
2019 Women in Dance Leadership Conference

October 17th - October 19th, 2019

Drexel University Department of Performing Arts

3220 Chestnut Street, Philadelphia, PA 19104, USA

Conference Director - Sandra Shih Parks



Women in Dance Leadership Conference

Mission Statement

To investigate, explore, and reflect on women's leadership by presenting innovative and multicultural dance work to celebrate, develop, and promote women's leadership in dance making, dance related fields, and other male-dominated professions.

Conference Overview

DATE	MORNING	AFTERNOON	EVENING
Thursday 10/17/2019		Registration/Check In	Reception Female Soloists Concert featuring Honorary Guest Speaker
Friday 10/18/2019	Keynote Speech - Brenda Dixon Gottschild Dance on Film Screening Master Workshop Panel Discussion	Dance on Film Screening Panel Discussion Master Workshop Paper Presentation	Meet the Selected Choreographers Selected Choreographers' Concert I
Saturday 10/19/2019	WID Talk Dance on Film Screening Master Workshop Panel Discussion	Dance on Film Screening Panel Discussion Master Workshop Paper Presentation	Meet the Selected Choreographers Selected Choreographers' Concert II

October 17th 2019

Location	9 AM - 3 PM	3 - 6 PM	6 - 7:30 PM	8 - 9:30 PM
Mandell Theater 3220 Chestnut Street	Rehearsal	Rehearsal	Rehearsal	Female Soloists Concert Featuring Elizabeth Yntema, Honorary Guest Speaker
Mandell Lobby		Conference Registration Check-in	Conference Reception	

Program Information

Women in Dance - Female Soloists Concert

8 p.m. October 17th, 2019 Mandell Theater, Philadelphia, PA

Honorary Guest Speaker: Elizabeth Yntema

Using Research and Metrics to Promote Equity

Alegrías

Choreography by: Estefania Ramirez with Antonio Granjero

Music: *Alegrías* (Traditional)

Costume designed by: Antonio Granjero

Performed by: Estefania Ramirez with Rafael Brunn, guitarist and Sol "La Argentinita", singer

Program Notes: The *Alegrías* were originated in the seaport of Cádiz. The word *Alegrías* means joy or happiness, and the songs are light and carefree in spirit. They can express great intensity of feeling yet the mood is optimistic and high-spirited.

Les Biches

Choreography by: Bronislava Nijinska

Music by: Francis Poulenc

Performed by: Sirui Liu

Shilpa Natana (The Dancing Sculptures)

Choreography by: Maya Kulkarni

Music by: Sukhad Balakrishnan

Costume designed by: Mesma Belsaré and Maya Kulkarni

Lighting designed by: Mesma Belsaré

Performed by: Mesma Belsaré

Program Notes: *Shilpa Natana* (The Dancing Sculptures) is an excerpt from an evening-length dance production rooted in the Sanskrit texts: the *Natyashastra*, the *Abhinayadarpana* and the *Shilpa Shastra*. In creation of this dance, the Chola, Mathura and Gandhara sculptures (6-10 century AD) and the Ajanta cave paintings (about 480 CE) inspired not only the choreography, but also the *āhārya* (costume, hair and make-up) of the dancer.

Black Coffee

Choreography by: Victoria Morgan

Words by: Francis Joseph Burke & Paul Francis Webster

Music by: *Black Coffee* (sung by k.t. lang) by Sonny Burke & Paul Webster

Costume designed by: Diana Vandergriff Adams with Victoria Morgan

Lighting designed by: Seth Jackson

Performed by: Sirui Liu

Program Notes: The piece is about self explanatory.

Entangled

Choreography by: Dr. Kariam Welsh

Music: *Wild is the Wind* by Nina Simone

Costume designed by: Andrea Carter of Ngozi Designs

Performed by: Shaness Kemp

Notes from the guest speech and concert:

October 18th 2019

Location	9 - 10:30 AM	11 AM - 12:30 PM	1:30 - 3 PM	3 - 4 PM	4 - 5:30 PM	7 - 7:45 PM	8 PM
Mandell Theater 3220 Chestnut Street	Keynote Speech Brenda Dixon Gottschild	Tech Rehearsal				Meet the Selected Artists	Selected Choreographers' Concert I
Mandell Theater Lobby	Registration	Registration	Registration	Network Time	Registration		
418 Main Building 3141 Chestnut Street		Choreographic Workshop Helen Pickett	Master Workshop Shaness Kemp	Network Time	Master Workshop Jacquelyn Buglisi		
Forman Studio 3220 Chestnut Street		Master Workshop Estefania Ramirez	Master Workshop Mesma Belsaré	Network Time	Master Workshop Janis Brenner	Company Warm up Space	
URBN Center Room 349 3501 Market Street		Dance On Film Screening	Dance On Film Screening	Network Time	Paper Presentation Translating Dance, Re-creating Culture Noblesse Oblige: The Life of Bethsabée de Rothschild		
Ida Chen multi-purpose room 3225 Arch Street		Panel Discussion Envisioning Digital Dance Spaces for Diversity and Inclusion	Panel Discussion Rural Voices: Highlighting the Female Narrative	Network Time	Panel Discussion Dance in the Desert: A Case Study		

Conference Session Information

9 AM - 10:30 AM - Mandell Theater

❖ Keynote Speech by Brenda Dixon Gottschild

"CHALLENGES, CHANCES, CHANGES — MY OBJECT LESSON IN 'RECLAIMING MY TIME'"

This is a biographical reflection based on my long career as performer, professor, scholar, writer. Diversity, inclusion, and the particular career trajectory of this elder African-American female are implicit in this story that unfolds as a powerpoint-performance-lecture presentation. My approach is personal, thus the "my object lesson" in the title. Integral to this event is audience participation at the close of my staged presentation. Rather than the usual "talk-back" format, I will facilitate a post-presentation "reflection," utilizing an original approach that I've developed over many years and several iterations.

Notes from the speech:

Audio Recording: Sdillon. "Pew Fellow of the Week: An Interview with Writer and Cultural Scholar Brenda Dixon Gottschild." *The Pew Center for Arts & Heritage*, 12 Oct. 2018, <https://www.pewcenterarts.org/post/pew-fellow-week-interview-writer-and-cultural-scholar-brenda-dixon-gottschild>.

11 AM - 12:30 PM

❖ Workshop by Helen Pickett (418 Main Studio at 3141 Chestnut Street)

Workshop Description - A taste of Choreographic Essentials - Movement Generation
Tap into creative process through conscious decision making with facets of *First Choice*, *Best Choice*, *Thought to Risk*, and Cross-Hemispherics warm-up from Forsythe Improvisation Technologies.

❖ Workshop by Estefania Ramirez (Forman Studio at 3220 Chestnut Street)

Workshop Description - Flamenco dance is based on the music---the most important aspect of the art form--there are different rhythms to which the dancer choreographs--This workshop will work with these rhythms (called *palos*) and the body stance which is different in flamenco than in many other dance forms. Good have shoes if possible.

Notes from the workshop:

❖ **Dance on Film Screening and Discussions (Room 349 at 3501 Market Street)**

Introduction and Discussion facilitated by Jillian Harris

REVEL IN YOUR BODY by Alice Sheppard/Katherine Fisher

Jumps evolve into joyous flight and daredevil split-second connections are luxuriously lengthened in this short dance film featuring disabled dancers Alice Sheppard and Laurel Lawson.

When I Was Done Dying by Ashley Rivera

In The Tibetan Book of The Living & Dead, I came across the concept of Samsara which is the inspiration for the piece : (briefly) it is the endless cycle of death and rebirth. I recognize it as the physical, emotional and mental states experienced throughout the cycle of shedding the ego. All in which to once again, reincarnate into a new state of being. The piece reflects a man trying to defeat and escape the very own thing that defeats him, himself. This is otherwise known as Karma, the driving force of Samsara.

Distaff: The Ewe and The Mare by Britt Whitmoyer Fishel

Part of a five film series, Distaff: The Ewe and The Mare examines sexual objectification and animalization of women in our everyday language, as well as in literature and advertising, and the impact it has on the behavior of our culture.

Pisadas y Manzanillas / Footsteps and Chamomille by Roxanna Barba

A corner conversation and an afternoon stroll evoke feelings of weightlessness, deep connection and desire with intensifying familiarity. Filmed in the streets of El Vedado, Havana-Cuba, 'Pisadas y Manzanillas / Footsteps and Chamomille' is an exploration of femininity in public space and an intimate embodiment of relationship to place.

Restore by Jade Robertson

A short dance documentary that follows Jade Charon as she travels to Africa for the first time. Upon her return to America, she shares with her community the knowledge she has acquired.

Under Review: Gold Butte by Kelly Todd

Under Review: Gold Butte is one of three short films that uses an artistic lens to bolster the efforts of national park conservation. Under Review: Gold Butte, takes place in Gold Butte National Monument outside of Mesquite, Nevada. The story uses mythology from the Paiute tribe to convey the dichotomy between governmental corruption and the earth's natural purity. Gold Butte's choreography explores three underlying schematics for movement - geological events, Paiute folklore of the wolf and coyote, and the oscillating dynamics of a symbiotic relationship.

Place in Motion by Judy Yiu

Coming from Hong Kong, a crowded city, my interest lies on the space shared between nature and city. This film bases on the research about how movement connects and/or interrupts the relationship between nature and human behaviors in public space. I visited fifty-five cities and recorded dance improvisations as a response to those places; it was filmed since 2011 and the recording locations span sixteen countries all around the world. The film was edited into two parallel screens to create a strong contrast between nature, historical places, and city life. This film offers an opportunity for viewers to expand their imagination and find their own interpretation of these images in the space of duality.

Notes from the screening and discussion:

❖ **Panel Discussion - Envisioning Digital Dance Spaces for Diversity and Inclusion (Ida Chen Multi Purpose Room, 3225 Arch Street)**

Panelists:

Melanie Aceto, Associate Professor, the University at Buffalo

Meg Brooker, Assistant Professor, Middle Tennessee State University

Rebecca Salzer, Director, the Collaborative Arts Research Initiative

E. Gaynell Sherrod, Associate Professor, Virginia Commonwealth University

Lynne Weber, Executive Director, the Dance Notation Bureau

Notes from the discussion:

1:30 PM - 3:00 PM

❖ **Workshop by Shaness Kemp (418 Main Studio at 3141 Chestnut Street)**

Workshop Description - Umfundalai (Contemporary African): Umfundalai is a pan-African dance technique that explores the traditional aspects of African dance in a contemporary setting. Standing on the shoulders of the Dunham and Primus techniques, this high energy class is driven by the traditions of the African Diaspora and includes stories and song. Rich in its investigation of musicality, nuances, communal mindfulness and complex rhythmical patterns, this class will test one's physicality, strength and overall body awareness.

