

ANITA GONZALEZ
Curriculum Vita

1078 West Summerfield Glen Circle
Ann Arbor, Michigan 48103
amanjo@umich.edu

(734) 585-0027 home
(845) 380-1499 cell
www.anitagonzalez.com

Education

Ph. D.	1997	University of Wisconsin-Madison	Theatre
M.A.	1979	American University	Performing Arts
B.A.	1977	Florida State University	Theatre
	1974-1976	New York University	Educational Theatre

Dissertation: “Performing Mestizaje: Official Culture and Identity in Veracruz, Mexico” a study of Afro- Mexican cultural identity expressed in Mexican dance, theatre, and community rituals. Completed at the University of Wisconsin- Madison and directed by Dr. Sally Banes.

Academic Appointments

2013 - Present *Professor of Theatre* *University of Michigan at Ann Arbor*

- Develop and head a minor in Global Theatre and Ethnic Drama including courses in Intercultural Drama, Directing, Devising, and Global and ethnic literature. Lead international exchange programs in Liverpool UK and Mexico.

2012 - 2013 *Professor and Provost Fellow* *State University of New York – New Paltz*

2007 - 2011 *Associate Professor - Theatre*

2004 – 2007 *Assistant Professor - Theatre*

- Full-time tenured faculty and administrator in the Dept. of Theatre Arts.
- Associate Chair 2007 to 2010
- Direct Main-stage Productions
- Teach Directing, Western Drama I, Movement, Latin America Through the Arts, African American Drama, London Theatre Seminar, and Race, Gender and Performance.
- Serve on University- wide and Departmental Committees in the areas of promotion and tenure, curriculum development, general education, honors, recruitment, and assessment.
- Supervise faculty. Advise, audition, and coach students.

1999 – 2004 *Assistant Professor - Theatre* *Florida State University*

- Full-time tenure track faculty in the School of Theatre.
- Direct Main-stage Productions.
- Teach movement, African American Drama, Latin American Theatre, “Race, Gender and Performance,” and “Encounters” (two new theory/practice courses: Latino theatre, and performance art) to graduate and undergraduate students.
- Advisement, committee work, and direction of dissertations and Master’s Theses in the areas of Theatre History, Latin American Theatre, Humanities, and Dance.
- Advisement and committee work for the MFA Directing students.
- Departmental and university committee work in the areas of curriculum development, university grant review guidelines, and multi-cultural education.

1997 – 1999 Assistant Professor - Dance Connecticut College

- Full-time tenure track faculty in the Dance Department
- Choreograph for Faculty Concerts and Interdepartmental Collaborations
- Teach Experimental Movement, Dance History, Modern Dance, Performance Art, African American Dance, and Latin American Dance.
- Advisement, committee work, and supervision of production activities.
- College committee work in the area of Women and Gender Studies and the Arts Initiative Performance Committee.

1995 – 1996 Instructor Beloit College

- Full-time visiting scholar in the Theatre Department
- Teach “Ethnicity and Identity in Performance” and “Mexico Through Performing Arts.”
- Direct the play “Los Vendidos” for the Voces Latinos student group
- Present lecture-demonstrations to the college-wide community
- Participate in “Talk about Teaching” and the Women’s Studies Committee.

1994 – 1995 Instructor University of Wisconsin – Madison 2

- Part-time instructor in the Dance Department and the Theatre Department.
- Taught “Process and Topics in Latin American Theatre” and “African American Dance Styles”
- Directed “The Guitarrón” by Lynn Alvarez and “Singue Mura” by Werewere Liking
- Choreograph dance works for Faculty Dance concerts.

Fellowships, Awards, and Grants Received

Awards

- 2012 Paul Cuffee Fellowship, Munson Institute of American Maritime Studies.
- 2004 Christena L. Schlundt Lecture in Dance Studies Award from the Center for Body, Performance, & Dance at the University of California, Riverside.
- 2004 Fulbright Senior Scholar Specialist Award to Guatemala.
International exchange grant for teaching dance pedagogy and practice to instructors at the national dance school and Rafael Landivar University
- 1992 Fulbright Senior Scholar Award to Honduras
Grant for lecturing, and research about American and Latin American theatre
- 1987 Fulbright Senior Scholar Award to Mexico
Grant for research in dance archives throughout Mexico and the compilation of a videotape bibliography deposited at the New York Public Library.

