**Ninotchka D. Bennahum**

**Professor**

**Dance History/Theory/Performance Studies**

**Department of Theater and Dance**

**The University of California, Santa Barbara**

[**bennahum@ucsb.edu**](mailto:bennahum@ucsb.edu)

**Education**

Ph.D. Department of Performance Studies, Tisch School of the Arts.

New York University. 1998.

M.A**.** Department of Performance Studies, Tisch School of the Arts.

New York University. 1992.

B.A. (*cum laude*) Major: History; Minor: Art History

Swarthmore College. 1986.

**Teaching and Administration**

The University of California, Santa Barbara. Professor (rank II) of Theater and Dance. Courses and advisement in undergraduate and graduate Dance Studies: digital performance (online Dance 36/Histories of Modern Dance and Contemporary Performance), performance theory, global dance history and theory: African, African American and Afro-Gitana(o) dance history; Flamencology and Hispano-Arab/Spanish cultural histories; Cecchetti/Vaganova classical ballet techniques. 2015 - present.

The University of California, Santa Barbara. Associate Professor (rank III) of Theater and Dance. Courses and advisement in undergraduate and graduate dance history, ballet technique (sometimes), performance theory, diasporic dance studies: African, African American and Afro-Gypsy dance, art and social history. 2012 - 2015.

The University of California, Santa Barbara. Assistant Professor (rank IV) of Theater and Dance. 2009 – 2012.

Long Island University, Brooklyn Campus. Associate Professor and Director, M.F.A. in New Media Art and Performance and Department of Communication Studies, Performance Studies and Theater. Division of Visual and Performing Arts. 2005 – 2008. Tenured and promoted to Associate Professor in 2004.

American Ballet Theatre Studio Company. Dance History Faculty. Fall 2012.

American Ballet Theatre. National Director: Dance History/Theory. Pre-Professional Summer Intensive Programs. 2009 – 2012.

American Ballet Theatre. Resident dance scholar. Summer Intensive Programs. Designed, taught and implemented curriculum in global dance history and theory. 1996 – 2012.

Long Island University, Brooklyn Campus. Director, M.F.A. in New Media Art and Performance. 2004 - 2008.

Director, LIU @ American Ballet Theatre, a Liberal Arts College Program for professional ballet dancers and alumni from American Ballet Theatre and American Ballet Theatre II to pursue college degrees while performing. 2005 - 2009.

**Swarthmore College**. Guest senior lecturer. Department of Music & Dance. Seminar: *Asian Performance Theory: China, Indonesia, Japan*. Spring 1998.

**Princeton University**. Invited Visiting Scholar/Artist. Seminar: *Histories of the Body from the Renaissance to the Present*. Department of Dance. Spring 1998.

**Swarthmore College**. Invited guest choreographer, repertory and technique teacher. Department of Music & Dance. Taught Cecchetti and Spanish/Flamenco. Spring 1997.

**Scholarly Curation: Exhibition, Conference, and Performance**

**Modern Bodies: California-New York, 1905 – 1965.** The New York Public Library for the Performing Arts, Lincoln Center. 2021.

**Radical Pedagogy: Anna Halprin and the Civil Rights Era.** The University of Wisconsin-

Madison. Madison, WI. Permanent Installation. January 2019. (sole curation).

**Radical Bodies in Santa Barbara, January 14 – April 30, 2017**

**Co-Curation**

1. **Exhibition:** Radical Bodies: *Anna Halprin, Simone Forti & Yvonne Rainer in California and New York, 1955 – 1972*: Art, Design & Architecture Museum, The University of California, Santa Barbara: January 14 – April 30, 2017. Co-Curation with Museum Director and Professor History of Art & Architecture Bruce Robertson including layout design.
   1. 204 Object labels: 125-word object labels
   2. 10 Larger section labels: 200 to 500 words

**Visitors to the Exhibition: 4793. 2nd highest attendance in museum’s history.**

1. **Film Curation**

*Privilege* (1990)*.* A film by Yvonne Rainer. Pollack Theater. Post-showing interview: Yvonne Rainer with Constance Penley. **Co-Curation**: Bruce Robertson/Ninotchka Bennahum. January 25, 2017.

**Sole Curation**

**1. Digital media.** Researched and chose all filmic exhibition material. Wrote digital media wall text. Edited films into digital media clips with New York-based filmmaker François Bernardi (NYPL). 2016 – 2017.

**2. Opening reception sole curation with museum performances** by UCSB dancers in Simone Forti’s “Dance Constructions” (MoMA): *Huddle* (1961) and *Slant Board* (1961), performed by UCSB dance majors. Visitors to the exhibition: 3600 = museum’s 2nd highest attended exhibit.

**3. Conference**

The Radical Body Conference in honor of the reunification of Anna Halprin, Simone Forti and Yvonne Rainer: 1960 – 2017. Interdisciplinary Humanities Center, The University of California, Santa Barbara: January 27, 2017. With Ralph Lemon, Peggy Phelan, Janice Ross, Wendy Perron (moderator), Anna Halprin, Simone Forti, Yvonne Rainer and Bruce Robertson. Sole Curation: Ninotchka Bennahum.

1. **Performance**

Program

*Concept of Dust: Continuous Project* ⎯ *Altered Annually* (2015). Choreography by Yvonne Rainer. Performed by Yvonne Rainer, David Thomson, Keith Sabado, Pat Catterson, Patricia Hoffbauer, and Emily Coates. Hatlen Theater. UCSB. January 27, 2017. (Sold Out)

**5.** Radical Bodies: *An Evening of Dance*. Hatlen Theater. UCSB. January 28, 2017.

Sole Curation: Ninotchka Bennahum

Program

*News Animations* (1986 – 2017). Performed and choreographed by Simone Forti.

Choreography by Yvonne Rainer. Performed by members of Rainer’s Company

*Trio A - Retrograde* (1966 – 2017)

*3 Satie Spoons* (1961)

*Three Seascapes* (1962)

*Chair/Pillow* (1969), performed by UCSB Dance Co. with Rainer’s Co.

Choreography by Anna Halprin

‘The Paper Dance,’ from *Parades and Changes* (1965). Performed by members of the UCSB Dance Company – 12 student dancers; 1 faculty member. Rehearsals conducted by Brooke Smiley, Lecturer in Dance, overseen by Anna Halprin

**Radical Bodies in New York City: May 24 – September 30, 2017**

**Co-Curation**

1. Radical Bodies: *Anna Halprin, Simone Forti & Yvonne Rainer in California and New York, 1955 – 1972*: Vincent Astor Gallery, New York Public Library for the Performing Arts, Lincoln Center: May 24 – September 16, 2017. Wall text curation with Bruce Robertson and Wendy Perron.

1. 170 Object Labels: 125 words
2. 10 Larger section labels: 200 to 500 words
3. 12-page NYPL printed exhibition brochure guide

**Sole Curation**

1.Digital mediaresearch and editing and Anna Halprin wall text

2. Opening Reception. Vincent Astor Gallery, NYPL Performance Curation: Ninotchka Bennahum. Simone Forti’s “Dance Constructions” performed by UCSB dance majors.

*Huddle* (1961) and *Slant Board* (1961). May 30, 2017.

3.Kaye Playhouse Gallery Exhibition: May 31 – September 30, 2017

4. Radical Bodies**:***Parades and Changes* 50 Years Later, 1967 – 2017

**Art Exhibition and Performance Curation: Ninotchka Bennahum**

Kaye Playhouse Gallery, Hunter College, New York City

1. 48 object labels = 125 words each
2. Introductory Panel: 540 words
3. Radical Pedagogy Panel: 450 words
4. *Parades and Changes* at Hunter College Panel: 1967 – 2017 – 500 words

5. Radical Bodies **An Evening of Dances** by Anna Halprin, Simone Forti, Yvonne Rainer and José Limón. Kaye Playhouse Theater, Hunter College.

May 31, 2017.(Sold out).Performance Curation:Ninotchka Bennahum

Performance Program:

*News Animations* (1986 – 2017). Performed and choreographed by Simone Forti.

*Isadora Dances* (1971). Choreography by José Limón. Reconstruction by Alice Condodina. Performed by the UCSB Dance Company.

*Chair/Pillow* (1969). Choreography by Yvonne Rainer. Performed by UCSB Dance Company. Performed by the UCSB Dance Company.

‘The Paper Dance’ from *Parades and Changes* (1965). Choreography by Anna Halprin. Performed by the UCSB Dance Company – 12 student dancers; 1 faculty member. Rehearsals conducted by Brooke Smiley, Lecturer in Dance, overseen by Anna Halprin.

**Books (sole-authored)** (2)

***Antonia Mercé, ‘La Argentina:’ Flamenco and the Spanish Avant-Garde***. Wesleyan University Press. E-book. 2014.

***Carmen, a Gypsy Geography***. Wesleyan University Press. Hard cover. August 2013.

Invited Book Launch: **Jacob’s Pillow International Dance Festival**, Becket, Massachusetts. August 17, 2013.