❖ **Workshop by Mesma Belsaré (Forman Studio at 3220 Chestnut Street)**

Workshop Description - An introductory workshop on classical Indian dance. Participants will learn about the basics of body geometry and facial expressions, along with the application of music in learning and performing the classical dance style called Bharatanatyam. The workshop includes breathing exercises, spine alignment, posture and balance, along with eye/neck exercises and use of hand gestures (mudras). Participants are requested to wear loose, comfortable clothing to allow free movement including full squats. Dancing will be bare feet.

Notes from the workshop:

❖ **Dance on Film Screening and Discussions (Room 349 at 3501 Market Street)**

Introduction and Discussion facilitated by Jillian Harris

All the Stars in the Sea by Melinda Kowalska

All the Stars in the Sea is a serene, hand-processed, experimental Super-8 film. It is a testament to the spirit-body: We are all each grain of sand, each shadow, each opportunity of light. We move betwixt and between. We are singular and multiple. We honor the star shatter that figures our bones, our breath, our life.

FOLDS by Hillary Franklin

An experimental dance film exploring perpetual movement in relation to space, time, and energy.

E P I S O D E S: Watermelon Dreams by Jarrell Hamilton

EPISODES: Watermelon Dreams is a durational performance art installation. In a sea of watermelons, Antebellum (the main character) is a-top a television as the video projects visions from her womb. EPISODES (the full-length work) is a journey through ancestral memory, social identity, and racial and gender inequality. Inspired by the writings of Ntozake Shange and watermelons, EPISODES is about a woman at the threshold of her identity.

With and Without by Jill Moshman

With and Without explores elasticity of distance and space between the dancers, tangible spaces, and the intangibility of the past. Throughout, there is a sense of contrast between intimacy and distance, of working in tandem and working alone, and exploring how one is part of a whole and the ways in which that is disrupted through the passage of time. The film works with visual text and how it interacts with movement.

What seems so is transition by Merli Guerra

Hailed as “a most successful narrative piece about loss, memory, and yearning,” ‘What seems so is transition’ uses projected images of a dancer in red to illuminate the walls of a theater turned construction site. Evoking a sense of movement and life across the barren, yet elemental phase of plywood, plastic wrap, and machinery, this film questions the death (or “transition”) of a space as memories haunt its walls with gentle narrative.

The One I Keep by Merli Guerra

With social media ever-increasing in our lives, it's easy to let the world know more of ourselves than we might realize. Created from the real-life online journals of the artist (including one secret never publicly shared) ‘The One I Keep’ questions the secrets we withhold versus the multitude we share and is told through the eyes of a solo performer, caught in the turbulence of thousands of flying paper notes. This film aims to encourage viewers to reconsider their own expressions of revelation. Let's take a moment to hold onto that one secret only we know—the one we keep.

Abandoned Transits by Niurca Marquez

Abandoned Transits is a journey between a body of memories and the body being present. It is both an act of ‘calling out’ to the present and ‘recalling’ the past: a travel in time between where we come from and who we have become in examining how cultural memory lives in geography. It is an exploration of how this cultural memory is translated, dissected, embodied, transformed and empowered by another culturally foreign and directive aesthetic: in this case, as flamenco is turned into the primary language for a film. Filmed on location in Huelva, Spain.

Mud: Bodies of History by Jillian Harris (Special Screening)

Mud: Bodies of History is a digital, interactive dance theater piece that explores memory and mud. Produced in collaboration with an international team of Colombian artists, the web-based experience expands traditional notions of choreography.

Notes from the screening and discussion:

❖ **Panel Discussion - Rural Voices: Highlighting the Female Narrative (Ida Chen Multi Purpose Room, 3225 Arch Street)**

Panelists:

Kitty Clark, Freelance dance artist

Molly Johnston, Co-founder, DanceBARN

Annalisa Ledson, Co-artistic director, Current Harbor

A.T. Moffett, Visiting Assistant Professor, Washington College

Moderator:

Ayumi Shafer, Co-director, DanceBARN

Notes from the discussion:

4 - 5:30 PM

❖ Workshop by Jacquelyn Buglisi/Assisted by Savannah Green (418 Main Studio at 3141 Chestnut Street)

Workshop Description - Unleash the power of your visceral grace through Jacquelyn Buglisi's dramatically expressive new work "The Invisible Beauty" inspired by the writings of poets such as Layli Long Soldier, Claudia Rankine, Wangari Maathai, John O'Donohue, Rilke, Hannah Arendt and more. Bring your own poem as part of this amazing exploration.

❖ Workshop by Janis Brenner (Forman Studio at 3220 Chestnut Street)

Workshop Description - This workshop explores the process of integrating movement, voice and speaking by delving into the mind/body connection, sensations and experiences through structured improvisation. We create a great sense of community and unified purpose within the group from which we can move into explorations together and in duet. "Serious Play!"

Notes from the workshop:

❖ **Paper Presentation (Room 349 at 3501 Market Street)**

Translating Dance, Re-creating Culture By Melissa Teodoro

Abstract: This presentation will examine the research and creative methods utilized in studying, reconstructing, re-staging and ultimately performing Colombian dances of African ancestry to audiences in Western Pennsylvania. This paper will explore the inherent complexities of translating movement, choreographic intent, and cultural aesthetics when re-creating these dances. The presentation will reflect on field experiences, assess methodological choices, examine processes of translation, appropriation and re-staging of Colombian dances. Additionally, there will be a discussion of the outcomes of presenting the choreographic material performed by U.S. college dance students to diverse audiences in the region of Western Pennsylvania.

Notes from the paper presentation:

Noblesse Oblige: The Life of Betsabée de Rothschild by Dana Ruttenberg

Abstract: Baroness Betsabée de Rothschild has had an immense impact on the dance world. From her early support of Martha Graham, through to her founding the Batsheva Dance Company and later her founding of the Bat Dor Dance Conservatory and Dance Company, her financial patronage has shaped the Israeli dance scene, and in turn the international one. Remarkably, she herself remained somewhat in the shadows. Through a research into existing publications on the monumental figures that surrounded her, and intimate interviews, my paper seeks to shed light on de Rothschild as the rarely devoted patron of the arts and pioneer she was. What are the personal, political and artistic circumstances that allow for a patron to “be born”? how does art cross-pollinate? And most importantly, how is it always personal?

Notes from the paper presentation:

❖ **Panel Discussion - Dance in the Desert: A Case Study (Ida Chen Multi Purpose Room, 3225 Arch Street)**

Panelists:

Erin Donohue, Freelance performing artist

Adriana Harris, Freelance performing artist

Yvonne Montoya, Founder/Director, Safos Dance Theatre

J. Soto, Freelance writer

Notes from the discussion:

7 - 7:45 PM

❖ **Meet the Selected Choreographers (Mandell Theater, 3220 Chestnut Street)**

Facilitated by Sandra Parks, Director of Women in Dance Leadership Conference

Shayla Bott, Provo, UT, USA

Julie Crothers, Oakland, CA, USA

Autumn Eckman, Tucson, AZ, USA

Jenny Gerena, Phoenix, AZ, USA

Jill Guyton Nee, Memphis, TN, USA

Jillian Mitchell, Atlanta, GA, USA

Joni Petre-Scholz, Norfolk, VA, USA

Thuy Wyckoff, New York, NY, USA

Women in Dance Selected Choreographers' Concert I
8 p.m. October 18th, 2019 Mandell Theater
3220 Chestnut Street, Philadelphia, PA

Past is Prologue (Young Artist Program - Governor's School for the Arts, Virginia)

Choreography by: Joni Petre-Scholz

Music: *Traditional Folk Lullaby* by Johann Sebastian Bach and Alexandra Streliski

Costume designed by: Kathy Brenner

Lighting designed by: Kate Mielish

Set designed and construction by: Joni Petre-Scholz

Performed by: Caleigh Andres, Kayla Beardslee, Rachel Brown, Lyla Dooley, Ma-Siya Dycus, Tatum Finn, Mira Gaede, Aaliyah Graham, Kyra Jackson, Anastazja Kubajek, Julia Mitchell
Olivia Morgan

* The work presented by the Young Artist Program was not part of the conference selection process

Sardine

Choreography by: Autumn Eckman

Music: *First Thoughts* by Joji Hirota and Pete Lockett, *The Science of Sync* by Steven Strogatz

Lighting designed by: Evan Carlson

Performed by: Autumn Eckman, Aaron Smith

Woman, do you fear?

Choreography by: Jenny Gerena in collaboration with Dancers

Music: *Beautyfear I, Beautyfear VIII* by Marsen Jules

Costume concept by: Jenny Gerena

Lighting designed by: Angela Rosenkrans

Performed by: Mac Allen, Jenny Gerena, Sydney Jackson, Gina Jurek, Michelle Marji

Weaker

Choreography by: Shayla Bott

Music: *Partita No. 2 for Violin in D Minor: Courante, Sarabande, Gigue* by J.S. Bach

Costume designed by: Priscilla Hao and Shayla Bott

Lighting designed by: Benjamin Sanders

Performed by: Rachael Bede, Addison Boll, Ryan Hatch, Sabrina Jex, Brynn Lewis, Alex Marshall, Madyson McCook, Alex Pugmire, Hattie Shepherd

10 Minute Intermission

(living)(room)

Choreography by: Jill Guyton Nee

Music: *Cutting Ice to Snow* by Efterklang

Costume designed by: Jen Gillette

Lighting designed by: Anthony Pellicchia

Performed by: Jill Guyton Nee

Imminence

Choreography by: Jillian Mitchell

Music by: *Camino* by Murcof, *Morgan*, *Three Worlds: Music from Woolf Works*, *Wheels Within Wheels* by Max Richter, *XI Orlando: The Explorers* by Max Richter, Ian Burdge

Costume designed by: Jillian Mitchell

Performed by: Maia Charanis, De'shi Davis, Shawny Evans, Meg Gourley, Katie Messina
Liz Stillerman

Eva Louise

Choreography by: Julie Crothers

Music: *Rumors are Flying* by Frankie Carle, *Lover* by Stan Kenton, *Nearer, My God, to Thee* by Jo Stafford, with voice recording by Julie Crothers, Brian Smith, and Robert Firestone

Costume designed by: Julie Crothers

Lighting designed by: Alexander Zendzian

Performed by: Julie Crothers

Something Left

Choreography by: Thuy Wyckoff

Music by: *Pan* by James Blake, *Flatliners Trailer*, *Orion's Belt Buckle* by Free the Robots

Costume designed by: Thuy Wyckoff

Lighting designed by: Thuy Wyckoff

Performed by: Cemiya Barber, Noelle Hauptmann-Anderson, Paige Nelson, Anca Putin,
Joy-Marie Thompson, Pascale Ussel

Notes from the concert:

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Mandell Lobby	Registration	Registration	Registration	Network Time	Registration		
418 Main Building 3141 Chestnut Street		Choreographic Workshop Helen Pickett	Master Workshop Jacquelyn Buglisi	Network Time	Master Workshop Janis Brenner		
Forman Studio 3220 Chestnut Street		Master Workshop Mesma Belsaré	Grant Writing Workshop Sara Nash	Network Time	Company Warm up Space		
URBN Annex Screening Room 3401 Filbert Street		Dance On Film Screening	Dance On Film Screening	Network Time	Paper Presentation (Fe)male face of the ballet labor market in Poland Dancing my otherness/ multiplicity		
Ida Chen multi-purpose room 3225 Arch Street		Panel Discussion Female-Driven Dance Collectives in the 21st Century	Paper Presentation A guide to clitoral embodiment Corporeality, Subjectivity, and Authorship of Female Dancers in Bob Fosse's Choreography	Network Time	Round Table Discussion How to increase female presence in multiple venues?		

