

Celia Weiss Bambara  
Curriculum Vitae  
Artist and Scholar  
Assistant Professor Dance Program Coordinator Coppin State University  
Artistic Director, CCBdance Project  
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### **Curriculum Vitae**

Dancer, Choreographer and Dance Scholar

#### **Areas of Specialization:**

Practice as Research, Contemporary Dance/Postmodern, African Diaspora, Gender Theory, Critical Race Theory, Site Specific and Experimental, Improvisation/Composition, Somatics and Yoga

#### **Education:**

2002-2008. University of California, Riverside  
Ph.D Dance History and Theory/Critical Dance Studies, Riverside, California  
Committee Members: Anthea Kraut, Claudine Michel, Sally Ness  
Title: "Transfiguring Diaspora: Travel and the Politics of Haitian Dance"

2000-2002. University of California, Los Angeles  
Masters of Arts Degree, Dance, Los Angeles, California  
Committee Members: Françoise Lionnet, Marta Savigliano, Christopher Waterman  
Title: "Konbit and JAKA: Choreographing Power in Haitian Dance"

1994-1998. Occidental College, Los Angeles  
Bachelor of Arts Degree, Anthropology  
Minor, Biology

School for International Training-  
1999-2000, Two semester programs.  
France and Cameroun: Language immersion, cultural development, dance study in African movement

#### **Dance Work and Professional Training:**

2012. Certification in Hatha Yoga, 200 hour RYT, Yoga Alliance, Sivananda.  
2006-current. CCBdance Project, artistic director, African contemporary.  
2009-2010. Rachel Thorne Germond Dance, dancer. Chicago, Illinois.  
2009-2010. Outerspace Collective, Chicago, Illinois.  
2004. Rod Rodgers Dance Theater, month long study with the company including repertory and rehearsals,  
2004. Mikerline Pierre, study and performance with company. Haitian Dance, New York.  
2003-04. Year-long study with Viver Brazil, including all company rehearsals and classes., Brazilian.  
2001-2002. Shirley Martin Dancers, Resident Company Member., Horton Base.  
2001-2003. JAKA, Jeune Artis Kanga Ayitian, under the direction of Florencia Pierre and Djenane St. Juste. In-depth study, seasonal company performance, and collaboration., Port-au-Prince, Haiti.  
1996-2004. Troupe Ayizan, Occidental College Haitian Dance Company.  
1994-1999. Occidental Dance Theater. Contemporary, Jazz, Hip-Hop.

### **Honors and Awards:**

- 2018 University Teaching Council Award for musical collaboration for Contemporary III and Repertory UNC Asheville.
- 2012-2013. Fulbright Scholar (Dance), Alternate for Mali competition.
- 2008-2009. Postdoctoral Fellowship, African American Studies, University of Illinois Chicago.
2008. Semi-finalist Andrew Mellow Postdoctoral Fellowship in Arts and Humanities, Hamilton College.
2006. Dissertation Research Grant, UCR. Dance study and embodied research in New York.
2006. Humanities Graduate Student Research Grant, Graduate Division. Dance study in New York.
- 2005-2006. Gluck Foundation Fellowship in the Arts, UCR, to teach Haitian dance and contemporary.
2005. Humanities Graduate Student Research Grant, Graduate Division, UCR. Dance study in New York.
- 2004-2005. Gluck Foundation Fellowship in the Arts, UCR, to teach Haitian dance and contemporary.
2004. Dance Studies Fellowship, Department of Dance, UCR. dance study in New York at Djoniba Drum and Dance Center, Rod Rodgers Dance Theater, and Charles Moore Dance Theater and other studios.
2003. Women in Coalition, Women's Studies Department for dance performance in Cuba.
2003. UCIRA, University of California Institute for Research in the Arts, UC system wide competition, Demonstration Project Grant for collaborative dance research and choreography in Haiti.
- 2002-2005. Dean's Fellowship, University of California, Riverside.
- 2001-2002. Dean's Council Fellowship, UCLA.
2001. Latin American Studies Association, Research Grant, UCLA.
1994. Groton School Award for Dance and Choreography.

### **Artist-in-Residency/ Guest Artist**

#### CCBdance Project:

2019. Artist-in-Residence at Akademie Remscheid in Remscheid Germany November 11-15<sup>th</sup>.
2017. Artist-in-Residence at Ecole Des Sable, Toubab Dialaw, Senegal June 2017.
2017. Artist-in-Residence at TanzArt in Kirchau, Germany. May/June 2017.
2016. Artist-in-Residence at Donko Seko, Bamako, Mali. Kettly Noel, June 2016.
2015. Artist-in-Residence, CNAC, National Theater Center Abidjan. Cote D'Ivoire.
2013. Artist-in-residence, INSAAC, National Arts University, Abidjan, Cote D'Ivoire.
2013. Artist-in-Residence, INSAAC, National Arts University, Abidjan, Cote D'Ivoire.
2013. Artist-in-Residence Napam Beogo, Ouagadougou, Burkina Faso
2012. Blueberry View Artist Retreat with Christian Bambara in Benton Harbor, MI.
2012. Kenana Residency at Doukan in Chicago.
- 2010-2011. Artist-in-Residence, Chicago Public Schools, C.A.P.E.
2010. Artist-in-Residence, Republic of Sydenham, Makeda Thomas Roots and Wings Dance and Performance Institut Trinidad and Tobago.
2009. Guest Artist at the Blueberry Dance Festival in Marquette, MI.
2008. Link-up Residency, with Christian Bambara, six month term. Links Hall. Chicago, Illinois.
- 2008.(Spring). Guest artist at Grinnell College.
- 2007.(Fall). Dancebridge Residency at the Chicago Cultural Center, with Christian Bambara, Chicago, IL.
2007. (Summer). Week Long Residency at Gateway Dance Theater in Des Moines, Iowa.
- 2002-2003. Artist-in-residence at Glendale Community College. Taught weekly classes and set choreography on students.
- 2002-2003. Artist-in residency at Occidental College. Taught weekly classes and set choreography on Occidental Haitian Dance Company.

### **Grants and Administration for the CCBdance Project, 2006-current:**

- 2019-2020 Maryland State Arts Council Creativity Award for completion and production of “Je Te Souhaites Du Bien et Apres”
- 2017-2018 Draftwork at Dancespace accepted for solo work “Who Fears Not Death”
2017. Artist-in-Residence at TanzArt in Kirchau, Germany May/June 2017. Two weeks.
- 2017 Residency at Ecole Des Sables for summer 2017
- 2016 Residency through Donko Seko in Mali.
- 2015 US Embassy Ivory Coast for production and presentation of dance work.
- 2013-2014. Djerassi Foundation Residency Grant.
2013. Successful Kickstart for the production and presentation of new dance work in Abidjan 2013-2014.
2013. US Embassy in Cote D’Ivoire Grant for dance creation and performance.
2013. Awarded a puffin foundation grant for “Inherited Dreams.”
2012. Successful fundraising through kickstart for a tour in Burkina Faso and the Ivory Coast.
2012. Grants for residencies at BVAR in Michigan and Ragdale Foundation. Both awarded, one declined.
- 2010-2011 Mini-grants for community programming, Haiti Soleil, University of Illinois Chicago and the Haitian Consulate of Chicago.
- 2009-2010. Artist-in-Residency at the Republic of Sydenham, Trinidad. Written by Celia Weiss Bambara
- 2006-Current Administration of fiscal sponsorship awarded to the CCBdance Project, Fractured Atlas, NY.
2008. Link-up residency at Links Hall “Ninga” (the face).” Written by Celia Weiss Bambara.
2007. Dancebridge residency, Chicago Cultural Center, for “Ninga.” Written by Celia Weiss Bambara.