Grants

International

- 2008 American Society for Theatre Research Visiting Scholars Exchange grant for Liverpool Trading: Theatrical exchanges of Afro–Caribbean, African American, and British performances
- 2002 Rockefeller Foundation Residency in Bellagio, Italy

A residency grant for the development of a play script about Afro-Cuban cigar rollers

- 1993 US/Mexico Rockefeller Exchange Grant (FIDEICOMISO Para la Cultura)
An international exchange grant for artist fees and project development of a play, *Hymn to Demeter*, about Afro-Mexican folk culture
- National
- 2015 Principal Investigators on a Humanities Without Walls Global Midwest grant, supported with funds from the Mellon Foundation
- 2012 National Endowment for the Humanities
A research seminar grant for collective research and study of the American Maritime People at the Mystic Seaport Munson Institute
- 2000 National Endowment for the Arts Multi-disciplinary Grant.
A collaborative production grant for the development of *The Mother Courage Project* with Robbie McCauley and Demetria Royals submitted by Montclair State University
- 2000 Rockefeller Foundation Multi-Arts Production Grant
A collaborative production grant for the development of *The Mother Courage Project* with Robbie McCauley and Demetria Royals submitted by Montclair State University
- 2000 National Endowment for the Humanities Summer Institute
A research seminar grant for collective research and study about Maya history and culture
- 2000 Mid Atlantic Arts Foundation Grant for *The Mother Courage Project*
A collaborative production grant for the development of *The Mother Courage Project* with Robbie McCauley and Demetria Royals submitted by Montclair State University
- 1998 Mid Atlantic Arts Foundation Grant
A collaborative production grant for the development of *Mojo for the Millenium* with Tiye Giraud submitted by the Painted Bride Arts Center, Philadelphia
- 1997 National Endowment for the Arts International Exchange Grant
A production grant for the international exchange component of *Yanga* submitted by Tribeca Performing Arts Center, New York
- 1996 Rockefeller Foundation Multi-Arts Production Grant
A production grant for the development of *Hola Ola* submitted by the Tribeca Performing Arts Center, New York
- University Research and Teaching Grants
- 2016 Humanities Collaboratory Proposal Development for Nineteenth Century African American Performance Reconstructions
- 2015 Academic Innovation grant for development of 19thcenturyacts.com
- 2015 University of Michigan Quick Wins for Chippewa Storytelling Incubator

- 2014 University of Michigan Quick Wins for 19thcenturyacts.com
- 2014 University of Michigan CRLT for Internationalizing the Curriculum
- 2011 SUNY UUP Grant for London research for Liverpool Trading
- 2010 SUNY New Paltz Research and Creative Project Award for Research in London for Liverpool Trading
- 2008 United University Professions Grant for Afro-Mexico research in Texas
- 2008 SUNY New Paltz Research and Creative Project Award for collaborating with Texas photographers on Afro-Mexico dance research
- 2007 University of Texas-Austin, Center for African and African American Studies fellowship for Afro-Mexico Dance research
- 2006 United University Professions Grant for *Anarcha* travel and research
- 2005 United University Professions Grant for directing the play “Heat” in Indiana
- 2004 Florida State University One Time Activity Grant for Maya Research
- 2001 Florida State University Patron’s Grant for researching Cuban cigar workers
- 2000 Florida State University Patron’s Grant for Native American culture research
- 1995 CIC Small Research Grant for performance research in Jalapa, Mexico.
- 1995 UW-Madison Latin American and Iberian Studies Summer Field Research Grant

Publications and Creative Work

Books:

- Thomas F. DeFrantz and Anita Gonzalez, editors. *Black Performance Theory: An Anthology of Critical Readings*. Duke University Press, 2014.
- Gonzalez, Anita. *Afro-Mexico: Dancing Between Myth and Reality*. Austin: University of Texas Press, 2010. ISBN: 978-0-292-72324-5.
- Gonzalez, Anita. *Jarocho’s Soul: Cultural Identity and Afro-Mexican Dance*. Lanham: University Press of America (Roman and Littlefield), 2004. ISBN # 0-7618-2775-7.

