Based in Greensboro NC, since 2014, JOYEMOVEMENT has performed regionally and toured nationally. A native of the Washington, D.C. Metro area, Alexandra received her BA from Spelman College and MFA from UNC Greensboro. Alexandra has studied under Germaine Acogny's Jant-Bi at L'Ecole Des Sables in Senegal and performed with Christal Brown's INSPIRIT, Bill T. Jones in development of FELA! Paloma and Patricia McGregor's Angela's Pulse, Sydnie L. Mosley Dances, Maxine Montilus and Van Dyke Dance Group. Alexandra is currently teaching at The Experiential School of Greensboro and at Dance Project.

## CAROL MARIE WEBSTER

Dr. Carol Marie Webster is a sociocultural anthropologist and professional dance artist with a deep interest in 'the body', broadly defined. She trained at the Ailey School and Joffrey Ballet, danced with Urban Bush Women, Bill T. Jones/Arnie Zane Company, Forces of Nature. Dr. Webster received her PhD in Interdisciplinary Gender Studies from the University of Leeds in the UK and was a 2013 Arts and Humanities Research Council Cultural Engagement Fellow at the University of Oxford, UK. Dr. Webster currently serves as Director of Development and Cultural Engagement at Nearsighted Globe, an international non-profit based at Harvard Medical School addressing challenges to vision health in low and middle income countries. Dr. Webster is also a Visiting Scholar in the Department of Religion at Columbia University.

## EDISA WEEKS

Edisa Weeks is an educator, performer, choreographer and founder of DELIRIOUS Dances. She creates multimedia interdisciplinary work, that merges theater with dance to explore our deepest desires, darkest fears and sweetest dreams. She grew up in Uganda, Papua New Guinea and Brooklyn, NY. She has a BA from Brown University, and received a full fellowship to attend New York University's TISCH School of the Arts where she obtained an MFA in choreography. She has had the pleasure of performing with Annie B Parsons Big Dance Theater, Bill T. Jones/Arnie Zane Dance Co., Dance Brazil, Jane Comfort, Jon Kinzel, Muna Tseng, Reggie Wilson Fist & Heel Performance Group, Sally Silvers, Spencer/Colton Dance, among others. She is an Associate Professor of Dance at Queens College. [www.deliriousdances.com](http://www.deliriousdances.com)

## CHARMIAN WELLS

Charmian Wells received her PhD in dance studies from Temple University (2018), as a Presidential Fellow, a recipient of the Dissertation Completion Grant, and the Edrie Ferdun Scholarly Achievement Award. Her work examines articulations of queerness and diaspora in Black Arts Movement concert dance in New York City (1965-1975). This research stems from her performance career as dancer with Forces of Nature Dance Theatre since 2006. She is on faculty at Sarah Lawrence and Lehman Colleges. Her writing has been published in Critical Correspondence and The Brooklyn Rail. She holds a BFA in Dance and MA in Performance Studies from NYU Tisch School of the Arts.

## KATYA WESOLOWSKI

As an anthropologist and dancer, I am interested in the interrelationship between bodies, cultural practices and politics. My research focuses on Brazil and the African Diaspora; expressive culture and globalization; the intersection of play, sport and dance; learning communities, social inequalities and identities. I am also concerned with the methodological and pedagogical challenges of researching, writing and teaching about creativity, embodied knowledge and ethnography. My current work centers on the Afro-Brazilian game/dance/fight of capoeira, which I have also practiced and taught for over twenty years. Recent publications include “Professionalizing Capoeira: the politics of play in Twenty-first-Century Brazil.” “From a ‘Moral Disease’ to a ‘National Sport’: Race, Nation and Capoeira in Brazil,” and my book “Playing Capoeira: an ethnographic memoir,” is under advanced contract with University Press of Florida.