Reviews to date (7):

Karen Turman. *Carmen, a Gypsy Geography* Book Review. *Nineteenth Century French Studies*. 43. 1-2 (fall-winter 2014 – 2015).

James. M. Keller. “Chronicles of *Carmen,*” *Santa Fe New Mexican*.

July 1, 2014.

K. Lynass. *Choice*. Vol. 51. No. 08. April 2014.

“Book Verdict,” *Library Journal*. January 2014.

Evlyn Gould. “Carmen Dancing,” *Dance Chronicle*. Issue 2: Dance Critics and Criticism. Volume 37. 2014, pp. 259 – 262.

Carolyn M. Mulac. *Chicago Library Journal*. October 15, 2013.

Elizabeth Schwyzer. “UCSB Dance Scholar Explores Carmen as a Gypsy Geographer and Mythic Female Figure,” *The Santa Barbara Independent*. October 29, 2013.

Nominated for the George Freedley Memorial Award, honoring books on the theatre and live performance.

Nominated for the Oscar G. Brockett Book Prize for Excellence in Dance Research.

Nominated for the de la Torre Bueno Prize for Excellence in Dance Research.

***Antonia Mercé: El flamenco y la vanguardia española***. Spanish Edition – Revised text. Soft cover. Global Rhythm Press, Barcelona. 2009. Reviews available on-line in Spanish.

Reviews to date (2):

José María Velázuez-Gaztelu,“Antonia Mercé. El flamenco y la vanguardia española,” *El Cultural*.

June 5, 2009.

Angeles Castellano, “Literatura y danza de vanguardia,” *Por Bloguerías*. Una mirada digital sobre el arte jondo. June 15, 2009.

***Antonia Mercé, La Argentina: Flamenco and the Spanish Avant-Garde***.

Wesleyan University Press. Soft cover. 2000.

Reviews (7): *The Denver Post*; *The Drama Review*; *Dance Chronicle*; *Library Arts Journal*; *Dance Magazine*, *The Albuquerque Journal*, *Performing Arts Journal*. Publication announcements: *The Village Voice, Wesleyan University Press, University Press of New England, Tisch School of the Arts, Women Artists Celebrated*.

**Books (co-authored)** (6)

***Radical Bodies: Anna Halprin, Simone Forti and Yvonne Rainer in California and New York, 1955 – 1972*.** Berkeley: University of California Press, 2017. Co-curated, researched and written with Bruce Robertson and Wendy Perron.

Invited Book Launch: **Jacob’s Pillow International Dance Festival**, Becket, Massachusetts.

July 1, 2017.

Reviews of exhibitions, performances and book (27):

TDR: *The Drama Review*. Vol. 62, Number 3, Fall 2018 (T239), pp. 188 – 191

Biba Bell. (book review*) Radical Bodies:* *Anna Halprin, Simone Forti & Yvonne Rainer in California and New York, 1955 – 1972.*

***The New York Times***

Gia Kourlas, “Renegades and Radical Bodies in 3 New York

Exhibitions,” *The New York Times.* August 6, 2017.

Alastair Macaulay, “Still Reforming Postmodern Dance, California Roots Intact,” *The New York Times*. June 1, 2017.

Brian Schaefer, “A Banned Dance From Anna Halprin Now Celebrated,” *The New York Times*. May 24, 2017.

Brian Siebert, “Anna Halprin’s California Visions Get a New York Stage,” *The New York Times*. March 24, 2017.

***The New Yorker***

Joan Acocella, “DANCE: Radical Bodies,” *The New Yorker*. May 31, 2017.

***BOMB Magazine***

Karla Kelsey, “Missing Contexts: The Pioneering Work of Halprin, Forti, and Rainer: Tracing the Lineage of Feminism and Social Justice in Modern Dance,” *BOMB Magazine*. September 11, 2017.

***The Brooklyn Rail***

Kaitlyn A. Kramer, “Radical Bodies: Anna Halprin, Simone Forti and Yvonne Rainer in California and New York, 1955 – 1972,” *The Brooklyn Rail*. September 7, 2017.

***The Village Voice***

Elizabeth Zimmer, “Step to It. The Spring’s Most Electrifying Dance Performances,” *The Village Voice*. March 29, 2017.

-------- “From Stage to Page: Unpacking a Shelf of New Dance Publications.” *The Village Voice*. April 12, 2017.

***Arts Initiative Columbia University***

New York Public Library. Radical Bodies: Anna Halprin, Simone Forti and Yvonne Rainer in California and New York, 1955 – 1972.

***Dance Magazine***

Wendy Perron, “Celebrating Postmodern Dance from Coast to Coast,” *Dance Magazine*.

January 24, 2017.

-------- “New York City Loves Anna Halprin, *Dance Magazine*. June 6, 2017.

***Dance Teacher***

Betsy Farber, “Radical Bodies Resurrects Judson Dance Theater,” *Dance Teacher*. May 23, 2017. Reflections written by members of the UCSB Dance Company.

***The Dance Enthusiast***

Nicole Loeffler-Gladstone, “IMPRESSIONS: “Radical Bodies” – An Evening of Dances by Anna Halprin, Simone Forti & Yvonne Rainer at Hunter College,” *The Dance Enthusiast*. May 31, 2017.

***The Santa Barbara Independent***

Charles Donelan, “’Radical Bodies’ at UCSB’s AD&M: The Revolutionary Art of Anna Halprin, Simone Forti & Yvonne Rainer,” *The Independent*. January 26, 2017.

***Santa Barbara News-Press***

Josef Woodward, “The Body, Electric and Redefined,” *Scene Magazine: Santa Barbara News-Press*. January 27 – February 2, 2017.

***Montecito Journal***

Joanne A. Calitri, “The Embodiment of Radical Art Opens at UCSB,” *Montecito Journal*. February 16, 2017.

***The UCSB Current***

Nora Drake, “Winter Arts,” *The UCSB Current*. January 4, 2017.

***Santa Barbara Seasons***

Victoria Tai Murphy, “Radical Bodies,” *Santa Barbara Seasons*. January 24, 2017.

***The Architects Newspaper***

Beth Weinstein, “How three choreographers impacted the art world, public space, feminism and more,” *The Architects Newspaper*. June 16, 2017.

***arts meme***

Debra Levine, “Fierce Women of Dance Featured in UC Santa Barbara Conference” *arts meme*. January 9, 2017.

------- “’Radical Bodies’ in California exhibit and on the streets of New York,” *arts meme*. January 28, 2017.

--------“Exhibit spawns critical reassessment of West Coast-rooted pioneers of post-modern dance,” *arts meme*. January 30, 2017.

***Broadway World***

Dance News Desk. “The New York Public Library Presents RADICAL BODIES*.* April 20, 2017.

***NY Blueprint***

No date/no author. “Radical Bodies. Anna Halprin, Simone Forti and Yvonne Rainer. California and New York.”

***WendyPerron.com***

Wendy Perron, “Best Books of 2016 – And Others.” January 3, 2017.

***Flamenco on the Global Stage: Theoretical, Historical and Critical Perspectives***. Co-editor and co-curator of this transatlantic, bi-lingual volume with Michelle Heffner-Hayes and K. Meira Goldberg. McFarland Books. Co-wrote “Introduction.” Sole-authored book chapter: “Spanish Artists in Love and War, 1913 – 1945.” 2016. pp. 193 – 209.

Invited Book Launch at the **92nd Street Y**, New York City. *Fridays @ Noon*. September 16, 2016.

Reviews (2):

José Luis Navarro García, “La novia (gitana) de Ameríca reconquista Europa,” *La*

*Musa y Duende*. Libros con Duende Volume 1 (June 2016), pp. 46 - 47.

Juan Vergillos Castilo, “Flamenco on the Global Stage. El estado de la cuestión,” *Diario de Sevilla*. July 30, 2017, p. 53.

***100 Years of Flamenco in New York City***. Co-Curator and Co-Editor with K. Meira Goldberg. Publisher: The New York Public Library for the Performing Arts, Lincoln Center. Co-wrote the “Introduction” and Chapter 4: “A Modern Masculinity: Vicente Escudero, José Greco, Mario Maya, Antonio Gades and Israel Galván, 1915 – present”; Sole author**:** Chapter 1: “Early Spanish Dancers on the New York Stage, 1796 – 1920” and Chapter 2: “American Spanish Dance Artists: Carola Goya and Matteo.”

Reviews of Exhibition and Book (8):

Mario Anta, “100 Años de flamenco en Nuevo York,” *RTVE*: *Noticias*. March 13, 2013.

Alistair Macaulay, “A Spanish Dance on American Shores,” *The New York Times*.

March 28, 2013.