### **Publications:**

”Inherited Dreams, Process and the Making of a Contemporary Dance in Abidjan” (submitted 2020)

“On Somatics and Interculturalisms” (submitted 2021)

2013. “Dance” in Encyclopedia of Race and Racism 2nd edition.

2012. “Improvising the Interstices: Experimentation and Lineage in African Contemporary Dance” (Area Magazine) 12(12) (special issue intersections).

2011. “Did You Say Banda? Geoffrey Holder and How Stories Circulate.” (17) 2011 Journal of Haitian Studies.

2010. “Chimin Kwaze: Crossing Paths or Dancemaking in Port-au-Prince.” Making Caribbean Dance, edited by Susanna Sloat, University of Florida Press. 2010.

2009. “Yanvalou’s Elliptic Displacements: Staging Spirit Time in the United States” the Journal of Haitian Studies. (Vol 15 (1 and 2)). 2009.

2003. “Story Space in Bangarra’s Pride: An Imperative for Reconciliation” in Australasian Drama Studies October 2002 (41). 2003.

### **In-progress articles:**

Negotiating Haitian Contemporaneities 1940’s-1980’s: Improvisation, Collaboration and Theater” (revising)

“Improvising Coalitions: Jewishness and Africaness in Motion” (in process)

Interview with South African Choreographer Sylvia Glasser (transcribing)

**In-Progress Book:** Improvising Coalitions: Making Dance in Intercultural Contexts in Africa, the US and the Caribbean.

**Dramaturgical Statements and Artist Statements:**

2010. "A Shared Evening of African Based Contemporary Dance: Celia Weiss Bambara, CCBdance Project and Kor and D'Kor Dance." Program notes and dramaturgical statement. February 26<sup>th</sup> and 27<sup>th</sup>.
2010. "African Based Contemporary Dance: Translating Tradition and Ethics in Making Fusional Dances." Chicago Artists Resource. January.
2008. "Memoirs of Time Continuing" co-produced evening of solo dances with Archana Kumar. Contemporary Kathak and Caribbean Dance. An evening show comprised of two solos questioning issues of race, gender, power, and transformation in contemporary performance. September 12<sup>th</sup> -14<sup>th</sup>, at Links Hall.
2008. "Rethinking African Dance: Burkina Faso's Movement Revolutions" for Grinnell College Dance Concert. Published by Grinnell College Department of Theater and Dance. April 25<sup>th</sup>-28<sup>th</sup>.

**Academic Teaching Experience:**

**2019- current Assistant Professor Coppin State University, Part of the University of Maryland. Program Coordinator.**

Duties and Courses Taught:

- Choreography, Improvisation, Contemporary Technique, Somatics and Yoga, Dance Studies, Dance Administration (Internship). Site Dance and Dance Film
- Curation of visiting workshops
- Course scheduling

**2015-2019 Assistant Professor/ Dance Program Director, UNC Asheville**

Duties and Courses Taught:

- Movement Research, Improvisation/Composition, Performance Practicum, Contemporary Dance I-111, Yoga, Global Movement Practices, Haitian Dance, Choreographing Gender and Identity, Site Specific and Experimental Dance making, Dance Studies
- Curriculum design and pedagogy implementation in a hybrid dance program. Pedagogical innovation in safe and nurturing dance spaces for practice as research curriculum.
- Production of all student and faculty works and organization of artist-in-residencies
- Curation of all campus dance events

**2013-2015 Dance Faculty at the INSAAC (National Arts Conservatory) Abidjan, Ivory Coast**

- Critical Dance Studies/hybrid classes, technique, improvisation, INSAAC Ivory Coast.

**2008-2011 Postdoctoral Fellow and then Visiting Lecturer, African American Studies Program, University of Illinois, Chicago.**

- AAST 340 Dancing Revolutions. University of Illinois, Chicago.
- AAST 294 African American Dance. University of Illinois, Chicago.
- AAST 340 African-based dance, Travel, and Change. University of Illinois, Chicago.
- AAST 240 Dance, Choreography, Race, University of Illinois, Chicago.

**Other Studio Teaching Experience:****Professional Series and University Teaching:**

2016. Two week intensives in choreography and contemporary technique through Kettly Noel's Laboratory at Donko Seko in Mali. June 2016.
- 2014-2015 Yoga teaching at US Embassy and Case Des Artes Center in Abidjan.
- 2014-Yoga teaching series in July in Marquette, Michigan.
- 2013-2014. Teaching composition, contemporary technique at INSAAC, National Arts Conservatory Abidjan, Ivory Coast.
2013. Yoga beginning and intermediate (June -August)
2013. Workshop Intensives Improvisation/Choreography and contemporary dance at INSAAC, National Arts University. April 10th-18th.
2013. Workshop Intensives in contemporary dance and Haitian Traditional Dance at EDEC/ Marie Rose Guiraud, Abidjan, Cote D'Ivoire. April 8-12th.
2013. Yoga teaching at the US Embassy, Abidjan. Spring Series.
2013. Yoga at the Rec Center in Ouagadougou, Burkina Faso. March.
2013. Beginning and intermediate yoga (January-March).
2012. Beginning and intermediate Yoga at Studio 121 in Michigan (October-November).
2012. Beginning Adult African Contemporary Dance, Studio 121 in Michigan (October-November)
2012. Contemporary technique, improvisation/choreography for a professional training series during the "Un Pas Vers L'Avant Festival" in Abidjan, Ivory Coast. August-September.
2012. Contemporary technique and movement research at Ecole de Danse Edit in Ouagadougou, Burkina Faso. July 2012.
- 2010-Summer 2011. African contemporary and Haitian dance teaching at praxis place in Chicago.
2009. African based-contemporary class series at Rast Ballet in Chicago. September-December 2009.
2009. Class series in Contemporary (African-based) dance at Rast Ballet in Chicago, Illinois.
2008. Series of Contemporary classes at the Division Street Dance Loft, Chicago, Illinois.
2008. Assisted Christian Bambara in teaching African dance classes, Holy Family School, Chicago, IL.
- Summer 2007. Haitian and modern dance for Gateway Dance Theater, Des Moines, IA.
- Spring and Summer 2006. Series of classes in Haitian Dance at the Heartbeathouse, Atwater Village, CA.
- Winter 2006. Series of workshops at Romona High School for the Performing Arts. Riverside, CA.
- Winter 2005. Series of workshops in Haitian and Contemporary at Romona High School. Riverside, CA.
- Winter 2005. Associate in Dance, Haitian dance at the University of California, Riverside. Dance 75a.
- Spring Semester, 2003. Taught Guest classes for Elizabeth Chin at Occidental College.
- Summer 2003. Series of Haitian dance classes at Shana in Port-au-Prince.
- 2002-2003. Weekly classes in modern and Haitian, Occidental College as artist-in-residence.
- 2002-2003. Weekly classes, Glendale Community College, artist-in-residence.
- June-July, 2001. Dance teacher for children in Haiti, organized by the Minister of Culture, Haiti.
- June and July 2001. Taught modern/contemporary dance at JAKA studio in Port-au-Prince, Haiti.