Book Chapters:

- Gonzalez, Anita. “Framing and Naming Black British Dance,” *British Dance: Black Routes* edited by Christy Adair and Ramsey Burt. London: Routledge, 2017.
- Gonzalez, Anita. “Negotiating Theatrics: Dialogues of the Working Man,” *The Oxford Handbook of Dance and Theatre* edited by Nadine George. New York: Oxford University Press, 2015.
- Gonzalez, Anita. “Pancho and Minga: Devilish Renegades of Mexico,” *Festive Devils* edited by Milla Cozart Riggio, Angela Marino Segura, Paolo Vignolo. Foreword by Diana Taylor. Seagull Press (University of Chicago), 2015.
- Gonzalez, Anita. “Tactile and Vocal Communities in Urban Bush Women’s *Shelter and Praise House*.” *The Community Performance Reader* edited by Petra Kupperts and Gwen Robertson. New York: Routledge, 2007.
- Gonzalez, Anita. “Theater as Cultural Exchange: A Director’s Perspective,” *Latinas On Stage*, edited by Alicia Arrizón and Lillian Manzor. Berkeley: Third Women Press, 2000.

Journal Articles:

Gonzalez, Anita. "Aldridge in Action: Building a Visual Digital Interface," *Theatre Journal* (68) 2016, E1-15.

Gonzalez, Anita. "Megaship Economies and Transnational Maritime Performance," *Theatre Research International*, 39 (October 2014) 182-197.

Gonzalez, Anita. "Maritime Scenography and the Spectacles of Cruising," *Performance Research International* 18.2 *On Scenography* (May 2013) 27-31.

Gonzalez, Anita: "Diversifying African American Drama," *Theatre Topics*, 19:1 (March 2009), pp 59-66.

Gonzalez, Anita: "Indigenous Acts: Black and Native Performances in Mexico," *Radical History Review*, Issue 103 (Winter 2009) 131-141.

Cox, Aimee Meredith, with Tiye Giraud, Anita Gonzalez, Petra Kupperts, and Carrie Sandahl. "Anarcha Anti-Archive," *Liminalities: A Journal of Performance Studies* 4.2 (2008) url: <http://liminalities.net/4-2/anarcha>.

Gonzalez, Anita. "Bush Women," *Women and Performance: A Journal of Feminist Theory*, Issue 28, 14:2 (2005) 27.

Gonzalez, Anita. "Urban Bush Women: Finding *Shelter* in the Utopian Ensemble." *Modern Drama* (47:2) 250-268.

Gonzalez, Anita. "Mambo and the Maya," *Dance Research Journal* Vol. 35/2 and 36/1, (Winter 2003 and Spring 2004) 131-145.

Gonzalez, Anita. "Jawole Zollar's *Praise House* and the Ecstasy of the Black Church Ritual," *The Journal of Dramatic Theory and Criticism*, Lawrence: University of Kansas (Summer, 2004) 123-135.

Gonzalez, Anita. "A Theater Studies Look at Maya Performance," *Community College Humanities Review* 22/1 (Fall 2001), pp. 99-113.

Gonzalez, Anita. "Caught Between Expectations: Producing, Performing, and Writing Black/African, Latino, and American Aesthetics," *The Journal of Dramatic Theory and Criticism* (Spring 1999), pp. 149-156.

Gonzalez, Anita. "Un lugar Caliente, lleno de polvo y mosquitos," *Tramoya*. (Jan. 1994), pp. 130-132.

Juried Proceedings:

Gonzalez, Anita. "Urban Bush Women and the Continuum of Black Performativity" *Proceedings: Society of Dance History Scholars*, Stoughton, Wisconsin: Society of Dance History Scholars (2001), pp. 35-38.

Gonzalez, Anita. "Powwow Dancing and Native Rap: American Indian Dance Patronage and the Politics of Spirituality" *Continents in Movement: Proceedings of the*

International Conference The Meeting of Cultures in Dance History edited by Daniel Tercio. Oeiras, Portugal: Edição Faculdade de Motricidade Humana (March 1999), pp. 51-56.

Gonzalez, Anita. "Powwow Dancing and Native Rap: American Indian Dance Patronage and the Politics of Spirituality," *Proceedings: Society of Dance History Scholars*. Riverside, CA: Society of Dance History Scholars (1998), pp. 227-233.