Brian Lehrer CUNY-TV: *100 Years of Flamenco in New York*. April 4, 2013. (38:42).

Joan Acocella, “Critic’s Notebooks: A Gypsy in Their Soul,” Critics Notebook, *The New Yorker*. April 15, 2013.

Marina Harss, “Flamenco Family Portrait,” *Humanities: The Magazine of the National Endowment for the Arts*. 34 (4). July/August, 2013.

Robert Johnson, “Flamenco’s Fiery History in New York,” *Star-Ledger*. May 31, 2013.

Juan Vergillos, “Flamencos en Nuevo York,” *Diario de Sevilla*. July 7, 2013.

Also published in: *Málaga Hoy* and *Huelva Información*.

Aïda Rodriguez, “Flamenco en Nuevo York,” *Nueva Alboreá: La revista del instituto Andaluz del flamenco*. (Junta de Andalucía). July-September, 2013.

***The Living Dance: Essays in Movement & Culture***. Kendall/Hunt Publishers. Soft cover. Co-author and co-editor with Judith Chazin-Bennahum. Co-authored “Introduction.” Spring 2012.

Book Reviews (1):

Donna Davenport, “The Living Dance: An Anthology of Essays on Movement and Culture,” *Journal of Dance Education*. Volume 4,

Issue 3 (2014), 102 – 103.

***Transformation & Continuance: Jennifer Muller & the Reshaping of American Modern Dance, 1959 – Present*.** Co-curated and co-edited “Acknowledgements” with Studio Professor Christopher Pilafian. Printed at Wilson’s Printers by the Department of Theater and Dance, University of California, Santa Barbara. March 2011.

Exhibition, Conference and Performance Reviews (4)

Elizabeth Schwyzer, “Conference Honoring Jennifer Muller Begins April 8. UCSB Exhibition and Performance Focus on New York Choreographer’s Oeuvre,” *Santa Barbara Independent*. April 4, 2011.

-----“From the Sky to the Ground,” *Santa Barbara Independent*. April 14, 2011.

Daniel Kepl, “Learning from a Master,” *Santa Barbara News-Press*. April 11, 2011.

Justine Sutton, “UCSB Dance Company Ends Season on a Spirited High Note,” *Noozhawk*. May 29, 2011.

*Dictionary of Hispanic Culture of South America*. Manly Publishers. Editor, Peter Standish. Co-curated, co-edited and co-written with Jan Michael Hanvik. Invited. 1995.

**Book and Journal Chapters (peer-reviewed)**

**Published** (14)

“Israel Galván’s Aesthetic Anarchism: An Ethics Instantiated in Motion,” *Writing the Body, Staging the Other. Essays on Corporeal Marking, Creating and Resisting.* McFarland Books. 2019.

“Stillness, Pose, and Silence: Meditations on History and Flamenco Corporeality,” *Spaniards, Indians, Africans and Gypsies: Transatlantic Malagueñas and Zapateados in Music, Song and Dance*. Cambridge, UK: Cambridge Scholars, 2019. Co-authored with Kiko Mora.

“The Founding of American Ballet Theatre on the Eve of War, 1939 – 1944: Depression, Modernity and the Holocaust,” *Choros International Dance Journal*. Issue 6 (Spring 2017), pp. 47 – 56. Invited.

“Anna Halprin’s Radical Dancing Body,” *Radical Bodies: Anna Halprin, Simone Forti and Yvonne Rainer in* *California and New York*. Berkeley: University of California Press, 2017, pp. 56 - 87.

“Spanish Artists in Love and War, 1913 - 1945,”*Flamenco on the Global Stage: Theoretical, Historical and Critical Perspectives*. McFarland Books. 2016, pp. 193 – 209.

“Early Spanish Dancers on the New York Stage, 1796 – 1920,” *100 Years of Flamenco on the New York Stage*. New York: The New York Public Library for the Performing Arts, Lincoln Center, 2013, pp. 17 – 55.

“American Spanish Dance Artists: Carola Goya & Matteo,” *100 Years of Flamenco on the New York Stage*. New York: The New York Public Library for the Performing Arts, Lincoln Center, 2013, pp. 56 – 66.

Invited.

“Chronology,” *100 Years of Flamenco on the New York Stage*. New York: The New York Public Library for the Performing Arts, Lincoln Center, 2013, pp. 161 – 177.

“Choreographies of African Identities,” *Dance Research Journal*. Champagne-Urbana: The University of Illinois Press. Spring 2009**.** InvitedBook Review.

“Intimate Landscapes: Jennifer Muller and American Modern Dance, 1944 – Present,” *Transformation and Continuance: Jennifer Muller and the Reshaping of American Modern Dance, 1959 – Present*. The Department of Theater & Dance, The University of California, Santa Barbara. April 2011, pp. 20 – 50.

“Works Choreographed and Stage,” *Transformation and Continuance: Jennifer Muller and the Reshaping of American Modern Dance, 1959 – Present*. The Department of Theater & Dance, The University of California, Santa Barbara. April 2011, pp. 104 – 132.

“Dancing in the Desert. Flamenco Art and Performance in Spain & New Mexico: 1500-Present,” *The Living Dance: Essays on Movement & Culture*. Dubuque: Kendall/Hunt Publishers, 2003; revised 2007; revised 2011, pp. 62 – 89.

“Gypsy Release,” *Movement Research Performance Journal.* #19 Fall/Winter 1999. Editor: Trajal Harrell. Invited.

"Seduction in Andalusian Flamenco*,*” *Dancing Female. Lives and Issues of Women in Contemporary Dance*. London: Gordon & Breach, 1997, pp. 283 – 292. Invited.

**Dance Criticism** (45)

“La Gitana Flamenca,” *Dance Magazine*. July 2011.

“Dancing Community. Cedar Lake & Hubbard Street Commit,” Festspielhaus. Baden-Baden. April 2010.

“Teo Morca. Maestro,” Teacher’s Wisdom. *Dance Magazine*. September 2009.

**“**La Farruca Plays Santa Fe,” *Dance Magazine*. September 2005.

**“**Telling Romantic Stories through Ballet,” *Dance Magazine*. July 2005.

“Rennie Harris in a Sports Town,” *Dance Magazine*. March 2005.

“Obituary: Antonio Gades,” *Dance Magazine*. December 2004.

“Colorado Ballet Dances Peter Pan,” *Dance Magazine*. September 2004.

“*Flamenco Puro* en Nuevo Mexico,” *Dance Magazine*. August 2004.

“LemonSpongeCake, Boulder Ballet,” *5280 Magazine*. April 2004.

“Body Lightening. Studies in Hip Hop & Graffiti Art,” *5280 Magazine*. March 2004.

“Les Ballets Jazz de Montréal,” *The Denver Post*. 3 March 2004.

“Diverse Cultures Drive Denver and Boulder,” *Dance Magazine*. March 2004.

“Montréal Ballet Plans to Jazz it Up,” *The Denver Post*. 26 February 2004.

“Liszt Alfonso’s Dance Cuba Comes to New York,” *Dance Magazine*. November 2003.

“María Benitez’s *Cordoba*,” *Dance Magazine*. November 2003.

“Flamenco Vivo Carlota Santana,” *Dance Magazine*. June 2003.

“Israel Galvan and Eva La Yerbabuena,” *The Village Voice*. January 2002.

“Jewish Life Comes Alive. Jews of Brooklyn at Borough Hall,” *The New York Sun*. 16 May 2002.

“Feeding the Eye,” *The Village Voice*. January 2001.

"Vladimir Malakov. Classical Purity, Romantic Ardor,” Cover Story, *Dance Magazine*. May 1999.

“Sara Baras Plays New York,” *The Village Voice*. 2 November 2001.

"The Dance-Theatre of Federico García Lorca," *The Albuquerque Journal*. June 1998 (two articles).

“Old Spain or New? Divided They Dance,” *The New York Times*. 15 February 1998.

“Ballet Cristina Hoyos to Lead Off City Center’s Season of Hispanic Dance,” *Dance Magazine*. October 1997.

“Art & Soul, Cristina Hoyos Ballet Flamenco,” *The Village Voice*. 14 October. 1997.

“Arts World Continues to Change, but Benitez’s Flamenco Still Astounds,” *The Albuquerque Tribune*. 18 July 1997.

“Rush of Memory,” *The Village Voice*. 2 July 1997.

“Flamenco: A Touch of Spain,” *The Albuquerque Tribune.* 6 June 1997.

“Passion, Politics & the Art of Flamenco,” *The Albuquerque Journal*. June 1997.

“Tango & the Political Economy of Sex,” *Dance Magazine*. June 1997.

“Flamenco Troupe, with New Choreographer, Stages Stark Work of Federico Garcia Lorca,” *The Philadelphia Inquirer*. 26 April 1997.

"Musical Modernismo. Brooklyn Philharmonic Plays Spanish School," *The Village Voice*. April 1997.