**Composition Workshops:**

2019. Workshop in somatics, activism and inter-culturalism at the Body IQ festival November 19, 2019 at Laborgras in Berlin.
2016. Two day intensive workshops in movement research/choreography in Dakar Senegal by invitation of Andrey Ouamba/ CIE Premier Temps.
2011. Workshop in improvisation/choreography at praxis place,

2010. Workshops in African based contemporary composition and technique at the University of the West Indies and for the Minister of Culture in Tobago.
2009. Workshop in Yanvalou's Elliptic Displacements (improvisation/choreography/technique) at Outerspace in Chicago, Il. Choreography.
2009. Workshop in contemporary choreography/improvisation for the Blueberry festival, July 27<sup>th</sup>.

### **Movement or Technique Workshops:**

2021. Master class in Baltimore County Public Schools Virtual Dance Festival April, 27, 2021.
2021. Guest class in movement for musicians at Northern Michigan University, Feb 11, 2021.
2019. Two workshops in movement for musicians at Academie Remshied in Remshied Germany. November 11-15<sup>th</sup>.
2017. Workshop in contemporary dance technique at Dance Mission in San Francisco, November 4<sup>th</sup>, 2017.
2017. Masterclass in intermediate/advanced contemporary technique and improvisation at Shawl Anderson in Oakland, CA. November 6<sup>th</sup>, 2017.
2017. Yoga Workshop for Tanzart as part of a creative residency. June 24<sup>th</sup>, 2017. Two-hour workshop in yoga for dancers.
2013. Shared class with Marius Sawadogo and French Cultural Center. Ouagadougou, Burkina Faso.
2013. African Contemporary Dance Class at Dance New Amsterdam, New York. January 4<sup>th</sup>, 2013.
2010. Workshops in African based contemporary composition and technique at the University of the West Indies and for the Minister of Culture in Tobago.
2009. Guest class for Kyisha Patterson Dance in Kingston Jamaica at Savanna Plaza. June 5.
2009. Workshop in contemporary dance for the Blueberry Festival in Marquette, Mi. July 25<sup>th</sup>.
2009. Master class in Contemporary (African-based) at Denison College in Granville, Ohio.
2009. Community workshop, Haitian dance, the African American Historical Museum, Cedar Rapids, Iowa.
2009. Junior High dance workshop, Cedar Rapids, Iowa. African American Historical Museum program.
2009. Contemporary Caribbean dance, at the University of Southern California, Department of Dance.
2008. Workshop in Haitian, Caribbean, and Modern Dance Intersections at Links Hall, September 13<sup>th</sup>.
2008. Masterclass, Contemporary Caribbean Dance, Grinnell College for the Grinnell Dance Troupe. April.
2006. Dance workshop, "Transforming Haitian Dance" UCLA Center for African Studies for "African-Latin American Intersections: Cultural Synergies Through the Centuries."
2006. Haitian Dance Workshop in Marquette, Michigan at the Dance Cooperative.
2006. Workshop in Contemporary Caribbean Dance at Ginga Cultural Center, Santa Barbara.
2003. Workshop in Contemporary Fusional dance at Shana, Séminaire Woumble, Port-au-Prince.

### **Dance Studies Courses Taught During Graduate School:**

2004. Dance Studies. UCRiverside.
2003. Dance Studies. UC Riverside.
- Teaching Assistant and Research Assistant Positions:
2005. Teaching Assistant in the Department of Religious Studies, UCR.
2004. Graduate Teaching Assistant in Department of Dance, UCR, Dance 7, Dance Studies.
2002. Research Assistant, Professor Elizabeth Chin, Department of Anthropology, Occidental College.
2001. "Art and Social Action," UCLA in Department of World Arts and Cultures, Professor Peter Sellars.

### **Practice Based Research Experience:**

- 1999, 2001, 2002, 2003, Haiti, study with JAKA, dance study with other artists, embodied research, performance, and collaboration.
- 2004, 2005, 2006, New York, dance study, performance, embodied research, ethnographic, archival research, and performance analyses of Haitian dance.
- 2000, Cameroun, dance study with the national company of Cameroon, advised by Jean Marie-Ahanda.

1999, France, through the School of International Training, dance study West African, Toulouse.  
2008, Burkina Faso, research in African contemporary dance.  
2013-2015 Abidjan, RCI practice as research work in African Contemporary Dance.

### **Performance Based Work:**

#### **Choreography, Selected:**

2018-2020 Moving Voices

\*Improvisation showing with substitute dancer Deshanay Pollard at Movement Research in New York, part of the studio series. January 28<sup>th</sup>.

\*Premier 15 min with Jana Schmuck at the Body IQ festival at Laborgras in Berlin November 15<sup>th</sup>.

\*Sharing of work with Jana Schmuck at Academic Remscheid Arts University in Germany November 14<sup>th</sup>, 2019

\*40 minute site-specific work performed in three sites in Asheville. Seven dancers. Co-directed and co-choreographed with Jana Schmuck October 27<sup>th</sup>-29<sup>th</sup>.

2019. blue, green. 20 minute Dance for three dancers created as part of coursework for Advanced Contemporary at UNC Asheville. Original score created in composition with Kimathi Moore. 20 minute dance performed at BELK Theater. April 26<sup>th</sup>, 2019.

2019. Les Navettes solo piece created in collaboration with artists remotely in South Korea (Nathalie Martin) and in the Ivory Coast (Aminata Traore).

\*12 minutes shown at the UNC Asheville BELK Theater as part of the Spring Dance Sharing.

\*10 minutes shown as part of My Place or Yours at Revolve in Asheville. Curated by Cara Hagan. April, 5<sup>th</sup> 2019.

2018 Thursday April 5<sup>th</sup> in SHE 351 Dance Studio Improvisation as part of Arts Fest and dialogue about the intersections between diasporic Jewish Identity, Feminist Praxis and African Diasporic dance in reference to my improvisation practices and dance making methods.

2018 “Intrepid Nature of Beauty” Created a 30 minute dance work with UNCA undergrads who collaborated by contributing poetry, movement and film editing. Musical collaboration with Kimathi Moore. Lighting design collaboration with Drama Students at UNCA. Created through the performance practicum class. Performed in entirety April 26<sup>th</sup> and 27<sup>th</sup> at UNCA BELK theater as part of the Spring Dance Sharing.

\*also performed in excerpt as part of Arts Fest, April 5<sup>th</sup> in SHE 351 with a dialogue about process and making in dance and in reference to the works thematic materials.

2016-2018 Who Fears Not Death For My: For My Sons Father (solo work) in collaboration with musical composer and arranger Kimathi Moore.

\*Performance of 20 minute excerpt as part of Draftwork curated by Ishmael Houston Jones at Dancespace in St. Mark’s Church in the Bowery. In a shred showing with Meg Foley. May 18<sup>th</sup>.

\*19 minute excerpt performed at the BELK Theater at UNCA, April 26<sup>th</sup> and 27<sup>th</sup>.

\*Performed 10 minute excerpt at Zacho Dance studios in San Francisco as part of the Mbongui Square Festival November 10<sup>th</sup>-12<sup>th</sup>, 2017.

\*Performed 15 minute excerpt of what will be a 30-35 minute work at Flox Galleries in Kirchau Germany as part of a residency through Tanzart. June 30<sup>th</sup>, 2017.