Program Information

9 AM - 10:30 AM - Mandell Theater

❖ WID (Women in Dance) Talk:

- ❖ From Dancer to Director by Christine Cox
- ❖ Deepen Ballet's impact in the community by Stoner Winslett
- ❖ The sociology of women in dance from the perspective of Classical Indian dance traditions by Mesma Belsaré
- ❖ Women leaders in dance academia by Crystal Davis and Maura Keefe
- ❖ Leading Through Relationships by Carlota Santana and Hannah Bates
- ❖ Inclusion: A Dance WITH by Helen Pickett

Notes from the talk:

11 AM - 12:30 PM

❖ Workshop by Helen Pickett (418 Main Studio at 3141 Chestnut Street)

Workshop Description - A taste of Choreographic Essentials - Movement Generation
Tap into creative process through conscious decision making with facets of *First Choice*, *Best Choice*, *Thought to Risk*, and Cross-Hemispherics warm-up from Forsythe Improvisation Technologies.

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Workshop Description - An introductory workshop on classical Indian dance. Participants will learn about the basics of body geometry and facial expressions, along with the application of music in learning and performing the classical dance style called Bharatanatyam. The workshop includes breathing exercises, spine alignment, posture and balance, along with eye/neck exercises and use of hand gestures (mudras). Participants are requested to wear loose, comfortable clothing to allow free movement including full squats. Dancing will be bare feet.

Notes from the workshop:

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Introduction and Discussion facilitated by Jillian Harris

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Jumps evolve into joyous flight and daredevil split-second connections are luxuriously lengthened in this short dance film featuring disabled dancers Alice Sheppard and Laurel Lawson.

When I Was Done Dying by Ashley Rivera

In The Tibetan Book of The Living & Dead, I came across the concept of Samsara which is the inspiration for the piece : (briefly) it is the endless cycle of death and rebirth. I recognize it as the physical, emotional and mental states experienced throughout the cycle of shedding the ego. All in which to once again, reincarnate into a new state of being. The piece reflects a man trying to defeat and escape the very own thing that defeats him, himself. This is otherwise known as Karma, the driving force of Samsara.

Distaff: The Ewe and The Mare by Britt Whitmoyer Fishal

Part of a five film series, Distaff: The Ewe and The Mare examines sexual objectification and animalization of women in our everyday language, as well as in literature and advertising, and the impact it has on the behavior of our culture.

Pisadas y Manzanillas / Footsteps and Chamomille by Roxanna Barba

A corner conversation and an afternoon stroll evoke feelings of weightlessness, deep connection and desire with intensifying familiarity. Filmed in the streets of El Vedado, Havana-Cuba, 'Pisadas y Manzanillas / Footsteps and Chamomille' is an exploration of femininity in public space and an intimate embodiment of relationship to place.

Restore by Jade Robertson

A short dance documentary that follows Jade Charon as she travels to Africa for the first time. Upon her return to America, she shares with her community the knowledge she has acquired.

Under Review: Gold Butte by Kelly Todd

Under Review: Gold Butte is one of three short films that uses an artistic lens to bolster the efforts of national park conservation. Under Review: Gold Butte, takes place in Gold Butte National Monument outside of Mesquite, Nevada. The story uses mythology from the Paiute tribe to convey the dichotomy between governmental corruption and the earth's natural purity. Gold Butte's choreography explores three underlying schematics for movement - geological events, Paiute folklore of the wolf and coyote, and the oscillating dynamics of a symbiotic relationship.

Place in Motion by Judy Yiu

Coming from Hong Kong, a crowded city, my interest lies on the space shared between nature and city. This film bases on the research about how movement connects and/or interrupts the relationship between nature and human behaviors in public space. I visited fifty-five cities and recorded dance improvisations as a response to those places; it was filmed since 2011 and the recording locations span sixteen countries all around the world. The film was edited into two parallel screens to create a strong contrast between nature, historical places, and city life. This film offers an opportunity for viewers to expand their imagination and find their own interpretation of these images in the space of duality.

Devin's Mom's Morning Ritual by Jingqiu Guan

This single-shot dance film depicts Devin's mom's morning ritual from getting up from bed, to cooking in the kitchen, to cleaning in the living room. Emphasizing the music potential of the mechanical movement in mundane activities, the film uncovers the emotional complexity experienced by the young woman, artist, and mother.

Notes from the films and discussion:

❖ **Panel Discussion - Female-Driven Dance Collectives in the 21st Century: Promoting, Progressing, and Diversifying the Field (Ida Chen Multi Purpose Room, 3225 Arch Street)**

Panelists:

Hannah Andersen, Lead dance faculty, Whatcom Community College

Gina Bolles Sorensen, Co-artistic director, somebodies dance theater

Marcie Mamura, Founding member, TRANSForm Dance Collective

Mari Meade, Director, Mari Meade Dance Collective

Charlotte Stickles, Artistic member, Bellingham Repertory Dance

Notes from the discussion:

1:30 PM - 3 PM

❖ **Workshop by Jacquelyn Buglisi/Assisted by Savannah Green (418 Main Studio at 3141 Chestnut Street)**

Workshop Description - Unleash the power of your visceral grace through Jacquelyn Buglisi's dramatically expressive new work "The Invisible Beauty" inspired by the writings of poets such as Layli Long Soldier, Claudia Rankine, Wangari Maathai, John O'Donohue, Rilke, Hannah Arendt and more. Bring your own poem as part of this amazing exploration.

❖ **Workshop by Sara Nash (Forman Studio at 3220 Chestnut Street)**

Work Shop Description - This session will walk through the basics of grant-writing, from what applicants should know before they begin to why they should call for feedback after applying for a grant. The session will cover tips on putting together a budget, work samples, and a compelling application that can align with their creative goals.

Notes from the workshop:

❖ **Dance on Film Screening and Discussions (Screening room at 3401 Filbert Street)**

Introduction and Discussion facilitated by Jillian Harris

All the Stars in the Sea by Melinda Kowalska

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An experimental dance film exploring perpetual movement in relation to space, time, and energy.

E P I S O D E S: Watermelon Dreams by Jarrell Hamilton

EPISODES: Watermelon Dreams is a durational performance art installation. In a sea of watermelons, Antebellum (the main character) is a-top a television as the video projects visions from her womb. EPISODES (the full-length work) is a journey through ancestral memory, social identity, and racial and gender inequality. Inspired by the writings of Ntozake Shange and watermelons, EPISODES is about a woman at the threshold of her identity.

With and Without by Jill Moshman

With and Without explores elasticity of distance and space between the dancers, tangible spaces, and the intangibility of the past. Throughout, there is a sense of contrast between intimacy and distance, of working in tandem and working alone, and exploring how one is part of a whole and the ways in which that is disrupted through the passage of time. The film works with visual text and how it interacts with movement.

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With social media ever-increasing in our lives, it's easy to let the world know more of ourselves than we might realize. Created from the real-life online journals of the artist (including one secret never publicly shared) ‘The One I Keep’ questions the secrets we withhold versus the multitude we share and is told through the eyes of a solo performer, caught in the turbulence of thousands of flying paper notes. This film aims to encourage viewers to reconsider their own expressions of revelation. Let's take a moment to hold onto that one secret only we know—the one we keep.

Abandoned Transits by Niurca Marquez

Abandoned Transits is a journey between a body of memories and the body being present. It is both an act of ‘calling out’ to the present and ‘recalling’ the past: a travel in time between where we come from and who we have become in examining how cultural memory lives in geography. It is an exploration of how this cultural memory is translated, dissected, embodied, transformed and empowered by another culturally foreign and directive aesthetic: in this case, as flamenco is turned into the primary language for a film. Filmed on location in Huelva, Spain.

Mud: Bodies of History by Jillian Harris (Special Screening)

Mud: Bodies of History is a digital, interactive dance theater piece that explores memory and mud. Produced in collaboration with an international team of Colombian artists, the web-based experience expands traditional notions of choreography.

Notes from the screening and discussion:

❖ Paper Presentation (Ida Chen Multi Purpose Room, 3225 Arch Street)

A guide to clitoral embodiment By Nicole Binder

Abstract: Body-Mind Centering® is a somatic practice that includes the study and embodiment of human embryological development as a foundation for understanding movement and the body. The embryology of the genitalia represents an unexplored frontier in Body-Mind Centering. Unlike its embryological corollary, the penis, the clitoris is absent from most illustrated anatomy texts. Clitoral embodiment remedies the inattention paid to female and non-binary genital development by presenting a framework for embodying multiple potentials for sex and gender expressions through imagery, movement and embryological study, with an emphasis on invagination over penetration. Standing at the intersection of somatics, embryology and gender/sexuality studies, clitoral embodiment uses classroom/studio learning and practice to explore an underlying biological explanation for sex and gender fluidity.

Notes from the paper presentation:

4:00 PM - 5:30 PM

❖ Workshop by Janis Brenner (418 Main studio at 3141 Chestnut Street)

Workshop Description - This workshop explores the process of integrating movement, voice and speaking by delving into the mind/body connection, sensations and experiences through structured improvisation. We create a great sense of community and unified purpose within the group from which we can move into explorations together and in duet. "Serious Play!"

Notes from the workshop:

❖ **Paper Presentation (Screening room at 3401 Filbert Street)**

(Fe)male face of the ballet labor market in Poland By Emilia Cholewicka

Abstract: The female-dominated social environment of dancers is mostly led by men (companies' directors, etc.) Thus, their influence on the shape of the company, as well as the repertoire is significant. The paper focuses on the phenomenon of the gender inequality in the dance field of the labor market. It tackles the economical and social consequences, as well as it tries to define the reasons of it (education, cultural/social stigma). The main goal is to look at the current position of woman considering her wage, pace of promotion or held position in the ballet world. This has been done by analysis of secondary data (publications, articles, databases, etc.) and qualitative surveys with mostly Polish dance artists (dancers, choreographers, dance theoreticians). Examination of the economical parameters has been done by using the data gathered from the public information (website) of the largest ballet company in Poland - Polish National Ballet. This research highlights how important it is to raise public awareness of the gender equalization among dancers, artists, and finally among the whole society.