“Sensuous Santana,” *The Village Voice*. 11 March 1997.

“A Most Civil War," *The Village Voice*. December 1996.

“La Conja: Flamenca Metaphysica,” *The Village Voice*. 27 August. 1996.

“Carlos Saura’s Film *Flamenco* Sells Out,” *Dance Magazine*. August 1996.

“Institute for Spanish Arts to Teach Flamenco,” *Dance Magazine*. July 1996.

“Antonio Canales and the Language of Spanish Dance: Beating Out Rhythm,” *Dance Magazine*. June 1996.

“Embodying Modernism,” *The Village Voice*. October 1995.

“Florence Dance Theater to Make its New York Debut,” *Dance Magazine*. October 1992.

“*Flamenco Puro*: Art from Anguish,” *Dance Magazine*. August 1992.

“Festival Flamenco: Experimental Feast of Song & Dance,” *The Albuquerque Journal*. Sunday, 28 June 1992.

“Flamenco Festival Fires New Mexico,” *Dance Magazine*. June 1992.

“Flamenco Thunders on the Joyce Stage,” *Dance Magazine*. December 1991.

**Encyclopedia Entries and Dossiers for Choreographic Reconstruction** (6)

Encyclopedia entry: “Vicente Escudero,” *Routledge Encyclopedia of Modernism*, Digital resource. Fall 2017 – Winter 2018. Invited.

Encyclopedia entry: “Antonia Mercé, ‘La Argentina,’” *Routledge Encyclopedia of Modernism*, Digital resource. Fall 2017 – Winter 2018. Invited.

Encyclopedia entries: “Matteo” and “Carola Goya,” *Dance Heritage Coalition*, digital resource. September 2011. Danceheritage.org. Invited.

Encyclopedia entry: “Flamenco,” *The Encyclopedia Britannica*. 2002. Invited.

Dossier for Choreographic Reconstruction: *Courtin’ Time*, George Balanchine’s 1951 Broadway musical choreography, researched and wrote dossier for reconstruction of Balanchine’s dances. Commissioned by the Balanchine Foundation, a division of the George Balanchine Trust. Research methodology, interviews; press clippings, Book findings, Balanchine’s published choreographic notes, musical score, photographs obtained from Audrey, Keene, 1951 Dance Captain (four original photos of Balanchine never before seen by the public). August 2002. Invited.

Encyclopedia entry: "Flamenco," *The Oxford International Encyclopedia of Dance* (New York: Oxford University Press, 1998). Accessible online resource Pegasus: oxford-dance.com. Invited.

**Edited Published Proceedings and Manuscript Review** (7)

Manuscript review. ”Beyond Mirrors and Benchmarks: Climate Cosmopolitics and the Possibilities for Urban Planning,” *Journal of Political Ecology*. Fall 2014.

Manuscript review of Mark Franko’s *The Dancing Gaze Across Cultures: Kazuo Ohno’s ‘Admiring La Argentina*,’ *Dance Chronicle*. Taylor & Francis. Winter 2010/2011. Not published.

Editor. Published Proceedings. “Dance and Human Rights,” *Congress on Research in Dance,* Montréal, Canada. March 2008.

Editor. Published Proceedings, “Dance at the Crossroads: Religious Ritual & Dance Ethnology, *Congress on Research in Dance*. Written Introduction, “Humanism & the Body,” Arizona State University. April 2008.

Published conference paper: “Space and Place in Islamic Spain,” *Society of Dance History Scholars Published Proceedings*, BANFF Centre, Canada. October 2006.

Editor. Published Proceedings, *Congress on Research in Dance*. Defined “Dance in The Community,” with written introduction to proceedings: Title: “Staging Blackness.” Publication: February 20, 2005.

Editor. “Dance & Human Rights,” *Congress on Research in Dance*. Wrote introduction & edited, formatted published proceedings. Publication: October 20, 2005.

**Professional Lectures, Guest Artist/Scholar Teaching, and Scholarly Conference Presentation** (62)

Invited Talk on Jerome Robbins’ *The Dybbuk, Les Noces*,and *Fiddler on the Roof* with Adrian Danchig-Waring, Principal Dancer, The New York City Ballet. Bruno Walter Auditorium. Jerome Robbins Dance Division. The New York Public Library for the Performing Arts, Lincoln Center. January 14, 2019.

Invited Roundtable Discussion. “Radical Bodies: War, Exile, Nomadism.” With Anna Halprin (on SKYPE), Judith Chazin-Bennahum, and K. Meira Goldberg. Jews and Jewishness in the Dance World. Arizona State University. Tempe, AZ, October 14 – 16, 2018. 45-minute Public Interview with Anna Halprin.

Invited Lecture. “Jerome Robbins, painter, choreographer, dancer, 1939 – 1956.” Bruno Walter Auditorium. Jerome Robbins Dance Division. The New York Public Library for the Performing Arts, Lincoln Center. January 19, 2018.

Invited Keynote Lecture. “Ballet Theatre, First American Company to Tour Europe after World War II. Department of Dance, University of Roehampton. London, UK. November 2017.

Invited Roundtable Discussion Honoring Lynn Garafola: Advancing the field of Dance. Dance Studies Association. The Ohio State University, October 21, 2017. Columbus, OH.

Invited Keynote. “Exile in Mexico: Chagall, Massine, Markova and the Holocaust, 1942.” Columbia University. Interdisciplinary Dance Studies Seminar. October 9, 2017.

Invited guest lecture. Jerome Robbins Dance Division. Dance Committee. The New York Public Library for the Performing Arts, Lincoln Center. September 27, 2017.

Invited guest lecture: “Radical Bodies: A Feminist Corporeality.” School of American Ballet (SAB) students. The New York City Ballet. September 16, 2017.

“Habitus,” Invited guest lecture. ***Memory. An Interdisciplinary Exploration*.**Artist/Educator Christina Pato with Professors Ken S. Kosik and Kim Yasuda. UCSB, August 22, 2017.

Invited lecture. “Israel Galván de los Reyes: An Ethics Instantiated in Motion,” *Spaniards, Natives, Africans, and Gypsies: Transatlantic Malagueñas and Zapateados in Music, Song, and Dance*. Co-Sponsored by CUNY’s Center for Iberian and Latin American Music and UCR’s Department of Music and Foundation for Iberian Music. April 7, 2017.

Invited presentation. *Andalusian Dancers on U.S. Shores*. Humanities Dinner. UCSB. Wine Cask, Santa Barbara. March 30, 2017.

KZSB-AM1290 *Santa Barbara News-Press Radio Station*. Elizabeth Stewart Radio Show. Radical Bodies. February 17, 2017. 10:20 a.m.

Society of Dance History Scholars/Congress on Research in Dance, International Conference, Pomona College. Conference Paper: *Fascism and Corporeal Expression, 1939 – 1945*. November 3 - 5, 2016.

Invited lecture. “Antonia Mercé, *La Argentina* and Encarnacíon Julvez Lopez, *La Argentinita*. Feminist Critiques of Modernity,” *Encuentros/Encounters*. Co-Sponsored by CUNY’s Center for Iberian and Latin American Music and UCR’s Department of Music and Foundation for Iberian Music. February 25, 2016.

Invited guest lecture. “Space & Place in Contemporary Performance Art.” ThinkSpatial - A Forum on Spatial Thinking. Center for Spatial Studies, UCSB. April 19, 2016.

“Spanish Artists in Love & War in Francoist Spain,” *Flamenco and the Articulation of Identity*, UC – Riverside, Center for Latin American and Iberian Music. Department of Music. February 24 – 25, 2016.

Society of Dance History Scholars/Congress on Research in Dance, International Conference. Athens, Greece. Conference Paper: *Bodies of War: The Foundation of Ballet Theatre on the Edge of War, 1939*. June 6, 2015.

International Flamenco Festival, Invited Speaker. The University of New Mexico, Albuquerque. Conference Paper: *Gypsy Bodies:  Flamenco and Mestizaje Art Traditions of New Mexico and New York City*. June 9, 2014.

State Street Ballet. The Granada Theater. Pre-Performance Lecture on *Carmen*. April 5, 2014.

Public Interview with *Santa Barbara* *Independent* dance critic, Elizabeth Schwyzer, on *Carmen, a Gypsy Geography*. Granada Books. December 10, 2013.

Society of Dance History Scholars/Congress on Research in Dance, Annual Conference, The University of California-Riverside. Conference Paper: *Early Spanish Dancers in America, 1796 – 1915*, November 16, 2013.

*Viva la Zarzuela*! “Dance in Zarzuela.” Invited Lecture. Lotte Lehmann Concert Hall. Department of Music. October 20, 2013.

Jacob’s Pillow International Dance Festival. Invited Interview on *Carmen, a Gypsy Geography* and *La Otra Orilla*. Interview with Pillow scholar-in-residence, Suzanna Carbonneau. August 17, 2013.