\*Performed 25 minute excerpt of what will be a 30-35 minute work at CIE Tene’s festival “Les Deux Terre” in Cannes, France Saturday April, 1<sup>st</sup>.

\*Performed 13 minute excerpt at Fall Dance Sharing December 1 and 2 at BELK theater.

\*Performed 10 minute excerpt at Fall Dance Happening November 3<sup>rd</sup> at SHE 351 in informal student and faculty happenings for new works and works-in-progress.

2016-2020 “Je te souhaites du bien et après” small ensemble work in progress presentation/movement

research

\*Performed 13 minute excerpt at Les Deux Terres Festival in Cannes, France. Organized by CIE Tene. Music by Abou Bassa in collaboration with Kima Moore.

\*Performance of work in progress materials/movement research with composer Abou Bassa at Ecole Des Sables, Toubab Dialaw, Senegal as part of an artist-in-residency. 22 minutes of work shown for the public.

\*Performance of generated materials for “Je te souhaites du bien et après..” after residency in March at UNC Asheville. 17 minutes in SHE 351 for a community and student based audience. March 23<sup>rd</sup> during the Free Period with talk back for the audience.

\*at Donko Seko in Mali as part of a artist-in-residency. Mentored by Kettly Noel. June 29<sup>th</sup>. 11 minute showing.

2016. “Swimming, Flying and Other Brave Things” piece set on 6 students dancers and created during advanced technique and composition class at UNC Asheville. Musical collaboration Kimathi Moore. Performed at the Belk Theater. 20 minutes. April 22 and 23<sup>rd</sup>.
2016. “Maybe, Homes and Healings” 22 minute Site-Specific Dance in the Botanical Gardens at UNC Asheville for 4 dancers. March 30<sup>th</sup> and 31<sup>st</sup>.
- 2013-2016. Inherited Dreams #3 40 Min Dance Work
- \* “Inherited Dreams #3” presented MASA festival in Abidjan March 9<sup>th</sup>, 2016.
  - \*\* “Inherited Dreams #3” 40 minute trio premiered at CNAC theater in Abidjan. May 15<sup>th</sup>. 2015. with original musical composition by Abou Bassa.
  - \*“Inherited Dreams” choreography by Celia Weiss Bambara, 20 minute excerpt of in-progress work with original composition by by Abou Bass presented at Institut Francaise in Abidjan during the “Un Pas Vers L’Avant” contemporary dance festival, September 13th2014.
  - \*“Inherited Dreams” with choreographic assistance, Flavienne Lago. (35 minutes) Produced in Abidjan. Original music composition by Abou Bassa. May 12st, 2013 at INSAAC (National Arts University, Abidjan). Work-in-progress.
  - \*20 minute excerpt presented at Afrik Urban Arts Contemporary Dance Festival, May 24th, 2013.
- 2012/2013. “Je Suis Entre Deux” Solo dance work, (20 Minutes) produced in Abidjan, Ivory Coast at the INSAAC, September 28th.
2013. “Damballah” for Les Guivoires directed by Marie Rose Guiraud. 13 Minutes piece for 10 dancers and 6 musicians. May 12th, 2013.
2013. Atelier/Workshop/Intensive Showing. 30 minutes of dance work presented at the INSAAC, with bachelors and masters students. Culmination of a teaching intensive in technique, choreography and improvisation. June 2013.
2012. Atelier/Workshop/Intensive Showing of 25 minutes of dance work and choreography made with 25 Ivoirienne professional dancers. Shown on September 9th, at the French Cultural Center in downtown Abidjan, Ivory Coast.
2012. Work-in-progress showing of “Je suis entre deux” at BVAR residency in Benton Harbor Michigan of short film work and dance.
2012. Site-specific dance for Doukan in Chicago. April 21st.
2011. Yanvalou and Ibo improvisations at Jane Addams Hull House, UIC. Sunday 20th, Nov.
2011. “ Simple Things” as site-specific work (17 min) at Silver Room, Wicker Park. Saturday July 16<sup>th</sup>.
2011. “Simple Things” in bloom #10 at praxis place. May 27<sup>th</sup>, 2011.
2011. “Jeux du paix” collaborative work with Burkinabe dance artist Dicko Yanogo, 20 min. March 31<sup>st</sup> at Williams School as part of Chicago Arts Partners in Education Programming.
2010. “Cycles of Violence” as site-specific, movement research, Alice Yard in Port-of-Spain Trinidad. 30 minutes. March 25<sup>th</sup>, 2010. Work-in-progress.



2010. "la amitie" with contribution and collaboration of Dena Bermann performed at "bloom" at the Outerspace studio, Chicago, IL. May 15<sup>th</sup>. Ongoing project to be completed in 2012.
- 2009-2016. "Kenbe, Amour, Folie: Improvisations for love" ( 30 minute solo)
- \* 15 min excerpt presented at the Belk theater at UNCA October 23<sup>rd</sup> and 24<sup>th</sup>, 2015 with artist talk.
  - \*15 min excerpt, shown at the Goethe Institut in Abidjan, Ivory Coast.
  - \*Excerpt, at Jane Addams Hull House UIC campus, Chicago, IL. November 20<sup>th</sup>, 2011.
  - \*Excerpt, Haitian Dance, Music and Arts Festival. San Francisco, CA. October 22, 2011.
  - \*Excerpt at the Drucker Center as guests of the Leopold Group, August 28 2011. Chicago, IL.
  - \*bloom #3-6 at praxis place, Fall 2010.
  - \*Venus Collective in Pilsen, October 2010.
  - Excerpt performed at "bloom" at the Outerspace Studio, Chicago, IL. May, 15<sup>th</sup>.
  - Excerpt, Pan-African Association benefit for the Haitian earthquake. February 20<sup>th</sup>, Epiphany Episcopal Church. Chicago Illinois.
  - Work-in-progress performance at the Republic of Sydenham in Trinidad. Makeda Thomas: Roots and Wings Movement. January 9, 2010. 26 minute excerpt.
  - \*Excerpt, Goose Show benefit for RTG Dance at Outerspace in Chicago. November 14<sup>th</sup>, 2009.
  - \*Excerpts performed at Links Hall 30/30 Festival October 2<sup>nd</sup>, 2009. Chicago, Illinois.
  - \*Performed in Marquette, MI at Kauffman Auditorium as guest performance in the Blueberry Dance Festival. July 25<sup>th</sup>. CCBdance Project.
2008. "Ashade" 30 minute solo (work-in-progress) performed at Links Hall. September 12<sup>th</sup>-14<sup>th</sup>. CCBdance Project. Excerpts shown at work-in-progress showing at Silverspace iChicago.
- "Ashade" (revised) performed at the African American Historical Museum on April 3<sup>rd</sup>. Thirty-five minute solo with music by Ayub Ogada, Zap Mama, and Haitian drumming by Daniel Desir. Performance funded by the Iowa Arts Council. CCBdance Project.
  - Performed at the CSA in Kingston, Jamaica June 3<sup>rd</sup>, 2009. Drumming by Kimmoy Ouattar.
2008. "Taak-Tum-Taak" directed by Christian Bambara assisted in formatting piece, costumes, movement, presented at Grinnel College.
2008. "Cycles of Violence" (orange) (in-progress research) performed as part of the Goose Show benefit for RTG Dance at Silverspace. Produced and curated by Rachel Thorne Germond. December 2<sup>nd</sup>. Chicago, Illinois. CCBdance Project.
- 2009-2006. "Ninga" (the face) directed by Christian Bambara, 30 minute duo, music by Sekou Conde and Kimberly Fitch. Costumes by Erin Howell Gritch. Performed as a culmination of a Link-up residency on December 1<sup>st</sup>, 2008 at the Chicago Cultural Center, co-presented by Links Hall and the Chicago Cultural Center.
- Work-in-progress versions of the piece were performed at the Chicago Cultural Center as part-of a Dancebridge residency in 2007, at Amber Hall on the Bethel New Life Campus in Chicago as a commission from Holy Family Ministries in Spring of 2007, at Gateway Dance Theater in Des Moines, Iowa and as part of Grinnell College's Spring programming in 2008.
2008. Improvising Transformations, collaborative set of improvisational structures with South Asian artist, Archana Kumar. Approximately 20 minutes. Performed at Links Hall, Chicago. September, 12-14<sup>th</sup>.
2007. Improvisation with Christian Bambara, Mercy Hospital auditorium, artist-in-residency with Gateway Dance Theater in Des Moines, Iowa.
2006. "Silence and Text Improvisations" with Christian Bambara and Karen Wilson, Anatomy Riot #12 at Zen Sushi in Los Angeles.
2005. "Unbuntu" 13 minute solo performed at Anatomy Riot #3, curated by Meg Wolfe at Zen Sushi.
2004. "Ibo Lele" choreography for Occidental's Troupe Ayizan, at Occidental College Dance Theater and Claremont College.
2004. "Ibo" improvisational solo at UCR dance studio.