Notes from the paper presentation:

Dancing my otherness/multiplicity By Niurca Márquez

Abstract: The research presented herein is practice-based and aims to expose the multiple layers of signification and lines of tension in a space of “contemporary” flamenco. Problematic from the onset, the term has been challenged by such alternates as empírico, experimental, nuevo, and fusion, the name a few. More concerned with the implications of such a performative space than its nomenclature, this presentation aims to expose the more primary concern of “dancing your own flamenco” that these spaces tend to encourage and its implications for the tangled *mestiza* body. What defines culture, identity, and habitus? Who gets to determine it? Because it is research presented within a PaR framework, it focuses my lived experiences as a dancer of Cuban origin in Seville, how this has shaped my deconstructing of the flamenco performance space and the ongoing decolonizing of my the *mestiza* body, and what this process has revealed about what is standardizing, normalizing and acceptable.

Notes from the paper presentation:

❖ **Roundtable Discussion - How to increase female presence in different venues (Ida Chen
Multi Purpose Room, 3225 Arch Street)**

Moderator: Roxana Barba

Notes from the discussion:

7 PM - 7:45 PM

❖ **Meet the Selected Choreographers**

Facilitated by Sandra Parks, Director of Women in Dance Leadership Conference

Marlyn Attie, Panama City, Panama
Sidra Bell New York, NY, USA
Gretchen Erickson, New Orleans, LA, USA
Haddas Eshel, Haifa, Israel
Lane Gifford, New York, NY, USA

Azaria Hogans, Dallas, TX, USA
Catherine Meredith, Mentor, OH, USA
Martheya Nygaard, Dallas, TX, USA
Vanessa Owen, Old Fort, NC, USA
Joy-Marie Thompson, Pittsburgh, PA, USA

Women in Dance Selected Choreographers' Concert II
8 p.m. October 19th, 2019 Mandell Theater
3220 Chestnut Street, Philadelphia, PA 19104

Aftermath

Choreography by: Catherine Meredith

Music: *Erupting Light*; *Opaque* by Hildur Gudnadottir; *Heyr Himnasmiður* composed by Þorkell Sigurbjörnsson, lyrics by Kolbeinn Tumason

Original costume designed by: Edward Sylvia

Costume designed by: Maria Perez

Original lighting designed by: Cory Sprinkles

Performed by: Nicole Crawl, Niarra Gooden-Clarke, Megan Finch, Lexy Lattimore, Emily Liptow, Akane Little, Taylor Parker, Christina Pinkard, Johnna Salvino

Drive

Choreography by: Haddas Eshel

Music: *Heijastuva* by Mika Vainio

Costume designed by: Haddas Eshel

Lighting designed by: Rotem Elroy

Performed by: Haddas Eshel

Sensorship

Choreography by: Azaria Hogans and Martheya Nygaard

Music: *Pan* by James Blake, *Air & Lack Thereof* by James Blake, *Life Upon The Wicked Stage* by Blossom Dearie, edited by Azaria Hogans

Costume designed by: Azaria Hogans and Martheya Nygaard

Lighting designed by: Dayna Morgan Ballenger

Performed by: Azaria Hogans and Martheya Nygaard

*This piece contains partial nudity

Forja

Choreography by: Marlyn Attie

Music: *Tyre* by Clark, *Empty the bones of you* by Chris Clark, *Echelon* by Sun Electric, *Electric Blue* by Sky Lab, *Caveman Lament* by Clark, Music selection and editing - Ingmar Herrera

Costume designed by: Lital Btesh

Lighting designed by: Tania Ashkenazi and David Colindres

Performed by: Marlyn Attie

10 Minute Intermission

"Askew"

Choreography by: Lane Gifford in collaboration with the dancers

Music: Music Compilation by Lane Gifford with compositions by Radiohead, Ryuichi Sakamoto, Mozart, Ólafur Arnalds and Christian Marclay

Video: Marcus Bonila / WORKedit

Costume Designed by: Lane Gifford

Performed by: Gabriel Berger, Jared Brown, Dominique Dobransky, Anne-Marie White, Andy Zhao

Program Notes: "Askew" looks at the colliding beliefs that are shaping our culture through five performers who embody specific examples of alienation in areas such as business, technology, literary and artistic, polarized and askew.

“LIBERATION [in progress]”

Choreography and Direction by: Sidra Bell

Concept/ Scenography: Joy-Marie Thompson

Music: *Milkweed / It Hangs Heavy* by Pharmakon, *Meson* by Sleeparchive, & *The Blue Danub* by Slepynin Yermola Germanovich

Costume designed by: Carly Heywood

Lighting designed by: Sidra Bell

Performed by: Joy-Marie Thompson

Silk and Smoke

Choreography by: Gretchen Erickson

Music: *Whirl Asunder* by Russell Welch

Costume designed by: Brooke Sauvage

Lighting designed by: Dawn Huertas Arevalo

Performed by: Joshua P. Bell, Gretchen Erickson, Lauren Guynes Gullett, Derwin May Jr.

Mei-Ling Murray, Arron Wiggins

After Party

Choreography by: Vanessa Owen

Music: *Party's Over* by Anita O'day, *Le Grisbi* by Jean Wetzel, *Ape Walk* by Al Escobar.

Additional sound design and composition by Gavin Stewart.

Costume designed by: Vanessa Owen

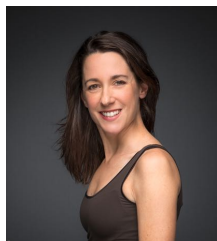
Original lighting designed by: Gavin Stewart

Lighting designed by: David Deveau

Performed by: Vanessa Owen and Gavin Stewart

Notes from the concert:

WHO IS WHO:



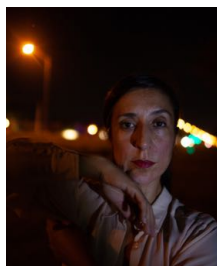
Melanie Aceto's choreography has been performed internationally and nationally at notable venues including Jacob's Pillow, in NYC at The Kitchen, the Studio Museum/Harlem, Ailey Citigroup Theater, The Duplex Cabaret, and in Buffalo, NY at the Albright-Knox Art Gallery and the Burchfield Penney. Melanie created Choreographic Lineage, a web-based resource presenting the lineage of dance artists. Melanie earned her MFA in dance from NYU's Tisch School of the Arts and is an Associate Professor at the University at Buffalo.



Hannah Andersen, MFA, Certified Pilates Instructor, is Lead Dance Faculty at Whatcom Community College. She received the 2017 "Doug Risner Prize for an Emerging Scholar," in the Journal of Dance Education and has presented research at NDEO, IADMS, and DSSE. She was awarded the 2017 Outstanding Graduate Student, 2016 Dean's Fellowship, and 2015 NDEO Graduate Student Award while at University of Oregon. Performance, teaching, and choreography credits include at Alaska State Council on the Arts, CPR/NYC, Open Flight Seattle, Meredith College, Gonzaga University, and more.



Marlyn Attie is currently in process of certification for instruction of Gaga, movement research developed by Ohad Naharin. She is the Co-director Fundación Espacio Creativo (FEC), a non-profit organization created to cultivate, support and promote the art of contemporary dance in Panama since 2013. Projects led by FEC have been presented in Panama, Costa Rica, Dominican Republic, Guatemala, Mexico, Miami.



Roxana Barba is a Miami-based dance-maker whose practice incorporates uses of dance, film and video. Working across performance, installation, dance on camera and experimental forms, her work references spiritual dislocation, resilience, turbulent beauty and the hidden. Roxana has lived and worked in three different cities (Mexico City, Miami, and her hometown Lima, Peru) and is a graduate of New World School of the Arts BFA in Dance program. Her films have screened at festivals including Cucalorus Film Festival, Short Waves Festival, Miami International Film Festival, and 2018 Women Cinemakers Biennale, Germany.



Hanaah Bates joined Flamenco Vivo in 2011 as Company Manager and Managing Director and was named Executive Director in July 2017. She is a graduate of Florida State University with a BFA in Dance and Spanish and completed the 2016 Executive Program in Arts & Culture Strategies through National Arts Strategies and Penn University. Hanaah served as the Project Manager of "100 Years of Flamenco in New York," a multimedia exhibit curated by Flamenco Vivo in conjunction with the New York Public Library for the Performing Arts.



Sidra Bell is currently a Master Lecturer at the University of the Arts and an Adjunct Professor at Ball State University. Bell has won several awards, notably a 1st Prize for Choreography at the Solo Tanz Theater Festival in Stuttgart, Germany in 2011 for Grief Point. and a 2015 National Dance Project Production Award from the New England Foundation for the Arts. The collaborating soloists on works she created also won performance awards for two different solos at the Stuttgart Solo Tanz Theater Festival (1st and 2nd Prizes respectively). Her work has been seen throughout the United States and in Denmark, France, Austria, Bulgaria, Turkey, Slovenia, Sweden, Germany, China, Canada, Aruba, Korea, Brazil, and Greece.



Mesma Belsaré is a dancer, painter and actor. Described by **The New York Times** as "*a tour de force*" and by **The Dance Current Magazine** as "*as mesmerizing as staring into the heart of a fire*", She studied *Bharatanāṭyam* at the *Kalāpadma* Academy (Bhopal, India) and the *Nāṭya Vriksha* Academy of Performing Arts (New Delhi, India), and is currently continuing her studies with Maya Kulkarni in New York City. Belsaré is recipient of the Cambridge Arts Council's Artist-Grant, the Government of India scholarship for advanced training in *Bharatanāṭyam* and Indian classical music, and the New England Foundation for the Arts DANCE grant. (Photo Credit: Kateryna Odyntsova)



Nicole Binder's work has been presented nationally and internationally. Her work has been supported by the Pew Center for Arts and Heritage, Leeway Foundation, Puffin Foundation, Foundation for Contemporary Arts, Pennsylvania Council on the Arts, and the Ellen Forman Memorial Award. She has been on faculty at Temple University, University of the Arts, and the University of Pennsylvania. Her writing on dance and somatics has been published in *Critical Correspondence*, *Contact Quarterly*, *Emergency Index* by Ugly Duckling Presse, *Jewish Currents*, *BMC® Currents*, *Curate This*, *Journal of Dance & Somatic Practices*, *Somatics Toolkit*, and *thiNKiNgDANCE*. She currently serves on the Earthdance Diversity, Equity, and Inclusion Committee. (Photo Credit: Kenzie Green)



Gina Bolles Sorensen (MFA, University of Oregon) is the Co-Artistic Director of *somebodies* dance theater and a founding member of the TRANSForm Dance Collective. Gina has twice published in the *Journal of Dance Education*, including the article "Imagery Ability, Imagery Use, and Learning Style: An Exploratory Study" which explored imagery as a dance teaching methodology. Gina received a National Artist Teacher Fellowship from the Center for Arts in Education at Boston Arts Academy. She is the Director of the Conservatory of Classical and Contemporary Dance at the Coronado School of the Arts, and adjunct faculty at Grossmont College.