Congress on Research in Dance, Annual Conference: “Re-generations: Cultural Legacies in Contemporary Contexts.” Conference paper to be given with scholarly panel: *Mapping Corporeal and Sonic Identity in late Medieval Hispano-Arab Spain*. The University of New Mexico, Albuquerque, November 8 – 11, 2012.

International Flamenco Festival, The University of New Mexico, Albuquerque. Conference paper and roundtable discussion with Gypsy performers. June 8 - 10, 2012.

International Flamenco Festival, The University of New Mexico, Albuquerque. Embodying Power in Muslim Spain: historical perspectives on the Gypsy Soleá. Conference paper & roundtable discussion with Gypsy performers. June 12 - 13, 2010.

Flamenco Music & Muslim Architecture of ‘al Andaluz. Invited guest lecture in the Music Department. The University of New Mexico, Albuquerque. June 14, 2010.

History of Dance Series: Meditations on the Body in Europe, America, Asia, & Africa. Gave lectures and roundtables with invited scholar-artists for New Media Art & Performance choreography master’s students. February – May 2008.

Mestiza on the Borders of France & Spain: Carmen, a Gypsy Geography, conference paper, Barnard College/Columbia University, Congress on Research in Dance. November 9, 2007.

Space & Place in Islamic Spain: Histories of the Body in Granada & Cordoba, BANFF Centre, Canada, conference paper, Society of Dance History Scholars. June 2006. New media presentation.

Festival Flamenco International, The University of New Mexico, Albuquerque, Invited Summer Scholar/Artist. Lectures on The History of Flamenco, Gypsy Cultural History, Islamic Spain, Women in Flamenco. June 2005; June 2004, June 2001, June 1996, June 1994.

Festival Flamenco International, Flamenco History Conference. The University of New Mexico, Albuquerque paper: *The Gypsy in History*. June 2004.

Invited guest lecturer, *Sacred Space, a choreographic history*, Naropa University, BFA in Performance & Creative Writing students. Boulder, Colorado. April 2004.

The University of Colorado, Boulder, Guest Senior Lecturer, Department of History, courses taught: History of the Middle East, Ancient Mesopotamia to the British Palestine, Special Topics in Contemporary Middle Eastern History; Revolutionary France, 2003 - 2004.

Invited guest lectures in multiple departments, The University of Colorado, Boulder, Department of Religious Studies, guest lecture: *Histories of the Body Along the Silk Road*. March 3, 2004; Department of History, *Gypsy Performance in the Mediterranean World*. April 2004; Department of Dance, Moderated American College Dance Festival. *Historical Dance Reconstruction*, March 11, 2004; Invited lecture, Women’s History Month, March 2004: *Black Bodies: A Study of African & African American Performance*.

“Drawing on the Body: Interpretations of Women in Flamenco from La Cuenca to Eva La Yerbabuena,” Society of Dance History Scholars, Limerick, Ireland. June 25, 2003.

*Mapping Yugoslavia: the Multi-National ChoreoDrama of Nada Kokotovic & Ljubisha Ristic*, Eastern European *Tanztheater* Conference, Swarthmore College. Department of Theater, Allen Kuharski, Chair. Proceedings never published. Winter 2003.

*Les Ilôts Artistiques, Urbaines, et Ephémèrales: Dance as Public New Media in New York City, Post-September 11*: Invited Keynote Speaker, sponsored by the Cultural Ministry of the Government of France and UNESCO, International New Media Panel, Lyon & Grenoble, France. December 10-11, 2002.

*Political Performance: Romantic Ballet & the State*, Guest lecture, Swarthmore College, Department of Music & Dance. December 2002.

*Dancing the City: Cairo, Marrakech, Seville, Madrid, 1799-1899*, multi-media conference paper, Temple University, Philadelphia, The Society of Dance History Scholars. June 23-26, 2002.

Keynote Speaker: *Sephardic Culture in Medieval Spain*, sponsored by UNESCO’s Cultural Division, Montréal, Québec, Canada. January 14-15, 2002.

Universidade Tecnica de Lisboa, Lisbon, Portugal. Invited Lecturer in the Department of The Performing Arts. November 2000. To be rescheduled.

Millennial Conference: *Flamenco as Modern Art: Vicente Escudero*, The Society of Dance History Scholars, Washington, D.C. June 2000. Paper presentation opened the conference.

Festival Flamenco International, invited speaker, The University of New Mexico, Albuquerque. June 2000.

*The Female Body in Spanish Literature*. Manchester Metropolitan University, Chesire, England. *Tanztheater* Conference. Invited paper. September 9-12, 1999.

*Theatres of Design: Carmen*, conference paper, The Society of Dance History Scholars, The University of New Mexico, Albuquerque. June 13, 1999.

*The Gypsy in Spain: a Mirror for American Race Relations*. The City University of New York, City College. Guest lecturer. Department of the Arts. Fall 1995.

*The Feminine Ideal in Federico**García Lorca's Theatre piece 'Trilogy of the Spanish Earth*,' conference paper, The Society of Dance History Scholars, The University of Oregon, Eugene. June 1998.

*Feminism in Flamenco*. International Flamencology Conference. Invited paper. The University of New Mexico, Albuquerque. Summer 1998.

*Passion, Politics & the Art of Flamenco*. Bryn Mawr College. Public Humanities Lecture: November 1997.

The Nature of Artistic Biography. Barnard College. Conference paper. The Society of Dance History Scholars, New York City. June 1997.

The University of the Arts, School of Dance, courses taught: *Histories of the Body from the Renaissance to the Present; the Influence of Jazz/Tap on American Modern Art*, 1996 - 2003; 2005-2006. Guest lectures in dance history and choreographic theory, 2008.

Postmodernismo, Franco, & Flamenco: a Populist Madrileño Movement. New York University. Guest lecturer, Gallotin Division. October 1996.

The Sensuality, Sexuality & Politics of the Dancing Female Body in Andalusian Flamenco Performance. Northwestern University. Conference paper, Performance Studies International Conference and Forum. March 1996.

Spanish Colonization & the Artful Dance of the Gypsy Body. Festival Flamenco International. Guest lecturer and panelist. The University of New Mexico, Albuquerque. Drafted the conference proposal and submitted to the Dean of Fine Arts. June 1996.

Antonia Mercé, La Argentina: Flamenco & the Spanish Left. The University of Minnesota, Minneapolis. Conference paper and panelist, The Society of Dance History Scholars. June 1996.

*The Knowing Body* and *The Influence of Spanish Dance on European and American Dance History*. Swarthmore College Department of Dance and Music. Guest lecturer in World Dance History seminar. Fall 1993***.***

*Flamenco & Gypsy Cultural History*. Dance Department. New York University. Guest lecturer for BFA & MFA students. Integrated historical problems into performance Technique and Theory. Spring 1992.

**Service: Academic and Administrative**

Committees:

Undergraduate Council, 2017 – 2019

Department of Theater and Dance Website Committee, graduate representative, 2019

Foundation and Curation of the **International Colloquium in Dance and Performance Studies** @ UCSB.

**Colloquia:**

**Race & Ballet** with Lynn Garafola, Heather Watts, Calvin Royal, III, Unity Phelan, and other Distinguished Scholars. April 29, 2019.

**Serge Lifar and the Interwar Dance Discourses of Neoclassicism, 1930 – 1939.** Invited Keynote Speaker, MarkFranko. May 14, 2018

Invited Review of Full Professor Case. **Columbia University/Barnard College**. December 18, 2018.

Invited Review of Tenure Case. Department of Dance. **Smith College**. November 7, 2017.

Invited Review of Tenure Case. Department of Dance. **The University of Kansas**, Lawrence.

September 1, 2017.

Radical Bodies Museum (NYPL), Gallery (Kaye Playhouse/Hunter College) and Mainstage Performances (Kaye Playhouse)

**Radical Bodies Mainstage Performance and Exhibition Opening**. Kaye Playhouse, Hunter College. Sold Out! Thanks to John and Jody Arnhold. May 31, 2017.

**Radical Bodies Exhibition Opening Reception with Installation Performance** of Simone Forti’s “Dance Constructions” – *Huddle* (1961) and *Slant Board* (1961) – performed by UCSB dance majors. Vincent Astor Gallery. NYPL – Lincoln Center. May 30, 2017.

Radical Bodies Conference, Museum and Mainstage performances at UCSB:

**Radical Bodies Conference**. Historic meeting between **Anna Halprin (b. 1920), Simone Forti (b. 1933), Yvonne Rainer (b. 1934) who had not seen each other together since 1960.** Roundtable discussion moderated by Wendy Perron, Editor-at-Large, *Dance Magazine*. Keynote presentations by **Dean John Majewski, Professor Bruce Robertson, artist/scholar Ralph Lemon, Janice Ross** (Stanford University), and distinguished feminist scholar **Peggy Phelan** (Stanford University). Open to the University community and public at large. Standing room only. 8:30 a.m. – 4:30 p.m. Friday, January 27, 2017.