Gonzalez, Anita. "Reconfiguring African Slave Dancing in Mexico: Popular Imaginations of Jarocho," *Proceedings: Society of Dance History Scholars*. Riverside, CA: Society of Dance History Scholars (1997), pp. 77-83.

Book Reviews:

Gonzalez, Anita. "Review of *Modern Dance, Negro Dance* by Susan Manning and *Dancing Many Drums* by Tommy De Frantz." *American Studies Journal*. (Spring 2008).

Gonzalez, Anita. "Review of Heartbeat of the People: Music and Dance of the Northern Powwow" by Tara Browner. *Dance Research Journal* 34/2 (Winter 2002), pp. 110-113.

Gonzalez, Anita. "Review of Shaping Society Through Dance: Mestizo Ritual Performance in the Peruvian Andes" by Zoila Mendoza. *Dance Research Journal* 33/1 (Winter 2001/02), pp. 141-143.

Gonzalez, Anita. "Review of Latina Performance: Traversing the Stage" by Alicia Arrizon. *Women and Performance* (Spring 2001), pp. 267-270.

Gonzalez, Anita. "Review of Everynight Life: Culture and Dance in Latino/a America" edited by Celeste Fraser Delgado and José Esteban Muñoz. *Dance Research Journal* 30/2 (Fall, 1998), pp. 74-76.

Gonzalez, Anita. "Review of Latin American Popular Theatre" by Judith Weiss, Leslie Damasceno, et al. *Theatre Insight*.14 (1995), pp. 50-51.

Digital Publications:

www.19thcenturyacts.com

19thcenturyacts.com is a suite of tools designed to illuminate aspects of 19th century performance. The project points to wider issues of documenting under-represented performance histories in digital formats. In an age of prolific visual and audio imagery how are we to capture the performance dynamism of the 19th Century?

"19th Century Acts: Digital Visualization and Crowdsourcing,"

www.theatrehistoriography.org

April 18, 2014

"Archives, Aldridge, and Image Crowd Sourcing,"

<http://astrdigitalmethods.wordpress.com/2013/10/19/archives-aldridge-and-image-crowd-sourcing/>

October 13, 2013

Musical Book Writing:

Ybor City (2015)

www.yborcitythemusical.com

Book by Anita Gonzalez, Music and Lyrics by Dan Furman

A musical about the rise of unionism and the healing of racial divides within an American community. The musical is set in the town of Tampa Florida in 1918. When Rafael comes to town to read newspapers for the factory workers, he falls for Teresa, the sister of union organizer Catalino. Romance blossoms, tensions rise, and when Catalino stands up for worker rights, violence erupts. The community struggles to unite against an abusive factory owner and collectively form a multi-racial union. (Based upon true events)

Ayanna Kelly (Liverpool Trading)

www.ayannakelly.com

Book by Anita Gonzalez and Richard Aellen, Music by Errollyn Wallen

The musical tells the story of Ayanna, an Afro Caribbean woman who travels to Liverpool to search for her father after the death of her mother. She leaves behind a boyfriend named Robert as she begins her quest for self. When Ayanna lands in Liverpool a man named Monroe leads her into a magic pub where they begin a journey, “playing” in past worlds. Together, Ayanna and Monroe rehearse Shakespeare scenes in tea gardens, sing Caribbean songs in council house flats, play Mersey beat in the Cavern Club, evoke sea shanties on a phantom ship and a fight over a trip hop start named Wikkid T. Eventually Ayanna finds her father but he is not what she expected.

Le Hot Blu

Book, Music and Lyrics by Anita Gonzalez and Ken Lauber

Le Hot Blu is a syncopated American musical about a Harlem neighborhood uniting around a bebop club called Le Hot Blu. FRANKLIN Gilboa runs the club and an Italian mobster named FENZI wants the establishment for his own. Franklin’s daughter, VINCY, sings at the nightclub every night, but wants something more from her life. When DOC, an aspiring jazz pianist (and the Jewish boy next door) plays at the club, a musical love affair begins to bloom. Set in the 1947 bebop era, the musical is performed by a multi-cultural cast of fourteen that features six band members, three female club singers, and five character actors.

Theatre and Dance Commissions:

Tysabri Industrial

May 2010

Choreographed a 90 second commercial spot featuring Flamenco dancing for the Madison Ave advertising firm Euro RSCG Life MetaMax.