Shayla Bott is currently as an Associate Professor of ballet at Brigham Young University, where she also serves as the Ballet Administrator, and Artistic Director of BYU Theatre Ballet. Shayla holds a BFA in ballet performance and an MFA in ballet with a focus on music, choreography and pedagogy. After retiring from a professional career with Utah Metropolitan Ballet, she has continued to choreograph and teach in professional and academic venues. Shayla's choreography has won several awards including Utah Regional Ballet's Choreography Design Competition and the National Choreographic Recognition Award from RDA in Montreal in 2012 for her work "*Weaker*". (Photo Credit: Nathalie-van-Empel)



Janis Brenner is the Artistic Director of Janis Brenner & Dancers in NY. She has toured in 36 countries and is recognized for her multifaceted artistic range. She received "Best Production" at the 2018 Off-Broadway United Solo Theatre Festival for her one-woman show *Inheritance: A Litany*. Other honors/grants: 2017 "Best Choreography" from United Solo for Eva Petric's *eden, transplanted*, 1997 group "Bessie" in Meredith Monk's work *The Politics of Quiet*, "Bessie" nomination for *Solo for Janis* created by Richard Siegal, Lester Horton Award in L.A., Copperfoot Award for *Lost, Found, Lost* at Wayne State, Harkness Foundation for Dance (10), NY Foundation for the Arts, Asian Cultural Council, U.S. State Department, The Fund for US Artists at Int'l Festivals, Trust for Mutual Understanding, US Embassies in Sarajevo, Moscow, Jakarta and Dakar, and a commission for *The Memory of All That* from Whitney Museum of American Art.



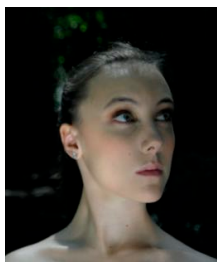
Meg Brooker, Assistant Professor, Middle Tennessee State University, stages and performs Isadora Duncan repertory and new choreography in the United States, Europe, and Russia. Meg has presented scholarship for Dance Studies Association, Society of Dance History Scholars, Congress on Research in Dance, National Dance Education Organization, and Women in Dance Leadership. Meg is a founder of the Isadora Duncan International Symposium and former Lori Belilove & Company dancer. In 2016, she received an NEH Preservation Assistance grant for her work with Noyes School of Rhythm Archive and her current scholarship frames Noyes Rhythm as an early 20th century somatic practice.



Jacquelyn Buglisi, Co-Founder/Artistic Director, Buglisi Dance Theatre. In her four-decade career as a choreographer, artistic director, dancer, educator, and advocate, Buglisi has made an indelible impact on the field of dance. Using literature, poetry, and heroic archetypes, Buglisi crafts socially-relevant dances that reveal the visceral strengths, humor and exquisite vulnerabilities of the individual. She co-founded BDT in 1993 following an illustrious career as a principal dancer with the Martha Graham Dance Company, during which she toured worldwide and was featured in the CBS presentation of the Kennedy Center Honors and the film "An Evening of Dance and Conversation with Martha Graham." (Photo Credit: Bill Biggart)



Katie Burkart is a current projectionist and a former photographer and art-maker (but is too busy to do those things these days). She is a sloppy pianist but a really good bass player and a passable singer. She loves science fiction and fantasy, children's books with cool illustrations, books about witches, her cat Kiki, and 1980's Madonna. She is a doctoral student of Chinese medicine in Portland, OR.



Emilia Cholewicka is a PhD student at the SWPS University of Social Sciences and Humanities, where she's working in the Creative Economy Research Centre led by Prof. Dorota Ilczuk; she is a dancer, graduated from State Ballet School in Warsaw; she is a scholarship holder of the Minister of Science and Higher Education, as well as the Rector and Dean of the SWPS University. She is currently working in the Horizon 2020 project investigating the cultural and creative industries. She is interested in the economic and cultural aspects of ballet, as well as gender inequalities among dancers. (Photo Credit: Mateusz Mojzych)



Kitty Clark is a dance artist /yoga instructor living in Western Maryland. For years she founded and directed Goose Route Arts Collaborative, which experimented on non-urban dance-making and hosted a dance festival from 2001-2010. Kitty was part of the "Horse Power Live" creative team, which combined horses, dance, and original music into an artistic presentation for people of all ages, performed in Toronto and Nova Scotia. Her current work with Ray Shaw explores dancing post-50. Kitty also manages the arts programming for the City of Hagerstown, MD.



Christine Cox co-founded BalletX, Philadelphia's premier contemporary ballet company, with Matthew Neenan in 2005. The BalletX team has produced 76 world premiere ballets by 39 renowned and emerging choreographers to date, reaching more than 68,000 dance patrons. Under her leadership as Artistic & Executive Director, the company has performed at prestigious national stages including The Joyce Theater, Jacob's Pillow Dance Festival, and Vail Dance Festival. As an arts leader, Cox has served on review panels for the John S. and James L. Knight Foundation and New Jersey State Council on the Arts, and currently sits on the Advisory Board of the Philadelphia Arts & Business Council. Christine has been recognized with two Rocky Awards for Outstanding Achievement in the Arts, as well as fellowships from the Independence Foundation and Pennsylvania Council on the Arts. Cox was a full-time company member with the Pennsylvania Ballet from 1993 until her retirement from the stage in 2006. She is the proud mother of two young sons.



Julie Crothers originally from Nashville, TN, is a freelance dancer, choreographer, and educator based in Oakland, CA. She studied dance and arts administration at Elon University in NC. She has danced with AXIS Dance Company, Sarah Bush Dance Project, and Renay Aumiller Dances. In 2018, Julie was selected as Emerging Artist in Residence at Shawl-Anderson Dance Center, Summer Artist in Residence at Deborah Slater Dance Theatre's Studio 210, Feedback Artist in Joe Goode Performance Group's Feedback Program, and as a choreographer in AXIS Dance Company's pilot Choreo-Lab. (Photo Credit: David DeSilva)



Crystal U. Davis's work has been presented at the Philadelphia Fringe Festival and Dance New Amsterdam. She has conducted ethnographic research in Rajasthan, India on the relationship between religious beliefs and both creative and pedestrian movement. She served as grant panelist for the South Carolina Arts Council and as board member for the International Somatic Movement Education and Therapy Association. Ms. Davis also founded a movement consulting company called Movement Artistry Project. (M.A.P.) Her awards include Emory University's Pioneer Award and the Texas Woman's University's Kitty McGhee Honor for Outstanding Achievement.



Jackie Davis is an experimental screen/dance artist, a film programmer, and a PhD student at UCLA. Her film works have been shown across the U.S. as well as in Ireland, Germany and Canada. Her academic writings concern queer/punk subculture, Jewish/German transnational identity and performance dynamics in 1920-1930s Weimar Germany and 1940s New York City. She is the recipient of the Graduate Dean's Scholar Award, and currently supported by grants from the Center for Russian and European Studies (CERS) and the Regional Arts and Culture Council.



Brenda Dixon Gottschild is the author of *Digging the Africanist Presence in American Performance: Dance and Other Contexts*; *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era* (**winner of the 2001 Congress on Research in Dance Award for Outstanding Scholarly Dance Publication**); *The Black Dancing Body—A Geography from Coon to Cool* (**winner, 2004 de la Torre Bueno prize for scholarly excellence in dance publication**); and *Joan Myers Brown and The Audacious Hope of the Black Ballerina—A Biohistory of American Performance*. Additional honors include the Congress on Research in Dance Award for Outstanding Leadership in Dance Research (2008); a Leeway Foundation Transformation Grant (2009); the International Association for Blacks in Dance Outstanding Scholar Award (2013); the Pennsylvania Legislative Black Caucus Civil Rights Award (2016); and a Pew Fellowship in the Arts (2017).



Erin Donohue worked as the education director at Hancher Auditorium at the University of Iowa, which is also her alma mater. She has spent the past three years as a member of Team Liz Lerman, and manages Liz's ASU projects. Erin also performs as a freelance dancer.



Autumn Eckman (MFA, University of Iowa) is an Assistant Professor of Dance at the University of Arizona and former Resident Choreographer of Giordano Dance Chicago. In her professional career, she had privilege to dance with companies including Hubbard Street Dance Chicago, State Street Ballet and Luna Negra Dance Theater. With an integrated approach of contemporary dance languages, her work aims to uncover a deeper understanding of the social, cultural and political fabrics of choreography. (Photo Credit: Cheryl Mann)



Gretchen Erickson is currently a principle dancer and choreographer for the Marigny Opera Ballet in New Orleans, LA. Erickson's work "Searching for Ethos" (2017) was nominated by the Gambit's Tribute To The Classical Arts for outstanding choreography, and her ballet "Silk & Smoke" (2018) is currently nominated. She earned a Master of Dance Performance at Trinity Laban Conservatoire and danced with Transitions Dance Company in London. Erickson's choreographic credits also include: Of Moving Colors (Pink, Sequin, and Not Until Now), World War II Museum's Victory Bells, and the Rebirth Brass Band.



Haddas Eshel is a member of the Kelim Choreographic Center program. She graduated from Ashkelon School of Arts, Haifa Dancers Program, Peridance New York's Program, Shlombal Program for Improve and choreography, Akko Theater Center, workshops in Amsterdam, Copenhagen, London, Graz, Salzburg etc. She has worked with Israeli and international choreographers including Efrat Nehama, Merav Cohen, Ran Ben Dror, Seline Baumgratner, Roy Asaf and more.



Katherine Helen Fisher is a Los-Angeles based artist and she has movement directed music videos for Radiohead and Rufus Wainwright, as well as directed creative for brands such as Hermès, Microsoft, Biotherm, Nonesuch and XL Recordings. She has worked with, or been featured by the New York Times, the Smithsonian, Georgia Tech, the University of Michigan, the Palm Springs Art Museum, La Menagerie de Verre in Paris, the New Orleans Contemporary Arts Center, The Hammer Museum, The Watermill Center and the Swatch Art Peace Hotel in Shanghai. Katherine danced for The Lucinda Childs Dance Company between 2008- 2018, performing in collaborative work with such luminaries as Philip Glass, Frank Gehry, John Adams, and Sol LeWitt. She has also worked with The Merce Cunningham Trust, Robert Wilson, Mark Morris, MOMIX, ODC San Francisco, Johannes Wieland, Sara Pearson/Patrik Widrig, Janis Brenner, Jennifer Muller, Ann Carlson and Andrew Ondrejcek.