**Radical Bodies Exhibition Opening Reception with Installation Performance** of Simone Forti’s “Dance Constructions” – *Huddle* (1961) and *Slant Board* (1961) – performed by UCSB dance majors. UCSB Museum of Art, Architecture & Design.

280 people in attendance. Friday, January 27, 5:30 – 7:30 p.m.

**Radical Bodies Mainstage Performances**. UCSB Hatlen Theater. FREE and Open to the Public. Sold Out! Friday, January 27 @ 8:00 p.m. and Saturday, January 28, 2017 @ 7:00 p.m. followed by a reception in the PAT foyer, thanks to Valerie Houston.

Co-Chair. **Dance Search Committee**. Department of Theater and Dance. Fall 2015.

**The Jody and John Arnhold Distinguished Lecture in Dance History: Lynn Garafola,** Distinguished Professor of Dance History, Columbia University/Barnard College. Tuesday, November 3, 2015. Keynote talk: *Discourses of Memory: The Marginalization of Bronislava Nijinska*.

**Heather Watts** (Former Principal Dancer, the New York City Ballet) and the DEL/Balanchine Project (Dance Education Laboratory) in a dance education laboratory for dance majors at UCSB that brought former New York City Ballet Heather Watts, **Tina Curran** (UT-Austin) and **Deborah Wingert** (Former Principal, NYCB) to teach and analyze the dances of George Balanchine, founder the New York City Ballet. Three workshops occur over a span of one year, 2014 – 2015. Students engage in, learn and perform: *Apollo* (1928); *Serenade* (1935); *The Four Temperaments* (1946); *Concerto Barocco* (1948); and Agon(1957). This residency culminates in a scholarly roundtable of artists and scholars concerning issues in the history of ballet, 2017.

**Southeast Asian Dance and Film Festival** with Indian dance artists in collaboration with colleague Val Huston and UCLA World Arts & Cultures scholar of Southeast Asian performance, Anurima Banjeri. Two nights of solo Indian dance performance, film-showings and artistic/scholarly roundtable discussion at the Hatlen Theater, January 17 and 18, 2015. 25-page printed program containing short history of Indian dance within.

Invited Artist/Scholar, **Thomas F. DeFrantz** to give Keynote talk: ***Dancing Fugitive Desires: Black Dance after Race*.** Interdisciplinary Humanities Center. April 22, 2014. 125 undergraduate and graduate students, faculty, staff and visitors in attendance including all dance majors.

Graduate Conference in collaboration with doctoral candidate, Brian Granger: **“A Public Discourse on Race, Queerness and Sexuality.”** Interdisciplinary Humanities Center. April 23, 2014.

MacArthur Fellow/Dance Artist/Scholar **Kyle Abraham** and Duke University Professor of Dance and African and African American Studies, **Thomas F. DeFrantz** in a public conversation: *Race, Dance and Sexuality*. Conceived of and drafted a 21-page printed chronology of the history of African American performance distributed to roughly 125 guests. Collaborative Project with Stephanie Batiste (Hemispheric(s) Souths), Ruth Hellier-Tinoco (Performance Studies & Politics Research Group), the Department of Theater and Dance, Black Studies, Vice-Chancellor for Diversity, Maria Herrera-Sobek, the IHC, Public Talk, April 23, 2014.

Invited Review of tenure case. Division of Dance. **Stanford University**. Spring 2014.

**Departmental Curriculum Committee**, 2013 – 2014.

Wrote first draft of **tenure case**. Department of Theater and Dance. UCSB. Fall 2013.

Member, UCSB **Academic Senate**, 2012 – 2013.

**The University of California Institute for Research in the Arts** funding to pilot new course: *Dancing Community: Teaching Choreography at the Isla Vista Teen Center*. Guest Master Artist Reggie Wilson and guest local musicians collaborate with UCSB undergraduates from across disciplines to work with IV High School Students in after-school programs to develop their skills as New Media, Solo Autobiographical Choreographer Performers. Scheduled for 2012 – 2013.

**External Honors Examiner**. Department of Music and Dance. Swarthmore College. Subject Areas: Contemporary Ballet & Flamenco Performance, Body Theory. May 20 – 21, 2011.

Art Exhibition: ***Jennifer Muller & the Reshaping of American Modern Dance****, 1944 – Present*, a comprehensive retrospective on the life and work of American modern dancer/choreographer, Jennifer Muller. Collaboration with Christopher Pilafian, Valerie Huston, Alejandro Casazi, Rollin Fortier, Bruce Robertson, Linda Flegal & Dance Faculty on national conference, art exhibition: and published catalogue. April 2011.

The University of California, Santa Barbara, **Isla Vista Arts,** Theater 187. Collaboration with Ellen Anderson, Director of Isla Vista Arts to develop a pilot summer course in Theater & Dance for UCSB that teaches Isla Vista teen youth (90% Mexican immigrant and first-generation immigrant public school children ages 12 to 18) to tell their stories and engage in a curriculum designed for them by undergraduate performing arts majors. Invited three dance BFA majors to work with graduate student to teach teen youth the art of storytelling through the body. June – July 2010

**Yvonne Rainer’s First American National Retrospective**. Charles Atlas/Rainer Films, Judson Church Choreography, and Writings: 1962-2002. Organized public interview with Yvonne Rainer and Wendy Perron. Organized rehearsals for the reconstruction of *Trio A. The Mind is a Muscle*, October-November, 2002. Performance: November 8, 2002 @ Rosenwald Wolf Gallery, The University of the Arts. Sponsorship: Pew Charitable Trust.

**American Ballet Theatre**. Designed and taught curriculum in dance history and choreographic body theory. Summers 1996 - 2012.

**Harlem School for the Arts**. Developed with Director of Dance Krystal Hall-Glass to teach choreography to children ages 12 – 18. Curriculum enabled Long Island University MFA students to teach students digital media for improvisation and choreography. Videography, interactive software, motion sensors explored with students. Spring 2008.

“Dancing into the Future,” an educational partnership between the M.F.A. in New Media Art & Performance & the **Brooklyn Academy of Music’s Department of Education & Huma**nities. Invited by BAM director Indira Etwaroo to co-pilot program. Developed with LIU graduate students a curriculum that taught Brooklyn Public School children choreographic process & digital media technology. 2006 – 2007. Successful!

**M.F.A. in New Media Art & Performance**, Long Island University. Accredited by New York State in 2004. Wrote and co-conceived with Professor Stuart Fishelson a 60-credit interdisciplinary MFA degree that asked established performing and visual/new media artists to explore the interface between digital media, live performance and new media/performance history & theory: 2000 – 2007. Division IV Faculty Meetings on the following subjects: New Media, Guest Artists, Curricular Development, Collaborative Teaching, Faculty Advisement, Student Admission, & Evaluation of Portfolio Work. Faculty consortium from Media Arts, Fine & Visual Art, Anthropology, Dance, Music, Education, Writing Across the Curriculum, Theater. October 2004 - April 2005.

**WNYC-Radio Live Performance Space**. Partnership with GreenSpace Performance space director and cultural activist, Indira Etwaroo to develop a series of performance events that centered around community outreach, new media, performance art, and graduate student work. Community partnership between M.F.A. in New Media & WNYC, podcasting, live performance in WNYC studios, broadcasting, and webcasting of M.F.A. student performance; community dialogue, educational outreach: Live Performance meets Virtual Broadcasting. 2007 – 2008.

**Academic Partnerships** between professional arts organizations & the M.F.A. in New Media Art & Performance. Wrote collaborative arts grants. 2004 - 2005.

Long Island University **Fulbright Committee**. Prepared Fulbright applicants for internal committee review. One undergraduate and one graduate student won Fulbrights to India and South Korea. 2001-2003.

Long Island University, **Core Seminar**: collaborative, pedagogical design & curricular design. Taught “Idea of the Human, Spring 2003.

Long Island University **Middle States Curricular Committee**. Assigned Division IV: Art, Music, Theatre, Media Arts, and Dance. Assessment submitted to Dean of Arts & Science. April 2002.

**Designed M.F.A. Curriculum in World Dance and Body Sciences** for the Director of the School of Dance, The University of the Arts, Philadelphia. 1997-1998. 300 BFA dance majors

Designed and co-wrote with Chair of Dance, Larry Lavander, a proposal for the **First International Flamenco History Conference.** The University of New Mexico, Albuquerque. Coordinated Spanish and American history panels and funding options, Albuquerque. 1996.

**Department of Performance Studies Colloquium**. Organized event and invited guest artists. “On Heels of Fire: a Dance Performance of *Flamenco Puro*. Tisch School of the Arts Graduate Student Council. Fixed-Seat Theatre. February 16, 1993.