## MARÍA WETHERS

María Wethers is a dancer and Independent Creative Producer & Curator based in NYC since 1997. She received a 2017 NY Dance & Performance (“Bessie”) Award for Outstanding Performance with the Skeleton Architecture collective. She is currently dancing with iele paloumpis and Daria Fain, and previously with Jack Gray (I Moving Lab Hawaii tour and Indigenous Dance Forum), Deborah Hay (at MoMA in 2018 & 2012), visual artist Senga Nengudi (Radical Presence: Black Performance in Contemporary Art at Studio Museum Harlem, 2013), and performed in the acclaimed Parallels Platform 30th Anniversary at Danspace Project (2012). She is the Director of International Initiatives at Movement Research, and works with jumatatu m. poe and Edisa Weeks/DELIRIOUS Dances. Her writing includes Configurations in Motion: Curating and Communities of Color Symposium publications, organized by

Thomas DeFrantz at Duke University (2016 & 2015); UnCHARTed Legacies: women of color in post-modern dance in the 25th Anniversary Movement Research Performance Journal #27/28 (2004). She graduated from Mount Holyoke College with a BA in Dance cum laude, minor in African-American Studies, 1997.

## RUKA HATUA-SAAR WHITE

Ruka Hatua-Saar White was born in Aviano, Italy. He trained as a scholarship student with the Miami City Ballet. After graduating from the Dillard School of the Arts in Ft. Lauderdale, FL. He obtained a B.F.A and an M.F.A in dance from Florida State University and Hollins University; respectively. White, has danced professionally with Dayton Contemporary Dance Company (DCDC); Philadanco; Armitage Gone! and Limon Dance Company. He has appeared alongside such artists as Maya Angelou, Shirley Murdock, and Missy Elliot. He’s choreographed the musical, Choir Boy, by SpeakEasy Stage Company. He is currently an Assistant Professor at the Boston Conservatory at Berklee

## TANYA WIDEMAN-DAVIS

Tanya Wideman-Davis is the Co-Director of Wideman Davis Dance and is Associate Professor at The University of South Carolina in the Department of Theatre and Dance and African American Studies. With an extensive career as a dancer, choreographer, and teacher, she completed her MFA from Hollins University/ADF (2012). Tanya has danced with many world-renown companies, including Dance Theatre of Harlem, The Joffrey Ballet of Chicago, Complexions Contemporary Ballet, Alonzo King Lines Ballet, Spectrum Dance Theater, Ballet NY, and as guest artist with Ballet Memphis, Cleveland San Jose Ballet, and Quorum Ballet Amadora, Portugal. She has received international acclaim as “Best Female Dancer of 2001-2002” by Dance Europe magazine. Tanya’s academic, choreographic research and lectures examine race, gender, femininity, identity, and location.

## ALESSANDRA WILLIAMS

Alessandra Williams has performed in seven Ananya Dance Theatre company productions. She is assistant professor of dance at Rutgers University-New Brunswick and researches dance, Asian and African American culture, feminist and queer of color theory. She completed an Inclusive Excellence Fellowship (2018-2019) at the University of Wisconsin-Whitewater. As Eugene V. Cota-Robles Fellow, Williams earned UCLA’s Culture and Performance, Ph.D. and through Mellon Mays Undergraduate Fellowship, she earned Macalester’s Bachelors degree in American Studies and Dance. Her publications include the co-edited anthology with Drs. Ananya Chatterjea and Hui Wilcox (under review) and writings about David Rousseve/REALITY dance company.

## BRITTANY WILLIAMS

Brittany Williams, a womanist, a ride or die freedom fighter, and art-maker - creates work that is the part reality, part fugitive. Brittany’s artistic work biomythically explores her ancestral lineage and memory of growing up in the swamplands of Florida. Brittany has traveled to various places in the Caribbean, South America, and Europe. She is a principal dancer with Olujimi Dance. She is a founder of Dancing for Justice organization, We Keep Us Safe Abolitionist Network, and Obika Dance. Williams uses dance and art making as a premise to organize and activate community to culturally, politically and socioeconomically shift and force radical change, disrupt, dismantle systems of oppression.