Hillary Franklin's dance film "FOLDS", featuring original music composition by Jonathan Melville Pratt and the film ballet "Molly Under the Moon" received national and international recognition. "Molly Under the Moon" was selected to be screened at the Tel Aviv International Film Festival (2013), WorldFest-Houston International Film Festival (2013), RiverRun International Film Festival (2013), Ivy Film Festival (2013), Munich International Film Festival (2012), and Cucalorus Film Festival (2012). "Molly Under the Moon" was nominated for the CILECT Prize at the Tel Aviv International Film Festival, and won a REMI award at WorldFest-Houston International Film Festival.



Jenny Gerena is a Phoenix based performing artist, choreographer and teaching artist. She is an alumna of Scottsdale Community, Sam Houston State and Arizona State, where she received an MFA in Dance in '16. She's presented work at the Florida Dance Festival, Breaking Ground Dance Festival (AZ), BlakTina Dance Festival (AZ), The Dance Gallery Festival (TX & NYC) and The Phoenix Art Museum. Jenny's most recent honor is being named "Best Dancer" in the Phoenix New-Times 2018 Phoenix Best Of Phoenix publication, where she was recognized for her work at the '18 Breaking Ground Festival and the '17 BlakTina Festival. (Photo Credit: Ashani Dunwell)



Lane Gifford founded LaneCoArts in 2006 with a mission to create physically charged dance dramas that reflect meaningful social issues and expand the language of movement through lenses of drama, visual arts, film and audio experimentation. Her multi-arts approach to dance grew from her early experiences living and working abroad as a dancer, developed with her visual art investigations and later evolved as she entered the film industry as a designer/producer with Sony Music. Her works have been seen at NY Fringe Festival, Bryant Park Festival, Dance Place, Kaatsbaan and Spring To Dance Festival. Commissioned projects include Boston Center for the Arts, McKnight Artist Fellowship, University of Kansas and Joffrey Ballet School.



Merli V. Guerra is a professional dancer and award-winning interdisciplinary artist with a background in ballet, modern, and classical Indian dance. She is Co-Founder and Artistic Director of Luminarium Dance Company (Boston MA) and Satellite Dance (Princeton NJ). Guerra has performed lead roles on international tours to India (2007, 2012) and Japan (2009), while her choreographic works, dance films, and interactive art installations have been presented and featured by more than 100 events across the country, and abroad in Canada, Germany, and Italy. Her work as a dancer/filmmaker was most recently featured in a special edition of 'WomenCinemakers' (Berlin, Germany).



Jingqiu Guan is a PhD candidate in Culture and Performance at the Department of World Arts and Cultures/Dance. Her research explores the development of dance film in China and how these works engage with China's social and cultural transformation in the recent three decades. As a filmmaker and choreographer, Jingqiu has presented her dance film works in a number of screendance festivals and exhibitions in the United States, mainland China, Hong Kong and Scotland.



Jill Guyton Nee (BA, BS, MFA) is an Assistant Professor and Head of Dance at University of Memphis. She is a native of North Carolina, where she worked full-time at American Dance Festival, performed for various companies. She received her Master of Fine Arts in Dance from The Ohio State University. Her work has been presented in throughout the United States and Thailand. Creatively, she has worked with several distinguished choreographers including Mark Dendy, David Dorfman, Bebe Miller, Susan Hadley, Gaspard Louis, and Erin Carlisle Norton. She choreographs for the Memphis community and her company, CJ40 Productions.



Jarrell Hamilton has an MFA at Tulane University and a BFA from Southern Methodist University in Dallas, TX. Ms. Hamilton is a five-time Big Easy Classical Arts Award nominee, 2016 "Best Modern Presentation," 2013 winner for "Best Contemporary Choreographer" and Coming Up Taller Awardee for President's Committee and Humanities, Tulane School of Liberal Arts Fellowship Awardee and American College Dance Association Honoree for Choreography. She has organized two benefit concerts in NOLA, a benefit for the Haiti victims of the 2009 Tsunami disaster and the following year a Christmas Benefit for the New Orleans Covenant House and Tulane's Drop-In Center orphanage and homeless adolescents. Recent Credits: Future Oceans (APAP, JCC Manhattan) Jelly's Last Jam (Le Petite Theatre), Ain't Misbehavin' and Bob Hope and Friends (National World War II Museum), Dooky Chase Foundation 90th Celebration, and Krewe Du Kanaval with Arcade Fire. (Photo Credit: Carlton Mickle)



Adriana Harris "Ms. Bibi" Dance Teacher, Choreographer Director, Teaching Artist, and Binational Artist. At the young age of 19, Adriana started her own dance school, "Bbdancer Performing Academy," in Douglas, Arizona. In 2017, Adriana became a performing artist, collaborating with various artists, including Ana Maria Alvarez, Violeta Luna, and Paula Acevedo, in various Binational events, such as, "Sharing Spaces" and "Women Migration." In 2019, Adriana completed the Molly Blank Fund Teaching Artist Program receiving training in the Kennedy Center Arts Integration method at Arizona State University Gammage, becoming the first dance teacher in Douglas, AZ and Cochise County to do so.



Jillian Harris is an Associate Professor of Dance at Temple University. She toured nationally and internationally with the Ririe-Woodbury Dance Company and Kun-Yang Lin/Dancers. She appeared in the Metropolitan Opera world premiere of "Benvenuto Cellini" and played the feature role in the PBS broadcast of Della Davidson's "Night Story". Her choreography has been shown at venues like Joyce SOHO (New York City), Chi Movement Arts Center (Philadelphia), The Rose Wagner Performing Arts Center (Salt Lake City), and Bravo Caffè (Bologna, Italy). Her film, *Red Earth Calling*, a short dance film that won the Best Narrative Short award at the 2015 Maui Film Festival (Maui, Hawaii), Best Experimental Short award at the 2015 Toronto Independent Film Festival, and Best Narrative Short award at the Moondance International Film Festival (Boulder, CO). The film (<http://www.redearthcalling.com/>) has also been an official selection of the Athens International Film and Video Festival, Citizen Jane Film Festival, Columbia Gorge International Film Festival, Toronto Independent Film Festival, Action on Film International Festival, Movies by Movers Festival, and Pineapple Underground Film Festival (Hong Kong). Recent projects include a commission by the Mendelssohn Club of Philadelphia and *INVASION*, an interactive movement installation.



Azaria Hogans holds an M.F.A. in dance from Texas Woman's University where she focused on dance as social change and the Afro-diaspora. Currently, Azaria is the Artist in Residence at Missouri State University. She has presented her works and performed at several venues including the Symposium on Performance of the African Diaspora as Social Change Conference, ACDA-Central and South-East Conferences, the World Dance Alliance Conference Puebla, Mexico, the Denton Black Film Festival, Sant'Agata Central Plaza (Italy), to name a few.



Molly Johnston is co-founder of DanceBARN Collective based in rural Minnesota. Her roots lie in Minnesota, but dance has taken her from the land of 10,000 lakes to Philadelphia, PA (BFA, University of the Arts), Eugene, OR (MFA, University of Oregon) and back to Minnesota where she worked as Zenon Dance Company and School's school coordinator before moving to rural Minnesota to pursue her passion for creating dance in rural communities. Since making the big move to small town Minnesota, Molly has hosted the annual DanceBARN Festival and curated events, classes, residencies, and workshops in the region.



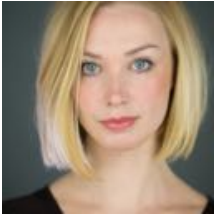
Maura Keefe is a scholar in residence at Jacob's Pillow Dance Festival. Keefe has also given lectures and led audience programs nationally at places such Princeton University, UCLA, the Goethe Institut (Los Angeles), New York Live Arts, the Joyce Theatre, and New York's City Center, and internationally for the Festival Internacional Danza Extremadura in Monterrey, Mexico. Keefe has served on the board for the Congress on Research on Dance (CORD), as a dance panelist for the New York State Council of the Arts (NYSCA), and as chair for the Department of Dance at the College at Brockport. While she was chair at Brockport, the College selected dance as one of four "programs of distinction." She is the Associate Director of the School of Theatre, Dance, and Performance Studies at the University of Maryland, College Park. (Photo Credit: David_Dashiell)



Shaness D. Kemp is a native of Nassau, Bahamas and holds both BFA and MFA degrees from Temple University. She is currently on faculty at the University of Maryland Baltimore County. She is a certified Umfundalai teacher and has taught at various institutions, festivals and intensives. Kemp has trained with Deeply Rooted Dance Theater, Kariamu & Company: Traditions, Kun-Yang Lin/Dancers, Eleone Dance Theatre, Philadanco! The Philadelphia Dance Company, Urban Bush Women, Complexions Contemporary Ballet, Rennie Harris Puremovement, The Katherine Dunham Seminar and The American Dance Festival. She was the 2015-2016 recipient of the Ellen Forman Memorial Award and her work has been presented nationally and internationally; most recently presenting at the 2019 International Association of Blacks in Dance Conference.



Melinda Kowalska is a film and video projectionist, working in the field for over 18 years. As a programmer, she regularly attends film festivals such as Berlinale (Germany), Hong Kong International Film Festival, (Hong Kong), and Golden Horse Fantastic Film Festival (Taiwan). Kowalska views her programming work as relational work, and she enjoys meeting filmmakers, sound artists and visual artists as both a traveler and guide. She looks forward to screening underseen works, especially in the short film format, which can be generally difficult to access as an individual. She is also a member of Cinema Project and is co-director of Fireworks: a screen/dance film festival with Jackie Davis.



Annalisa Ledson has been collaborating with DanceBARN Collective since 2017 as a participant, guest choreographer and artist in residence. Annalisa is the co-artistic director of Current Harbor and a choreographer, performer and teaching artist. In NYC she has created and performed in new works at; BAM Fischer Hall, HERE, Frieze Arts, Dixon Place, Joe's Pub, The Tank, Mark Morris and Triskelion. Regional venues in Minnesota, Vermont, Maine, Massachusetts and New Jersey. She is National Choreography Month's Regional Director Coordinator, Producer for NYC and NACHMOx. Currently pursuing M.Ed in Interdisciplinary Studies at University of Vermont.