2004. “Erzuliness and the Politics of Possessions” 12 minute solo piece, presented at the National Convention Center in Havana, Cuba and UC Riverside. Travel and presentation funded by Women in Coalition, UCR. Performance organized by Anna Beatrice Scott.
2003. “Passage/Entanglements/Ciphers” piece created as an artist-in-residence at Glendale Community College. Performed at Glendale Community College Concert.
2003. “Benediction” with Emmanuel Louis and Djenane St. Juste, structured improvisation directed by Florencia Pierre. Performed at Maison Des Artistes, Polycafe, and Telemax. Part of the Chimin Kwaze Project. Funded by UCIRA
2003. “Passages” 12 minute piece for eight dancers with six drummers. Performed at Maison Des Artistes, Polycafe in Port-au-Prince, and aired on telemax television station. Part of the “Chimin Kwaze Project.” Work supported by UCIRA grant.
2003. “Diaspora”, piece for eight dancers. 13 minutes. Created as an artist-in-residence at Occidental College and performed at Occidental College Interfaith Chapel. Restaged and revised as part of the Chimin Kwaze Project and performed at Maison Des Artistes, Polycafe, and aired on local television in Haiti. Work in Haiti funded by a UCIRA grant.
2003. “Le Guerrier”, piece for 5 dancers. created in collaboration with Djenane St. Juste and Florencia Pierre and performed at Polycafe, Maison Des Artistes, local television, and telemax television station in Port-au-Prince. Part of the Chimin Kwaze Project. Work in Haiti funded by a UCIRA grant.
2003. Mahi and Ibo choreographed collaboratively with Elizabeth Chin. Performed at the Arroyo Festival and the Claremont Colleges. Group pieces for Troupe Ayizan.
2003. Yanvalou, duo, created for Troupe Ayizan Benefit Concert at the Interfaith Chapel at Occidental College. Restaged and revised as a group piece, performed at Claremont Mckenna and the Arroyo Festival in Los Angeles, and in Haiti at Maison Des Artistes, Polycafe, tele 5 in Haiti, local television.
2002. Banda duo, choreographed with Djenane St. Juste, JAKA at the Hotel Olofson in Port-au-Prince as an opening for RAM.
2002. solo improvisation for JAKA piece, at Champs Mars, downtown Port-au-Prince. Haiti. Repeated in Leogane, Haiti as part of Fête St. Rose.
2002. “Re-Telling Translations, Short Studies on Politics” duo with MFA candidate Candice Cross. Performed at Culture Crossing Concert at UCLA’s Department of World Arts and Cultures.
2001. “Mueve lo”, duo collaboratively created with Djenane St. Juste and performed at JAKA studio in Port-au-Prince.
2001. “Dialectic Between Worlds” 9 minute duo created collaboratively with UCLA MFA Andrea Ogundele and performed in “Culture Crossing” at UCLA as part of the World Arts and Cultures graduate student dance concert about inter-cultural performance.
2000. improvised Banda solo at Occidental College.
1998. “We’re just trying to stay alive” contemporary dance/ hip-hop piece performed at Occidental Dance Theater and the University of Southern California. About multi-culturalism in Los Angeles.

## **Choreography/Direction in Site Dance and Dance Film**

### **Site-Dance**

- 2010 Site Dance at Alice Yard in Trinidad
- 2011 Site Dance at the Silver Room in Wicker Park, Chicago
- 2012 Site Dance at Doukan, Chicago
- 2016 Site Dance Asheville, NC
- 2018 Site Dance Asheville, NC

## **Dance Film and Projection**

2012 Film with Christian Bambara Benton Harbor, MI

2013 Projection for Inherited Dreams #1 Abidjan

2019 Projection for Moving Voices, Remscheid, Germany

2020 Dance Film Je Te Souhaites Du Bien et Apres..Is This What We Are Looking For NYC, MQT

2021 Dance Film blue, green Marquette, MI

## **Film Screenings**

\*February 26<sup>th</sup>, 2021, “ Je Te Souhaites Du Bien et Apres” Coppin State University and dialogue on process.

-Official selection for the Montreal Independent Film Festival 2021.

\*Projection Screenings at part of Germany tour, 2019 November. Akademik Remshied and Body IQ Festival at Laborgras in Berlin.

\*Screening or projection at the INSAAC, Ivory Coast 2013 for “Inherited Dreams.”

\*July 2012 MI, BVAR, “Je Suis Entre Deux”

## **Dance Performance and Dance Theater, selected:**

### **Other performances, selected.**

2009-2010. “Wild Patience” as dancer for Rachel Thorne Germond Dance. Performed at the Drucker Center, Hamlin Park Fieldhouse and Outerspace Studio.

2004. “Yanvalou” with Mikerline Pierre at SOB’s in New York, New York.

2003. “Quick Death To Infinity” directed by Rachel Fensham at the California Museum of Photography, Riverside California.

2002. “Luttes Des Femmes”, choreographed by Djenane St. Juste. Part of the Chimin Kwaze Project. Performed at Maison Des Artistes, Polycafe, and local Television. Project funded by UCIRA.

2002. “Politik” choreography by Florencia Pierre. Performed in Leogane, Haiti and at the Hotel Oloffson.

2001. “Ganga” choreography by Florencia Pierre, performed at Telemax Television Station.

2001. “Rhythm” choreography by Shirley Martin and performed at MKM Cultural Center and the North Hollywood Theater and Arts Festival.

2001. Bi-monthly works-in-progress showings at MKM cultural center in North Hollywood.

2001. “Ambiance”, choreographed by Shirley Martin and performed at the Los Angeles Theater Center, Noho Arts Festival, and other venues.

1999. “Yanvalou,” “Djuba,” and “Mahi” in Port-au-Prince with Troupe Ayizan and Troupe JAKA. Performed again at Occidental College. Choreography by Florencia Pierre.

1997-1998. “Yanvalou” and “Ibo” choreography by Elizabeth Chin performed at Occidental College and University of Southern California.