**Route 66 Dance Co**. Directed a fund-raising evening in SoHo's Nahan Gallery (now Ralph Lauren, West Broadway). February 1993.

**New Courses Conceived**

**Graduate Seminars**

THTR 252: Race, Immigration, and the Cold War Politics of Contemporary American

Dance

THTR 251: Dancing the Diaspora: Tracing the Africanist Presence in Afro-Caribbean and American Worlds

THTR 220: Corporealities: Theories of the Body in Dance History

**Undergraduate courses**

DAN 145c: Dancing the Diaspora: Dances of the Afro-Caribbean and American Worlds

DAN 152: Dance Modernism: Cubism, Surrealism and the Euro-American Avant- Garde, 1905 – 1939

DAN 145s: Bodies of Social Protest: Art, Dance & Film, 1955 – 1975

DAN 158: Teaching Dance in Community: Fundamentals of Engaging the At-Risk Youth Artist

DAN 145a:Balanchine and the New York City Ballet, 1904 – Present

DAN 145g: Race, Ballet, and Contemporary American Dance

New graduate courses taught:

*Jennifer Muller & the Reshaping of American Modern Dance* hosted by the Department of Theater & Dance & Interdisciplinary Humanities Center National Conference of Artists and scholars celebrating and investigation the life and work of Muller, 1944 – Present, The University of California, Santa Barbara. Designed and moderated conference and co-curated published conference proceedings. April 8, 2011.

The University of California, Santa Barbara, Department of Theater & Dance. Drafting with Dance & Theater Faculty global, transnational history and critical theory curriculum for undergraduate majors and graduate students in the Department of Theater & Dance. Fall 2010 – Summer 2011.

The University of California, Santa Barbara, Department of Theater & Dance, new upper division dance major course open to the University: Dance 145A: *Cultural Analyses of Dance*. Fall 2011.

Movement for Actors: Experiments in Physical Theater, Long Island University. 2005 - 2008.

The University of New Mexico, Albuquerque. Invited lecture in the Department of Dance: Choreographic Studies in the History of the Body. April 2006.

Digital Space: Explorations in New Media Performance Theory, Special Topics Lectures, Long Island University. 2005 - 2008.

Long Island University, Department of Theater. Invited Kameron Steele, Suzuki-trained Robert Wilson actor to direct and design *The Bacchae*. April 2004.

“Black Performance from Africa to the Americas,” Honors course, Long Island University. Bridged Black Diaspora Conference. Spring 2003.

“Behind the Veil: Images of Women in the Arab World,” cross-listed Gender Studies/Performance Studies course offering, Long Island University. Fall 2003.

Created and taught a course, “Introduction to Performance Studies,” Long Island University. Opened to all performing arts and liberal arts majors. Fall 2003.

Department of Sociology & Anthropology Capstone team-taught seminar for Sociology/Anthropology majors, Long Island University. Collaboration with anthropologist Dr. Hal Barton. Designed: “Afro-Iberian Drum-Dancing, and “Rhythm & Ritual. The History, Theory & Cultural Anthropology of Afro-Caribbean & Afro-Iberian Performance.” 2002 – 2003.

*Staging**Blackness****:*** *Ecstasy, Spiritualism & Black Performance*. Black Diaspora Conference paper. Long Island University, co-created with the Departments of English Literature and Philosophy. Gender Studies Policy Board. Guest Artist, Guggenheim recipient: Reggie Wilson, artistic director, Fist over Heel and Jawole Jo Willa Zollar, Artistic Director, Urban Bush Women. Spring 2002 - Spring 2003.

Long Island University. Searched for Space for the M.F.A. in New Media Art & Performance in Fort Greene: Lafayette Avenue Presbyterian Church, multiple meetings with Pastor David Dyson; 651 Arts; BAM; Mark Morris Dance Group. Purpose of meetings: community outreach and collaboration. 2001 – 2003.

“Media Bodies: Histories of the Body from the Renaissance to the Present.” Graduate Media Arts seminar, Department of Media Arts, Long Island University. Taught digital designers, television directors, and multi-media artists on the histories and theories of the stage and the art of the moving body. Spring 2002.

Long Island University, second New Media faculty gathering. Present: Lefferts Brown, Sheila McCarthy, Claire Goodman, Dennis Broe, Marjan Moggadham. Discussion: work hours & New Media pedagogy. March 2002.

Brooklyn Campus College Project, Invited lecture for High School Students of the Performing Arts from New York City. Project Director: Susanna Yurick. April 2002

Long Island University, Department of Theater. Invited Le Coq-trained clown Kendall Cornell, to teach Master Workshop with Department Majors. December 2002.

Silesian Dance Theatre Bytom, Poland, Arranged Master Workshop with Dance Department and Silesian Dance Theatre, November 2002; October 2001. 2002 Sponsorship in conjunction with New York Performances @ The Kitchen. November 2001.

Long Island University, collaboration with Stuart Fishelson, Professor, Department of Media Arts. Together, we organized of division-wide faculty meetings to discuss the possibility of a graduate program in New Media & Performance inclusive of: animation, motion capture, photography, music composition, choreography, digital design, video/film, history & performance theory of the Stage; new media criticism. New Media Faculty Retreat: June 18, 2001 @ Wally Glickman’s home, Pomona, NY.

Long Island University, co-conceived, co-authored the MFA in New Media Art & Performance, a 60-credit degree program submitted to faculty in the Arts & Humanities, for a vote and feedback. April 2001.

Long Island University Budget and Community Service Committee. Objective: to train multi-media directors, designers, choreographers, composers, and critics. 2000-2003.

Drafted New York State Application for the MFA, Long Island University. Edited proposal with Administrative personnel to obtain New York State Educational approval for the MFA: 2002-2003. Solicited syllabi and resumés from faculty. 2001-2002.

Long Island University. Funding the MFA: Co-wrote and Co-narrated with Larry Banks, Chair, Media Arts, a video documentary of Fort Greene’s performance groups. Project: January 2001- January 2003. Audience: Rockefeller Foundation.

Long Island University, Department of Communication Studies, Performance Studies, & Theater, drafted Performance Studies Track for newly emerging B.A. in Performance: Theatre Dance, Music, and Art, 27-credits in Performance Studies. 1999 - 2003.

Drafted educational exchange to bring inner-city performing arts BFA students from Brooklyn and Philadelphia to American Ballet Theatre for the fall and spring seasons at City Center and the Metropolitan Opera House, Students love going to see the company and to sit in New York’s theatres. 1998-2005. 100 students/semester attended.

“Metaphors of the Female Body: Africa, India, Indonesia, Spain,” Dance/Gender Studies cross-listed course, Long Island University. Spring 1999.

Choreography

*Carmen’s Body* (excerpts), UCSB, Hatlen Theater, a choreographic and musical collaboration with Brad Rahmlow, Derion Loman, Giovanna Ventola and Luna Guitana, world musicians. April 8 – 10, 2011.

The Poverty Project II. Original music to be composed by David Lang and flamenco singer and guitarist, Marija Temo. A new media collaboration with dancers, new media designers, and musicians. Performances in New York City & Santa Barbara. Fall 2011.

The Poverty Project I: collaborative digital media essays & choreography by Ninotchka Bennahum & Brad Rahmilow. Performance installation 2008.

Unfolding, a 3d digital media (music & animation) choreographic collaboration with Marjan Mogaddham, Chair of Computer Art, Long Island University. May 2006.

Carmen’s Body, a choreographic, new media collaboration, Kumble Theater, Long Island University, Brooklyn Campus. May 2008.

Curation: Las Mujeras: Evenings of Women in Contemporary Performance. Boulder Museum of Contemporary Art, Invited choreographic residency. Discussed and put on hold for lack of funding. June 2006.

New Dance Media: experiments in motion picture capture choreography & tabla musical composition. Route 66 Physical Theatre/Philadelphia Merriam Theatre Presents, Philadelphia. April 2003.

Choreography, Department of Dance, Faculty Dance Concert. Long Island University. November 19-20, 2002.

Silesian Dance Theater International Tanztheater Festival: Invited to teach master workshops in political performance and choreography/repertory. Bytom, Poland. June 2003. To be rescheduled.

Suite, a hip-hop duet. The Merriam Theater. Philadelphia. April 27-29, 2002.

Éloge. To Sing in Praise. Long Island University, Department of Dance, Faculty Dance Concert. November 15-16, 2001.

Federico García Lorca's Bodas de Sangre, Flamenco choreography, footwork and combat scenes, New Perspectives Theatre. Original score for entire play by Marija Temo. Flamenco solos performed by Joaquín Enciñas. April 2000.

'99 PICKUPS. Route 66 Physical Theatre, The JOYCE SoHo. Good reviews: The New York Times, The Village Voice, The Associate Press, Dance Magazine, La Prensa. February 2-7, 1999.