Sirui Liu started her dance training with the Shanghai Dance School and Shanghai Theater Academy. In 2011 Sirui started her professional career in the United States with the Cincinnati Ballet as a Corp de Ballet member. In 2016 she got promoted to Principal with the company. In 2009 Sirui won the gold medal in the senior division at the Ninth Taolibe National Dance Competition in China. She also won the gold medal in the senior division at the Beijing International Ballet Competition in China in 2010. Sirui was included in Dance Magazine's Top 25 Dancers to Watch in 2017.



Marcie Mamura (MFA, University of Oregon) is a founding member of TRANSForm Dance Collective and a member of the Megan Flynn Dance Company in Philadelphia. Her Philadelphia teaching history includes Dream Camp, ArtWell, Asian Arts Initiative, Camp Sojourner Girls' Leadership Camp, and Drexel University where she was Adjunct Faculty & Assistant Director of the FreshDance Ensemble. She is a Lecturer and Education Mentor for the Muhlenberg Community Dance Center (MCDC) at Muhlenberg College. She recently performed with the Dance Exchange (Takoma Park, MD) in collaboration with their LandLab Residency at the Schuylkill Center for Environmental Education. (Photo Credit: JJ Tiziou)



Niurca Márquez is an artist/researcher working in film, site-specific work, and staged performance. Her work continuously examines the many intersections of roots and creation in flamenco, and is particularly interested in notions of identity, cultural memory and ritual, and the multiple layers of communication and understanding in the form that lead to liaisons with political and social discourse. Her dance films have been screened nationally and internationally and in 2016, her work Abandoned Transits, was chosen for a three-month run in North Wales as part of Migrations Film Festival's initiative to expand the reach and engagement for dance on film.



Mari Meade began Mari Meade Dance Collective (MMDC) in 2009 in NYC. Meade was awarded the New York Choreographic Institute; UNCSA Choreographic Institute Development Residency; and was an Artist in Residence at Chez Bushwick, Triskelion Arts, CUNY Dance Initiative, and Lake Studios Berlin. Meade's work, "dialogue", won Spoke the Hub's Winter Follies and was a finalist at McCallum Theatre's Choreography Festival. She has shown work throughout the US, and in Johannesburg and Berlin. She is a teaching artist, a board member at The Kenan Institute for the Arts, and Associate Director of UNCSA Choreographic Institute.



Catherine Meredith's extensive career as a performing artist, dance educator and choreographer has garnered her critical acclaim both nationally and internationally. Her work has been commissioned by numerous companies, colleges and universities and presented at The Kennedy Center (D.C.), AVAYAVA Festival (India), American Dance Guild (NYC), Dance St. Louis and Playhouse Square among others. Ms. Meredith is the resident choreographer for the Dancing Wheels Company and holds an MFA from Hollins University. Recently, she was selected for the New Dance Partners Project in Kansas City and will premiere a new work for Störling Dance Theater in their 2019/20 season.



Jillian Mitchell's training began with Karen Milligan. She continued at the Harid Conservatory and finished at Canada's Royal Winnipeg Ballet School. Jillian spent summers attending National Ballet School, Pittsburgh Ballet Theatre, American Ballet Theatre, and on scholarship at Complexions. Upon graduation, she joined New Jersey Ballet. Jillian also worked with Rebecca Davis Dance, Brooklyn Ballet, Roxey Ballet, and Georgia Ballet. In Atlanta, Jillian worked with Proia Dance Project, and gloATL. In 2017, she launched the company, Kit Modus, which is in residence at Callanwolde Fine Arts center where she also serves as ballet artistic director. (Photo Credit: Daley Kappenman)



A.T. Moffett is a Visiting Assistant Professor in the Department of Theatre and Dance at Washington College. Her creative and scholarly work center on arts-based research. Recent projects include Same Stories, Different Countries, an interdisciplinary performance exploring issues of racial oppression in the U.S and South Africa and Re-Entry: A Performance Tribute to Veterans, a collaboration with veteran literary artists. Her research is published in The Journal of Dance Education, Research in Dance Education and Undergraduate Research in Dance. Her choreography has been presented at Delaware Contemporary, Grand Opera House, DuPont Environmental Education Center, and the Oprah Winfrey Leadership Academy.



Yvonne Montoya is a mother, dancemaker, consultant, and founding director of Safos Dance Theatre. Ms. Montoya is a process-based dancemaker whose work is grounded in and inspired by the landscapes, languages, cultures, aesthetics of the U.S. Southwest. Her choreography has been staged throughout the Southwest and her dance films screened in Tucson, North Carolina, the University of Exeter (UK). 2017-2018 Ms. Montoya was a Post-Graduate Fellow in Dance at Arizona State University's Herberger Institute for Design and the Arts in the Projecting All Voices Initiative where she organized the inaugural Dance in the Desert: A Gathering of Latinx Dancemakers.



Jill Moshman is a choreographer, performer, and interdisciplinary artist. She holds a BA from Middlebury College in Vermont, USA and an MA from Bath Spa University in Bath, UK. Her work is primarily grounded in movement, while seeking to explore the intersections between dance, film, text, and visual media, and the diverse ways in which movement can be captured for an audience. Jill is a co-creator and co-director of JKL Collective, a multidisciplinary arts group based in process-driven creation that curates artistic exchanges worldwide. (Photo Credit: William Frederking)



Sara C. Nash was appointed director of dance at the National Endowment for the Arts in August 2018. Nash previously served as the program director for dance at the New England Foundation for the Arts (NEFA), where she led programs, including the National Dance Project, for seven years. Prior to working at NEFA, she managed the USArtists International grant program at Mid Atlantic Arts Foundation and worked as senior producer at Dance Theater Workshop (New York Live Arts), where she oversaw the international program The Suitcase Fund and developed residency programs for commissioned artists. Nash's international experience includes working at Tanec Praha, an international contemporary dance festival in Prague and at the British Council in London. She frequently serves as a moderator, guest speaker, and panelist for a variety of organizations including the Alliance of Artists Communities, Dance/USA, The Japan Foundation, and MANCC.



Martheya Nygaard is a dance artist, scholar, and educator who cultivates “distortion” as an aesthetic philosophy, challenging and expanding notions of contemporary dance. With her B.F.A. in Dance from Sam Houston State University and M.F.A. in Dance from Texas Woman's University (TWU), her work has been presented nationally and internationally. Martheya is an Adjunct Professor of Dance for Eastfield College and TWU, also managing publicity/social media. Martheya and YeaJean Choi launched a digital dance company, **kNOWBOX dance**.



Vanessa Owen's work has presented by Agora Dance, YES! Dance Virginia, the 30th Annual Choreographer's Showcase, Outlet Dance Project, CHOP SHOP Festival, Richmond Dance Festival, Dance Gallery Festival, and Company E. As an artist with Company E, she toured to Kazakhstan, Turkmenistan, England, Russia, Cuba, Israel, Palestine, Azerbaijan, China, and Uruguay. Vanessa received a Fellowship in Choreography from Virginia Commission for the Arts and she is a 2019 Level UP artist with the Dance Gallery Festival after winning their Audience Choice Award in 2018. She is co-founder of Stewart/Owen Dance, alongside Gavin Stewart, and their collaborations have been presented by YES! Dance Virginia, Velocity DC Festival, McCallum Theatre Choreography Festival, North Carolina Dance Festival, Asheville Fringe, and Company E.



Joni Petre-Scholz is a former member of Manhattan Ballet, and Eglevsky Ballet. She was a featured performer in classical ballets as well as many contemporary works by choreographers such as Francis Patrelle, Vincente Nebra, Robert North, Billy Wilson and Ginger Thatcher. Joni was a principal dancer with Dances for over a decade originating many roles in Patrelle's works. Joni is a former member of the faculty of Ballet Academy East and has been an adjunct professor at Old Dominion University since 2013 and has been the Associate Chair of the Dance Department at The Governor's School for the Arts Virginia since 2005.



Helen Pickett is a choreographer with a rich diversity of experience. She performed with William Forsythe's Ballet Frankfurt for more than a decade, and she worked with the avant-garde Wooster Group theater company for five non-consecutive years. She has presented longer form work at the likes of the Scottish Ballet and Atlanta Ballet, where she served as Resident Choreographer. She has set more than 40 works on companies across the U.S. and Europe during the past 14 years.



Estefania Ramirez-- Soloist, Flamenco Vivo Carlota Santana is presently the Co-Director of Entre Flamenco Company with Antonio Granjero in Santa Fe New Mexico where they were awarded the City of Santa Fe, NM Mayor's Arts Award in Excellence 2017. Upon completing her Bachelor of Fine Arts in Theatre and Dance at the University of New Mexico, she toured nationally with Pablo Rodarte's Dance España and then was contracted by MARIA BENITEZ TEATRO FLAMENCO with whom toured extensively in the U.S. and Canada including Jacob's Pillow. In Spain she worked as a dance professor at the Centro Valenciano de Danza and movement theory teacher for the Ministry of Culture and Education. She founded and directed the JORNADAS FLAMENCAS, an annual music and dance festival supported by the city of Castellón de la Plana. In May of 2018, Ms. Ramirez was presented at the Brooklyn Academy of Music, NY debuting "Mujeres Valientes" Dance Drama choreographed by flamenco icon Belen Maya. Mrs. Ramirez resides in Santa Fe, NM and is the co-director of the newly founded SANTA FE SCHOOL OF FLAMENCO.



Ashley Rivera is a dance artist and choreographer from Philadelphia, PA. She studied as a scholarship recipient in Philadanco and joined the apprentice company (D/2) under Mr. Donald Lunsford where she performed works by world renowned choreographers. She is a full scholarship recipient of DCNS Summer intensive under Dara Stevens and Laceda Nelson. Her work "Of a Feather" was featured at the 92Y Harkness Dance Center in New York by DanceWave. She is working towards her BFA in Dance at Boyer College of Music and Dance.



Jade Robertson is a dancer, choreographer, educator, and activist, hailing from Milwaukee, Wisconsin. She received a MFA in Dance from University of California, Los Angeles and a BA in Dance and Theater from Columbia College Chicago. Awarded the Chuck Davis Emerging Choreographer Fellowship from BAM, Charon spent time in Burkina Faso and Senegal studying dance and researching healing spaces for Black women. She views her work as ministry, and uses her platform to investigate the many ways in which her art can cultivate positive social change in the world from a Black, female lens.



Dana Ruttenberg is an Israeli born dancer and choreographer. She holds a B.A. in Dance from Columbia University and an MFA in Dance from Hollins University. As artistic director of her NY based dance troupe between 2000-2003, The Red Hill Project, she has created works that showcased at various venues across the US and Canada. Since her return to Israel in 2003, she has been teaching, giving workshops and choreographing for the Batsheva Dance Ensemble, OtherDance Festival, IntimaDance Festival, International Exposure, Curtain Up Festival and Dance Arena festival, to name a few. She was awarded the distinguished 2012 Rosenblum Award for Promising Young Artist by the municipality of Tel Aviv.