## **Production and Organized Events:**

### **Dance Concerts:**

2015. “Inherited Dreams” and evening of dance co-produced with the US Embassy in Abidjan and the CNAC National Theater Center. Abidjan, Cote D’Ivoire.

2013. “Je Suis Entre Deux” Abidjan, Ivory at the INSAAC. Shared evening of solo works.

2013. Produced and choreographed, “ Inherited Dreams.” Abidjan, Ivory Coast in a shared evening with Les Guirivoires/ Marie Rose Guiraud at the INSAAC (National Arts University).

2010-2011. Produced and organized “bloom” a some what monthly series of contemporary dance at praxis place live/work studio.

2010. Produced an evening length show for CCBdance Project with shared bill with Sylvestre Akakpo, Kor and D’Kor Dance. February 26<sup>th</sup> and 27<sup>th</sup>, 2010.

2008. Co-produced with Archana Kumar “Memoirs of Time Continuing”, shared bill of two solos at Links Hall, Chicago.
2003. Co-produced and co-choreographed, “Chimin Kwaze” in Port-au-Prince with company JAKA. Performed at Maison des Artistes, Policafe, and aired on local television.

### **Conferences, Seminars and Workshops:**

- 2010-current. Praxis Institut. Organization of community master classes in contemporary dance. Have organized workshops for Lacinia Coulibaly, Jana Schmeuck, Souleymane Badolo, Christal Brown, and Ruth Barnes among others.
- 2006-2010. organized workshops in Haitian, Caribbean, and African dance for artists including:
- Daniel Desir (Tamboula, Chicago), Haitian Dance
  - Christian Bambara (CCBdance Project), African Contemporary
  - Souleymane Badolo (Kongo Ba Teria). (Burkina Faso/New York)
  - Cynthia Oliver (Coco Dance Theater), Caribbean Contemporary
  - Sylvestre Akakpo (Kor and D’Kor Dance) (Togo/New York) African Contemporary
- 2003-2004. Co-chaired committee, UC system-wide graduate student dance conference, Dance Under Construction. April 16<sup>th</sup> and 17<sup>th</sup>.
2004. Co-organized Dance Seminar Woumble with Djenane St. Juste and Florencia Pierre, Port-au-Prince, Haiti at Shana. Dance seminar with workshops in Haitian traditional and contemporary dance, lectures and discussions.

### **Dance and Performance Curation:**

- 2010-2011. Experimental curation of “bloom” at praxis place in Chicago, IL. Bi-monthly curation of contemporary dance.
2011. Curated and hosted, “Women’s Work: Women’s Choreographic Voices” June 17<sup>th</sup>@praxis place.
2010. Haitian poet, Gina Ulysse, Epiphany Episcopal Church, Chicago. Benefit for Haiti Soleil.
2010. Curated evening of African Diasporic dance, stories and music at the Alliance Francaise in Chicago.
2010. “bloom” an evening of dance crossing the gamut of contemporaneities at the Outerspace Studio in Wicker Park, Chicago. May 15<sup>th</sup>, 2010.
2006. Anatomy Riot, produced by Meg Wolfe. Contemporary works from the African diaspora at Zen Sushi, Los Angeles, October 9<sup>th</sup>
2002. “Culture Crossing,” UCLA, Department of World Arts and Cultures, concert devoted to inter-cultural student performance. Works by Peter Carpenter, Esther Baker-Tarpaga, Sri Susilowati, Shoshanna Vogel, Celia Weiss Bambara and Arianne Hoffmann.

### **Invited Conversations/ Lectures:**

2019. Artists Dialogue for My Place, or Yours Curated by Cara Hagan at Revolve in Asheville. June 27<sup>th</sup>
2017. Brown Bag Lecture UNC Asheville, Thursday, April 27<sup>th</sup> 12 and 1PM Ramsey Library.  
“Practice as Research: CCBdance Project, Resistance and Methods of Inquiry in the Field of Dance”
2012. Discussion and presentation of current working methods and process in dance making at Doukan Cultural Center in Chicago, April 19<sup>th</sup>.
2011. Presentation at Jane Addams Hull House, UIC as part of Memory, Roots, Identity Colloquium. November 20<sup>th</sup>, 2011.
2011. Lecture, Center for Black Studies at UC Santa Barbara. “Kenbe, Lache: Women’s Words and Haitian Contemporary Dance.” October 25<sup>th</sup>, 2011.

2011. Brown bag lecture, departments of Gender and Women's Studies and African American Studies, University of Illinois, Chicago. "When is it a Revolution? African Based Contemporary Dance and a New Generation of Traditions." February 15<sup>th</sup>, 2011.
2009. Brown bag lecture, departments of Gender and Women's Studies and African American Studies, University of Illinois, Chicago. "Circulations in African Based Contemporary Dance: Dance, Race and Appropriation in Chicago" December 1<sup>st</sup>, 2009.
2009. Lecture at the Jane Addams Hull House at the University of Illinois Chicago. "Transforming Diaspora: Travel and Politics in Contemporary Haitian and Burkinabé Dancemaking." Sponsored by the department of African American Studies at UIC. May 9, 2009.
2009. Discussant/ Presenter for Caribbean Studies Initiative at USC for "Reggae, Race, Gender: Resistive Moves in Music and Dance" March 2, 2009. University of Southern California.
2008. Discussant at Links Hall educational panel, "Tradition and Contemporaneity" in dancemaking.
2007. Moderator and panelist for "Body Language: Intercultural Exchange in Choreography" with Margaret Jenkins and Tansuree Shankar. Part of Columbia College's Critical Encounters Series, Columbia College, Chicago. September 25<sup>th</sup>, 2007.
2006. Workshop and lecture "Transforming Haitian Dance: Tradition, Contemporaneity and Travel." Invited by UCLA African Studies Center for "African-Latin American Intersections: Cultural Synergies Through the Centuries."

### **Conference Presentations:**

2019. Dance Studies Association in Chicago. Presented Practice as research paper "Improvising Coalitions: Jewishness and Africanness in Motion, August 12, 2019 at Northwestern University.
2019. Hybrid Practices: School for the Performing Arts, Malta. Presented practice as research paper, "Improvising Coalitions: Fusional Dance in the Jewish and African Diasporas. March 13<sup>th</sup>-15<sup>th</sup>.
2018. Jewish Diaspora and Improvisation: Defining Place and Coalition-Lecture Demonstration at the Jews and Jewishness in the Danceworld Conference at the Hershberger Institute at ASU October 12<sup>th</sup>-15<sup>th</sup>.
2016. Presentation of Practice and Research work at CADD at DUKE, February 2016. "Inherited Dreams: Process and Making Contemporary Dance in Abidjan"
2015. Presentation of Practice and Research Paper at CORD SDHS in Greece, June 8<sup>th</sup>, 2015. "Inherited Dreams: Process and Making Contemporary dance in Abidjan."
2011. UC Riverside Critical Ethnic Studies Conference. Paper title, "Transfiguring Diaspora: Travel and Politics in Haitian and Burkinabe Dancemaking." March 10<sup>th</sup>, 2011.
2009. Haitian Studies Association, presented artist's statement, "African Based Contemporary Dance: Translating Tradition and Ethics in Making Fusional Dances." November 13<sup>th</sup>, 2009.
2009. Congress for Research on Dance, CEPA at de Montfort University. Leciester U.K. Paper title, "Transforming Diaspora: Travel and Politics in Haitian Dance"
2009. Society of Dance History Scholars, Stanford University. Paper title, "Possesive Investments in Whiteness? The Transmission and Translation of African Based Dance in Chicago and New York." Stanford University, ODC.
2008. AAA, American Anthropological Society, presented "Racing Research, Dancing Race? Embodied Methodologies in Haitian dance in New York and Port-au-Prince." Panel organized by Naomi Leite and Alexis Buntin, discussion by Fran Markowitz. November 19<sup>th</sup> -23<sup>rd</sup>, 2008.
2008. SDHS, Society of Dance History Scholars, presented "Chimin Kwaze: Crossing Paths, the Politics of Dancemaking in Port-au-Prince" at Skidmore, June 12<sup>th</sup> -15<sup>th</sup>. Discussion by Barbara Browning.
2007. CORD, Congress of Research on Dance, presented "Did You Say Banda? Geoffrey Holder and How Stories Circulate" at Barnard, NY. November 8<sup>th</sup> -11<sup>th</sup>. Discussion by Barbara Browning.