## TARA AISHA WILLIS

Tara Aisha Willis is a PhD candidate in Performance Studies at NYU and Associate Curator, Performance & Public Practice at the Museum of Contemporary Art Chicago. She has worked on programming and diversity initiatives at Movement Research in New York, held editorial positions for Women & Performance and TDR/The Drama Review, and co-edited a special issue of The Black Scholar with Thomas F. DeFrantz. In addition to those journals, writings appear in Movement Research Performance Journal, The Brooklyn Rail, Magazin im August, Voices from the Bush, Dancing Platform Praying Grounds: Blackness, Churches, and Downtown Dance, Performance Research, and Performa Magazine. Willis recently performed a collaboration between Will Rawls and Claudia Rankine, and in works by Kim Brandt, Anna Sperber, Ivy Baldwin, and Yanira Castro. She danced in the 2016 “Bessie” award-winning performance by The Skeleton Architecture, a collective of black women and gender-nonconforming improvisors.

## ANDREA WOODS VALDES

As a former dancer with Bill T. Jones/Arnie Zane Dance Company, my creative process is strongly linked to identity and representation. My research is equally physical, creative and scholarly. My areas of interest include women in the arts, Afro-Cuban dance/music, African Diaspora history/culture through performance and Dance for the Camera. I focus on intra-cultural, interdisciplinary dialogues and activities that happen between Black women artists beyond the boundaries of national and political identities. My creative process explores the intersections between dance, music, and writing as my own brand of performed folklore. SOULOWORKS/ Andrea E. Woods & Dancers is the vehicle for the performance work I create. My company exists as a creative hub where projects and performances invite collaborators, artists, and scholars to become part of the creative process. In addition, I currently curate [wimmin@work](mailto:wimmin@work), an interdisciplinary and intergenerational wimmin's herstory celebration.

## BETH WRIGHT-FATH

Beth Wright Fath has an MFA from UNCG and is a CMA. Wright Fath has performed and presented her work: at Movement Research and Danspace; at American Dance Festival's Opening Acts; at the Somatic Dance Conference and Performance Festival, at ACDA conferences; and with the Liz Lerman Dance Exchange, Rick McCullough, and others. A regional dance advocate, she has co-produced NC choreographers with Five Chick Posse Productions and NC Dances. She is faculty at NC State where she serves as an Associate Professor and Head of the Department of Health and Exercise Studies.

## LINDA YUDIN

Linda Yudin, founding artistic director of Viver Brasil, has devoted more than three decades to researching, performing and teaching Afro-Brazilian dance as embodied in Viver Brasil's 21st century expression of Afro-Brazilian dance theater. Ms. Yudin has directed thirteen of Viver Brasil's world premieres at the Ford Amphitheatre in Los Angeles, led the company on national and international tours with two-time support from the NEFA/National Dance Project. Ms. Yudin created the artistic vision for Viver Brasil's participation in the Viva Navidad Street Party at Disney California Adventure Park, currently in its seventh year. Ms. Yudin has lectured, taught, published, and performed Afro-Brazilian dance at colleges, universities, elementary, middle and high schools, academic conferences, and with communities throughout the U.S., Mexico, Canada, Brazil and South Africa. Ms. Yudin serves on the board of trustees of Dance/USA and has been the recipient of numerous awards as an individual artist. She is currently co-writing an article with Margit Edwards entitled, *Onde O Samba Me Leva* which pays homage to the late sambadeira, Joselita Moreira da Cruz da Silva AKA Zelita of Saubara, Bahia.

**ANDRÉ ZACHERY**

André Zachery (b.1981, United States) is a Chicago bred and now Brooklyn-based interdisciplinary artist, scholar and technologist with a BFA from Ailey/Fordham University and MFA in Performance & Interactive Media Arts from CUNY/Brooklyn College. As the artistic director of Renegade Performance Group his works through RPG have been presented domestically and internationally. Andre is a 2016 New York Foundation for the Arts Gregory Millard Fellow in Choreography and 2019 Jerome Hill Foundation Fellow in Choreography. His, receiving support through several residencies, awards, commissions. He has been a panelist and presented on his research at institutions such as Duke University, Brooklyn College, University of Virginia and Massachusetts Institute of Technology. Zachery has taught at Brooklyn College and been a guest faculty member at the dance programs of Florida State University, Virginia Commonwealth University, The Ohio State University and University of California Los Angeles.





# Thank





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# SLIPPAGE

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