Swarthmore College, Department of Music & Dance, directed a Flamenco Dance Drama for repertory students. Music: “Sketches of Spain,” by Miles Davis after Mañuel de Falla’s 1915/1928 *El Amor Brujo.* Spring 1997.

The Route 66 Dance Company, a Physical Theatre Phenomenon; a Santa Fe-New York Based Company. Founded, directed, administered the company. Choreographed *Suite of Songs*, a 45-minute Flamenco-Drama for 7 dancers; solo for Heidi Latsky (Bill T. Jones); pas de deux, Latsky & Jan Leys (Jennifer Muller); duet for Aaron Bennahum (Joffrey Ballet) and Joaquín Enciñas (Ysastros): 1991 – 1993.

Chamber Music Festival of Angel Fire, New Mexico, Ida Kafavian, Artistic Director, First Violinist. Choreographed and staged several pas de deux from Igor Stravinsky's 1918 L'Histoire du Soldat. Performances included initial premiere, New Mexico tour.

Summer 1989.

Southwest Ballet Company of Albuquerque, New Mexico. Choreographed ballet for sixteen dancers in *corps de ballet*. Taught ballet and choreography to children in summer school. Summer 1989.

Zagreb Dance Ensemble, Zagreb, Croatia. Choreographed a full-evening ballet, taught modern technique, ballet, and floor *barre* alignment. Provided artistic and administrative leadership and participated in production collaborations. Administrated company, auditioned dancers, collaborated with lighting and set designer. February 2-7, 1999***.***

*On the Flipside*. Music: Toure Kounde. Rodey Theatre. University of New Mexico, Albuquerque. December 1987.

Film: *Men Dancing in New Mexico*. 30-minute, 8 mm film, directed, choreographed and wrote. Albuquerque, New Mexico. September 1987 - March 1988.

*Pull-Me-Push-You*. Music: J.S. Bach. Collaborative Choreography. 1985.

*Concerto for Four*. Music: Paul Hindemith. Swarthmore College Dancers. Lang Theatre. 1985.

Production Assistant, Lighting and Make-up for Medical Teaching Film, Harcourt Brace Publishers, Saucer, New Mexico. January 1985.

*Instant Replay*. A Conceptual Work for 1 defensive linebacker, 1 pitcher, 2 ruby players, 2 basketball players. Music: Sound Score by Players. Won Final Standing ACDFA. Adjudicators: Bessie Schoenberg, Don Redlich, Elaine Summers. 1985.

*Odds & Evens*. Music: Ottorino Respighi. Swarthmore College Dancers. 1984.

Directed and choreographed innumerable musical theatre, opera, and theatrical productions. 1980-1990.

*Presto*. Solo performance, J.S. Bach, Popejoy Hall. Albuquerque, New Mexico. 1982.

## Artistic Training

Piano. 2015 – present.

Tibetan Buddhist Meditation & Somatic Practice for improvisation, Master Teacher and Assistant to the Sakyoung, Shambhala Temple, Pearl Ubungen, Director, B.F.A. in Dance. Naropa University. Boulder, Co. Summer/Fall 2008.

Flamenco and Spanish classical guitar. Summer 2008.

Flamenco *palmas y cante,* lessons in *compás* withsoloist LaConja, for flamenco writing. 2005 - 2006.

Movement for actors: Lou Chriss, Jim Linnell, Suki John, Bill Conti. 1986-1996.

Voice/Opera Training: Donna McRae, Virginia Weatherall, Kathy Clawson. 1980-1989.

Kinesiology, Labanotation, Movement Analysis: The University of New Mexico, Bill Evans, Ginny Wilmerding. 1988-1989.

Pilates: Eve Gentry and Michelle Larson, Santa Fe, New Mexico. 1987-1989.

Alignment, floor technique: Joetta Jercinovic, Nora Reynolds (Bella Lewitzky, Lar Lubovich) Albuquerque, New Mexico. 1987-1990.

Piano. Bob Wolfe, Suzuki Method, reading music. 1978 – 1982.

Choreography and Improvisation: The University of New Mexico, Albuquerque, Department of Dance, Chair, Jennifer Predock-Linnell. 1987-1990.

Modern dance technique: Swarthmore College, Clay Taliaferro (soloist, José Limon), Patricia Boyer (Doris Humphrey), Paula Sepinuck (Paul Taylor), Carolyn Reicheck (Martha Graham). Techniques taught: Limón, Humphrey, Taylor, Cunningham, Contact Improvisation, and Graham. 1982-1986.

Modern Dance Training: The University of New Mexico, Lee Connor, Lorn MacDougal, 1975-1982; Tim Wengerd (soloist, Martha Graham Dance Co.) 1987-1988; Bill Evans, 1987-1990; Nora Reynolds. 1987-1989.

Ballet training in New York City: Maggie Black, David Howard, Christine Spizzo (American Ballet Theatre), Jocelyn Lorenz, Antoinette Peloso (The Metropolitan Opera Ballet). 1982-1992.

Ballet technique**:** Albuquerque, N.M. Cecchetti, Bournonville, and Russian: Lucy Hayden, Edward Androse, Artistic Director, Southwest Ballet, Joetta Jercinovic. 1971-1982.

Albuquerque Children's Theatre. 1974-1982.

Ballet West Intensive Summer Program, Royal Danish Ballet Workshop, Snowmass, Co.: Bruce Marks, Dina Bjørn, Tony Landers. 1976-1978.

Awards

Dance Research Fellowship. The Jerome Robbins Dance Division, The New York Public Library for the Performing Arts, Lincoln Center: June 2017 – June 2018.

The University of California, Santa Barbara Interdisciplinary Humanities Center Award

Radical Bodies and Community-Engaged Partnerships, in collaboration with UCSB Museum Director, Bruce Robertson, January 27 – 28, 2017.

Performance Studies & Politics Research Group. Interdisciplinary Humanities Center Grant, The University of California, Santa Barbara, 2012 – 2015.

The University of California, Santa Barbara Interdisciplinary Humanities Center Grant (collaboration with Professors Christopher Pilafian & Valerie Houston) to hold a one-day conference in conjunction with NEA to reconstruct Jennifer Muller/The Works 1974 Speeds. Performance scholars/critics from the University of California: April 8, 2011. Curated exhibition of Muller’s importance to American modern dance: 1960 – 2010.

The Rockefeller Foundation, Digital Music Grant: Digital Soundscapes of the Fort Greene Studio Project, 2006 – 2008, written on behalf of Long Island University’s Department of New Media Art & Performance to bring David Lang (Pulitzer Prize), Phil Kline, Marina Rosenfeld, Meredith Monk (MacArthur), Raven Chacon, & Jeffrey Stolet to teach digital musical composition integrated with live performance. Graduate students taught digital media and choreography to NYC public school children.

Andrew W. Mellon Research Fund, Dean David Cohen, Long Island University, iconographic publication subvention for Wesleyan University Press. 2003-2004.

Spanish Ministry of Culture Grant, Government of Spain/University of Minnesota. 1998; 1996.

The Women's Leadership Institute Fellowship, Mills College. 1998-1999.

The Lucretia Mott Fellowship for Women in the Humanities. 1995-1996.

Paulette Goddard Scholarship for Academic Achievement, NYU. 1992 - 1993.

Tinker Foundation Research Grant, Columbia/NYU Consortium. Project: Video Documentary of Gypsy Flamenco artists in Granada, Seville, Córdoba, Jerez, and Cadíz. Summer 1991.

New York University Academic Scholarship. 1990-1993.

Thomas J. Watson Foundation Fellowship. Project: Video Documentary: *The Avant-Garde in Modern Dance in Communist Europe, East & West.* 1986-1987.

**Honors**

The Indie Award for Radical Bodies exhibition curation with Bruce Robertson.

The Santa Barbara Independent. Santa Barbara, California. May 22, 2017.

Board Member, The Society of Dance History Scholars - constituent member of the American Council of Learned Societies. 2014 – 2017.

American Ballet Theatre. Appointed National Coordinator of Dance History for Summer Intensive Programs: New York, California, Michigan, Alabama, Texas: June 2008 – 2012.

Nominated to Editorship, Published Proceedings, Congress on Research in Dance.2004-2008.

Invited to apply for the Editorshipof*Dance Research Journal*, peer-reviewed, international performance history and theory publication. November 2001. Declined.

Research Release Time, one course off per semester to research a second book Long Island University. Fall 2001 – Spring 2003.

Contributing Editor. *Dance Magazine*. 1997 – 2003.

## Fulbright Fellowship, finalist in Cultural & Intellectual History of Spain: 1999; 1996.

## Choreography Fellowship, MFA degree in Dance & Film. University of California, Los Angeles. 1988 (deferred).

**Affiliate Faculty**

Latin American and Iberian Studies

Department of Art

**Languages**

French fluent.

Spanish, good, reading and writing with dictionary.