2005. Soundscapes: Reflections on Caribbean Oral and Aural Traditions at the University of West Indies, Barbados, presented paper “Kreyol Steps: Orality and Sounds Which Mean Action in Haitian Dance” July 25<sup>th</sup> -29<sup>th</sup> .
2004. Pays Rêvé, Pays Réel: Legacies of the 1804 Haitian Revolution Graduate Student Conference. Department of French and Francophone Studies UCLA. Presented paper, “Kreyol Words and Moving Steps: Re-choreographing Haitian Dance” October 22<sup>nd</sup> -23<sup>rd</sup>, 2004.
2004. Haitian Bi-centenary Conference at the University of the West Indies, Trinidad. . Presented paper, “Kreyol Words and Moving Steps: Re-choreographing Haitian Dance” June 15<sup>th</sup> -18<sup>th</sup> .
2004. 9<sup>th</sup> Annual Association of Caribbean Women Writers and Scholars Conference in Santa Domingo, Dominican Republic. Presented “Moving Words and Kreyol Steps: Workin’ Out Politics and Polemics of Haitian Women’s Cultural Production” April 26<sup>th</sup>-30<sup>th</sup> .
2004. Dance Under Construction, Graduate Student Conference, University of California, Riverside. Presented “Moving Words and Kreyol Steps: Workin’ Out Some of the Politics and Polemics of Women’s Cultural Production in Port-au-Prince” April 16<sup>th</sup> and 17<sup>th</sup> .
2003. Disjunctions, Humanities Graduate Student Conference, UC Riverside, presented, “Workin’ it Out: Bangarra Dance Theater.”
2003. Dance Under Construction at UCLA, “Workin’ it Out: Yanvalou’s Transnational Migrations.”
2002. Dance Under Construction at UCR, “Konbit and JAKA: Mobilization on Slippery Stages.”

### **Dance Movement Training:**

#### **Improvisation:**

JAKA, Port-au-Prince Florencia Pierre, Djenane St. Juste

BFH, Port-au-Prince, Nicole Lumarque

CCBdance Project, Christian Bambara

UC Riverside Susan Rose

RTGDance Rachel Thorne Germond

#### **Yoga:**

Silver Lake Yoga in Los Angeles, vinyasa, hatha, and anusara, 2002-2006.

Moksha Yoga in Chicago, hatha and vinyasa, as work-study, 2006-fall 2009.

Sivananda Yoga in Chicago, hatha summer 2011-current.

Certified in Hatha Yoga, Yoga Alliance 200 RYT, Sivananda Certified, Classical Hatha Yoga. 2012.

#### **Other Somatic Study:**

Klien/Mahler Technique Rachel Thorne Germond, fall 2009

Body Mind Centering with Erik Bendix in Asheville, NC. 40 hours training Fall 2016 at One Center Yoga.

#### **Choreography:**

Port-au-Prince, Nicole Lumarque and Florencia Pierre

CCBdance Project, Christian Bambara

UC Riverside Rachel Fensham, Susan Rose

Mentorship from Souleymane Badolo in choreography

#### **Haitian:**

Dance study at Occidental College, Port-au-Prince at multiple sites, Djoniba Drum and Dance Center in New York, Rod Rodgers Dance Theater, and Charles Moore Dance Theater.

-study, apprenticeship

Florencia Pierre, Elizabeth Chin, Viviane Gauthier, Djenane St. Juste, Emmanuel Louis, Mona Amira,

Joseph Velcime, Jean Leon Destiné, Nadia Dieudonne, Peniel Guerrier, Mikerline Pierre, Lionel St. Surin,

Cassandra Bissainthe, Nicole Lumarque.

#### **African:**

National company of Cameroun, Marcel Nyam

UC Riverside, Anna Scott  
Fouta Djallon, Toulouse, Anicet Kythouca (Congo)  
Espace St. Cyprien, Toulouse, Marie Claude Jordan (former dancer with Companie 3 Monde, under Germaine Acogny)  
Anna Camara (former dancer with national companies in Senegal)  
Christian Bambara, (African Traditional and Contemporary)  
Souleymane Badolo (African Traditional and Contemporary) (workshops and mentorship)

**Afro-Cuban:**

UCLA, Teresita Dome-Perez, Juan Carlos Blanco (2000-2002)

**Brazilian:**

UCLA Margit Edwards (one quarter in 2002)  
UCLA Mestre Amin (Capoeira) (2005-2006)  
Viver Bresil, Luiz Badaro and Rosangela Silvestre (2004, and study with Luiz Badaro in 1999)

**Dunham Technique:**

Occidental College with Elizabeth Chin, Troupe Ayizan (1996-2004)  
Santa Monica Ballet with Elle Johnson 2000-2002.

**Horton Technique:**

Lula Washington Dance Theater, Lula Washington and Siri Sat Nam 2000-2002  
MKM Cultural Center, Shirley Martin 2000-2001.  
Santa Monica Ballet, Elle Johnson 2000-2002  
Groton High School, Sheila Peters (1990-1994)

**Other Modern Contemporary:**

Rachel Thorne Germond, Modern/post-modern 2009-2010.  
Rod Rodgers Dance Theater, NY, Month Long Study, Kim Grier 2004  
UC Riverside, Ruth Barnes (Cunningham), Susan Rose, Laura Johnson  
Dance Arts Academy and Debbie Allen Dance Studio, Karen McDonald periodic study between 2001 and 2003.  
Glendale Community College Summer Classes, 1998 and 1999, Phyllis Eckler (Bat Sheva) and Dianna McNeil (Lewitsky).  
Dance Arts Academy, Ka-Ron Brown Lehman, 2000, summer seminar in modern dance.

**Ballet:**

UC Riverside, Freya Vass Rhee, Young Jae Roh (Korean Ballet)  
Dancer's Studio, Stephan Wenta (Vaganova)  
UCLA (independent studies) at Santa Monica Ballet, Margaret Hills (RAD)  
Occidental College, Laurie Alexander-Hills (Cecchetti)

**Grants Written for Other Non-Profit Sources:**

1999. Internship in grant writing and fundraising at Aids Project Los Angeles. Assisted head grant writer in writing foundation and individual grants, updated granting database, and authored grants.