Rebecca Salzer, Director of the Collaborative Arts Research Initiative and Assistant Professor at the University of Alabama, is an intermedia artist and educator. Her work for the stage has been seen in multiple US cities, including San Francisco, where she directed Rebecca Salzer Dance Theater for a decade. Her films and videos have been programmed in national and international venues and on public television. Salzer holds a B.A. from Yale University and an M.F.A. in Dance Theatre from the University of California, San Diego. She is Project Director of Dancing Digital, an NEH-funded effort to improve and expand online dance resources.



Carlota Santana is Founder and Artistic Director of Flamenco Vivo. Hailed as “The Keeper of Flamenco” by Dance Magazine and honored by the King and Government of Spain with *La Cruz de la Orden al Mérito Civil* for “all the years of passion, excellence and dedication to the flamenco art,” she is a well-known Spanish/Flamenco dance artist and educator. In 1983, Ms. Santana co-founded Flamenco Vivo with Roberto Lorca; following his death from AIDS in 1987, she was determined to continue their work. In the decades since, she has led the Company to become one of this country’s most successful flamenco companies, with a mission to promote flamenco as a living art form and a vital part of Hispanic heritage.



Ayumi Shafer is Co-Director of DanceBARN Collective going into its fifth year of festivals, workshops, and community events. Originally from California, Ayumi has been teaching for over 12 years in many areas including, Los Angeles, San Francisco (BA, San Francisco State University), Eugene (MFA, University of Oregon), and Minneapolis. Soon after completing her degree, Ayumi relocated to Minnesota to immerse herself into both rural and urban communities and continue her teaching. Enthusiastic about sharing dance with all members of the community, she has organized events for people with all types of experiences in the arts, from novice to professional.



E. Gaynell Sherrod performed with PHILADANCO and Urban Bush Women, and subsequently earned a masters and doctorate in dance pedagogy and performance from Temple University. A Fulbright-Hayes scholar, her research is steeped in dance forms of the African Diaspora. From 2000-2003, she was the Director of Dance Education for New York City public schools. She is a lecturer and consultant in dance and performance studies for Prek-12 and higher education, and scholar-in-residence at Jacob’s Pillow. From 2014-2016, Dr. Sherrod served as Chair of the Department of Dance and Choreography at Virginia Commonwealth University, where she is a tenured associate professor.



J. Soto is an organizer, administrator and an artist working at the intersections. His work comes from a place of generosity, and organizing offers space to share with others in community and to make in a variety of media, most recently through writing. He is invested in the intersectional histories and present of communities of queer people of color and disabled people and how to create more equitable practices and access to resources in the arts and dance field. His writing can be found in Original Plumbing, Apogee Journal: Queer History, Queer Now Folio, and American Realness 2018 Reading series. His work is deeply influenced by experiences as a queer transgender Chicano who grew up in the Bay Area with roots in southern Arizona. He lives and works in New York City. (Photo Credit: Stephanie Acosta)



Charlotte Stickles is a movement artist and pilates instructor based in Bellingham, Washington. She graduated from The Ohio State University Department of Dance in 2017 with a BFA in Dance and distinction in artistic research. Prior to OSU, Charlotte attended Manhattan Youth Ballet, and trained at various festivals and programs including Bates Dance Festival, Dance Exchange, and the New York State Summer School for the Arts. During her time at school, Charlotte performed, taught, choreographed, and received academic funding to conduct research and perform internationally. Charlotte is a current artistic member of Bellingham Repertory Dance.



Melissa Teodoro is an Associate Professor in the Department of Dance at Slippery Rock University of Pennsylvania (USA). She holds an MFA degree in Performance and Choreography from the University of Hawaii and an MA degree in Dance Ethnology from UCLA. She is Artistic Director of *Palenque*, a dance ensemble that features Afro-Colombian Dance and tours regionally. Every year, she travels to Colombia with her students to engage in ethnographic research and the reconstruction of historic dances.



Joy-Marie Thompson is a freelance dance artist and choreographer from Pittsburgh, PA. Graduating with a BFA from SUNY Purchase's Conservatory of Dance and an alum of Springboard Danse Montreal, Thompson has been in process with and performed the work of Bell, Kyle Abraham, Kevin Wynn, Doug Varone, Ohad Naharin, and Jonathan Reidel. Upon graduation she has performed in Shamel Pitts' new work "Black Hole".



Lynne Weber, Executive Director of the Dance Notation Bureau is a Certified Professional Notator and Certified Teacher of Labanotation; Certified Movement Analyst; B.F.A. in Dance, University of Wisconsin, Milwaukee; notator of works including Joffrey, Massine, Posin, Wagoner, Sokolow, and full-evening length *Sleeping Beauty*. Danced professionally with Milwaukee Ballet Company and other ballet, modern, opera, and operetta companies. Taught Dance and Notation. Lynne has an M.B.A. from the Wharton School and an M.S.E. in Computer Science at University of Pennsylvania. Managed consulting projects at (now) KPMG and was a Vice President at Goldman Sachs, and Professor in computer systems, Touro College.



Kariamum Welsh, honorifically known as Mama Kariamum is an artist, scholar, and choreographer. She is a full professor at Temple University in the Center for Performing and Cinematic Arts. She has taught and choreographed in over fifteen countries over the past forty years. She received her Doctor of Arts from New York University and the MA.H from the State University of New York at Buffalo. She was the founding artistic director of the National Dance Company of Zimbabwe. Kariamum is the creator of the Umfundalai technique, a contemporary African dance technique that is taught in Africa and the diaspora. She has been the recipient of numerous awards and grants including the Simon Guggenheim Award, The Pew Fellowship, The Leeway Foundation Transformation Award and a Fulbright Scholar Award.



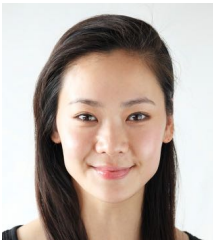
Britt Whitmoyer Fishel holds her BFA in Dance from East Carolina University and her MFA in Dance from the University of Michigan. Her screen work has been seen in Greensboro Dance Film Festival, Y'allywood Film Festival, Detroit Dance City Festival, EnCore Dance on Film Festival, DanceBARN, Dance for Reel, as well as several gallery exhibitions across the country. Most recently, Fishel's 2017 film, *billet-doux*, was published in the biennial edition of Women CineMakers (Berlin) and research from her 2018 work, *Epoch*, was published in the 7th Issue of The Dancer-Citizen. She currently lives in Atlanta, where she is part-time dance faculty at Clayton State University, the creator of Opine Dance Film Festival, and a founding member of Atlanta Dance Collective. (Photo Credit: hannah.c.stokes.photography)



Stoner Winslett is the founding Artistic Director of Richmond Ballet, the first major company of professional dancers in the Commonwealth of Virginia. Ms. Winslett has received numerous awards and recognitions at local, state, and national levels, and remains an active leader in the country's performing arts community including service as former Vice Chair of Dance/USA, as current President of the John Butler Foundation, and as a U.S. delegate to the 2014 U.S.-China Consultation on People-to-People Exchange in Beijing. Ms. Winslett was part of a small group of artistic directors invited by Dance Theatre of Harlem in 2017 to begin discussions addressing these issues throughout the field. The result has been the launch of The Equity Project, led by Dance Theatre of Harlem, International Association of Blacks in Dance, and Dance/USA and funded by the Andrew W. Mellon Foundation, which established a 3-year cohort of 21 ballet companies, including The State Ballet of Virginia.



Thuy Wyckoff began her dance training at Philadelphia Dance Theatre. She later attended SUNY Purchase Conservatory of Dance from 2014-2018 receiving her BFA in Dance Performance with a Concentration in Ballet, and a Minor in Arts Management. Thuy has performed works by George Balanchine, Kimberly Bartosik, Taryn Kaschock Russell, Gary Jeter and Alex Ketley.



Judy Yiu is an international dance artist, gymnastic coach, RYT 500 certified yoga teacher, and art film director. A former Hong Kong Gymnastic Team member (1998-2003) she graduated with a BFA in Contemporary Dance at Hong Kong Academy for Performing Arts, and a MFA in Dance at Hollins University (USA) with the Hong Kong Jockey Club Music and Dance Fund. Judy is currently continuing her gymnastics career as the Hong Kong Gymnastics National Team



Elizabeth "Liza" Yntema, the Founder & President of Dance Data Project™, has been an advocate for women for decades. From Michigan Law School, where she received the award for Outstanding Contribution to Social Justice, to Volunteer of the Year at the Junior League of Chicago's 75th Anniversary for bipartisan passage of a resolution in the Illinois General Assembly recognizing homelessness as a family issue disproportionately affecting women and children, Ms. Yntema has devoted herself to making the lives of women & girls better. Ms. Yntema is Lead Individual Sponsor of the Boston Ballet's *ChoreogapHER* program, as well as a Sponsor of the American Ballet Theatre's *Movement* initiative to promote more female choreographers. Ms. Yntema has served on numerous philanthropic boards and in leadership positions. She is currently a Trustee of WTTW/WFMT, the public television/classical radio station in Chicago, the Joffrey Ballet Board of Directors, the Art Institute of Chicago's Old Masters Society, the BAM Advisory Council, and the Winsor School Corporation in Boston.

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About the director



Sandra Shih Parks is the founder and director of Women in Dance Leadership Conference. She is also a choreographer, dance educator, film producer, and an advocate for female leadership. Sandra holds her BFA from New York University and her MFA from Smith College, MA.

Originally from Taipei, Taiwan, Sandra danced as a soloist with Four Seasons Ballet and Wu-I Dance Company. She toured nationally and internationally with a Broadway production of the *King And I*. While directing her own production, she danced and choreographed over 80 live concerts. After she moved to Boston, she danced with Bosoma Dance Company, Dance Collective, and Impulse Dance Company. Sandra has presented her work at professional venues in Atlanta, Baton Rouge, Boston, Miami, Nashville, New Orleans, New York City, Palm Springs as well as Beijing and Taipei. She also created commissioned work for Bosoma Dance Company in Boston, Cangelosi Dance Project and Of Moving Colors in Baton Rouge, LA. Sandra was a faculty member for Boston University, Bridgewater State College, Colleges of Fenway, Kennesaw State University, Regis College, and Smith College, and she taught master classes at National Taiwan University of Arts. She was the Head of Dance Program at Louisiana State University, and is currently a teaching assistant professor and the Program Director of Dance at Drexel University.

**Thank you for being part of
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**See you in the fall of 2021
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