**Professional Affiliations and Boards:**

- \*Dance Studies Association current member
- \*APAP 2017-2018
- CORD, Congress for Research on Dance, Member 2003-2009
- SDHS, Society of Dance History Scholars, Member 2007- 2010.
- Haitian Studies Association, Member 2008-2012
- Association of Caribbean Women Writers and Scholars.

**Service National, International, Local:**

- \* Curriculum Revision UNC Asheville 2015-2017
- \* Department restructuring committee Coppin State University 2021
- \* Strategic planning committee Coppin State University 2019-2020
- \* MLK Day planning committee Coppin State University 2021
- \* Curriculum Revision Coppin State University 2019-Current
- \* Baltimore Arts Education Initiative 2020-21
- \* Praxis Place organization and curation, social justice and dance emphasis 2006-current through CCB dance Project, organized work in Abidjan, LA, Chicago
- \* Past Board member, Haiti Soleil
- \* Past Reviewer, Journal of Haitian Studies

**Languages:**

- French (reading, written and spoken)
- Haitian Kreyol (reading, written and spoken)
- English (native)
- Spanish (basic spoken and reading)
- Hebrew (basic)

**Recent Courses Designed And Taught:**

**Yoga** Combines a hybrid focus on experiential anatomy useful for dance and somatic knowledge of the body with a slow flow of hatha and vinyasa yoga. Students should expect to learn through practice how yoga asanas and vinyasa are articulated with the breath and with specific alignment. The class will address yogic philosophy and safe practice such as how to heal injuries and practice dance. The course will combine physical, somatic practice with discussions about required readings on anatomy, yogic practices and philosophy. Students will think about their bodies and practices in new ways in reference to in-class reading that addresses the history of yoga, debates about yoga, and cultural context.

**Caribbean and African Dance Forms** Addresses the fundamentals of movement, rhythm and cultural context in a Caribbean or African dance form. Students will become aware of the different ways in which the body's alignment and movement in space and time are articulated. Students will learn how polyrhythm and gesture conjoin in phrase work in level one vocabulary. Students will also address Caribbean or African dances through discussion, reading of pertinent articles and viewing of filmed examples. Caribbean or African movement forms will be contextualized in regards to diasporic politics, cultural context, stories and spirituality.

**Somatic Movement Practices I** Somatic movement practices teach the body/mind new ways of working together so as to encourage more productive movement, safe practice, experiences of anatomy and stronger more resilient bodies. Since the 1970's, dance practitioners have incorporated somatics into their technique and this has shifted the way dance is produced and practiced in postmodern dance. This class may cover any range of somatic practices including Feldenkrais, Skinner, Bartenieff Fundamentals, Klein/Mahler. Body-Mind Centering, T'ai Chi, Yoga, Gaga and Alexander techniques. Readings on somatic practices are included, and students are required to analyze their embodied experiences using a variety of methods.

**Dance Studies** Analyzes concert dance practices, the dancing body and choreographies in reference to theories of the body, notions of modernism and postmodernism. The course will develop a dialogue about how we best read choreographies, dance(s) significations and importance in our world and how bodies in motion express important meanings. Students will be asked to read dance-studies texts, watch related filmed materials and engage in a productive



dialogue about the meaning(s) in motion as they relate to the world in which we live. This course will also draw upon embodied exercise and students will be asked to make connections between the physical body and the materials they are learning.

**Movement Research** Engages students in a new dialogue about dance making. This class will focus on methods, tools and ways to find and make new movement for contemporary dance. Each class will begin with a guided warm-up in somatics and improvisation and continue in a laboratory style set of experimentations. Student work for the class will include the use of a choreographic journal as well as midterm and final short dance showings. The overall goal of this class will be to develop movement research methodologies that are central to making new dances. Offered every year.

**Contemporary Dance 1-3** Articulate with more precision and presence a movement vocabulary that is a contemporary blend of forms. With a focus on finding the body's full movement in space and time, students will relocate balance and play with a range of full spinal and hip articulations while finding edges and contours. Building on the concepts in DAN 118, students will work on more complicated phrase work and full-bodied dancing, paying attention to shifting alignment, grounded movement, and full body movement as well as extension. The course incorporates readings on contemporary dance and filmed representations, which students will analyze.

**Movement in Global Perspective (s)** Addresses a notion of worlding dance or world dance forms and issues that arise in their performance, practice and production. In specific, this class places as a central area of study in dance studies, the world(s) of dancemaking and dance as they intersect with cultural difference, gendered difference, geographic location, race, ethnicity and gender. This course will discuss issues and topics in dance practices practiced in, originating from and traveling to a variety of sites in the world through readings by dance scholars, artists and viewing of filmed media. Embodied material will enliven some class discussions. May include a focus on movement practices from African, Caribbean, Latin America, South Asian, Oceania, American and inter-cultural contexts. The content of this class varies by instructor and may be repeated for credit as content varies.

**Site-Specific and Experimental Dancemaking** Site-specific dance and experimental dance are genres in choreography and dancemaking that explore the dynamics of space, time, thematic material and the body. This hybrid course will introduce students to ways of making movement, and filming movement for specific sites, installations, and film in reference to thematic materials. Since the 1960's dance artists have combined media and experimented with space, time and the moving image. This course will address in tandem with practice, the hybrid nature of dancemaking in this genre of experimentation, and in current staged contemporary dance. The class will engage text-based dance studies theories on space, time and filmic rendition to enliven dialogue and practice. Permission of instructor is required. Every other Fall.

**Choreographing Gender and Identity** Choreography course addressing theories of gender and identity in relation to the creation of movement. There will be a hybrid focus on making gendered movement and dances that express specific thematic material. In preparation for movement-based research as well as class dialogue, the class will include weekly readings on gender, identity and sexuality. Students will work on specific movement-based assignments in a laboratory format. Permission of instructor required.

**Improvisation and Composition** Improvisation is a way of making new movement, putting movement together, working with movement research and assimilating both new and old information by itself and as a set of tools in making improvised and set compositions. This course will teach students a variety of tools and methods in making improvisation, ways of employing improvisation in staged dance and experimental notions of how to make improvisations important to ideas about choreography. As methods of dance making as well as choreographies, improvisation(s) will be the central area of study in the course that will also result in some compositions. Students will be asked to read select texts and analyze video of choreographers' work to enliven the class process, and use journals to notate the development of their creative processes. Students will perform their final projects.

#### Courses Taught at Coppin State University in 2019-2020

DANC 102 Yoga

DANC 118 Improvisation

DANC 226 Choreography

DANC 121, 221, 321, 441 Modern Dance (African Contemporary)

DANC 427 Internship (Dance Administration)  
DANC 325 Dance History (Dance Studies)  
DANC 328 Creative Practice: Process and Theory (Site Dance and Dance Film)  
DANCE 329 Community Outreach

References Available By Request

Dr. Thomas De Frantz, [t.defrantz@duke.edu](mailto:t.defrantz@duke.edu), Professor of Dance, Theater, African American Studies Duke University. 919-668-1929

Dr. Cynthia Oliver, [coliver@illinois.edu](mailto:coliver@illinois.edu), Director of the MFA program and Professor of Dance, University of Illinois Urbana Champaign 217 333-1010

Mr. Rob Bowen, [rbowen@unca.edu](mailto:rbowen@unca.edu) Professor of Drama University of North Carolina Asheville 828-251-6650

Ms. Cara Hagan, [hagangelbercm@appstate.edu](mailto:hagangelbercm@appstate.edu), Professor of Dance, Appalachian State University, 828-262-7779