Viva Las Americas

1993 - 2011

Choreographed a thirty-minute lecture demonstration choreographed by Anita Gonzalez and commissioned by Ballet Hispanico (based in New York City) for touring school performances. The presentation includes a suite of dances based upon Brazilian *samba*, Honduran *punta*, Cuban *mambo*, Mexican *jarocho* and Mexican *viejitos* folklore. This production continues touring.

Market Madness: It Ain't What it Used to Be.

2004

Devised and choreographed a twenty-minute theatre dance work commissioned by the Latin American and Iberian Studies Department of the University of Wisconsin, Madison for their “Sin Fronteras” Multicultural Carnival. Music for the production was composed

by steel pan artist Jeff Narell. The production also played at the Madison Children's Museum and the Latino Arts Center in Milwaukee, WI.

Mojo for the Millennium

1998

Developed choreography developed to the music of Tiye Giraud. Commissioned by the Painted Bride Arts Center (Philadelphia PA) and funded by the Mid-Atlantic Arts Consortium. Additional choreography commissioned by Lincoln Center Out-of-Doors.

Yanga

1996

Directed and co-choreographed (with Mexican artist Serafin Aponte) a dance-theater work that tells the story of the escaped African slave who founded the first maroon community in the New World. Text by Carl Hancock-Rux. Co-commissioned by the Tribeca Performing Arts Center and Montclair State University and funded with additional support from the National Endowment for the Arts International Exchange Program.

Hola Ola

1996

Directed and choreographed by Anita Gonzalez, written by Dolores Prida and Anita Gonzalez with music by Tiye Giraud and visuals by Kimberly Bush. The musical play was commissioned by Tribeca Performing Arts Center with grant support from the Rockefeller Multi-Arts Production fund. In the play, a community of Dominican, Puerto Rican, Jamaican and Garifuna immigrant women use song and dance to tell a story about assimilation and the forging of new identities on an urban New York City block.

Conjure Women

1996 - 2002

A documentary film, *Conjure Women* features the choreographic work of Anita Gonzalez in a twenty-minute segment. The film profiles the work of four contemporary African American artists and features the dance-theatre work *Totem*, written and performed by Anita Gonzalez. The film aired nationally on PBS (Public Broadcasting Service) between 1996 and 2002, toured on the independent film circuit, and is currently available for commercial purchase.

Sueño Nuevo

1992 - 1997

Devised, directed, and choreographed a thirty-minute play with music commissioned by the Honduran theatre company Teatro La Fragua. *Sueño Nuevo* uses popular theatre styles to tell stories about the dreams and realities of Honduran peasant workers. Excerpts of the script were published in translation in *TDR (The Drama Review)* 39.1 (1995): 75-92.

Professional Directing and Choreography (selected):

DARASA: A Civil Rights Musical

June 2012

Directed Lorna Littleway's musical at the Abingdon Theatre complex and at the Players Club NYC.

Liverpool<--->New York

October 2011

Devised, wrote, and directed an Equity showcase production of a new play with music at Dixon Place in New York City. Presented for a second time at The Workshop Theatre NYC April 2012.

Nobody (Juneteenth Festival)

June 2011

Directed a staged reading of a new musical by Richard Aellen for Lorna Littleway's Juneteenth Festival at Nicou Spoon Theatre in New York City.

Le Hot Blu 2008 - 2010
Co-wrote a musical *Le Hot Blu*, book, music and lyrics by Ken Lauber and Anita Gonzalez that was read at the New York Theatre Workshop (2010), at Creole's Restaurant as part of the Potpourri Festival (2010). Directed a cabaret-style reading of the work at the Manhattan Theatre Club studios (2008).

Finding The Way (Estrogenius Festival) September 2010
Directed a twenty-minute new play production of a play by Lynn Snyder for the women's theatre festival at the Manhattan Theatre Source.

Nobody February 2010
Directed premiere of the performance work about Afro-Dominican identities by Antonio Disla at the Manhattan Theatre Source with light by Kia Rogers and sound by Mark Parenti.

Junk Mail (Estrogenius Festival) September 2009
Directed a ten-minute new play production of a play by Lynn Snyder for the women's theatre festival at the Manhattan Theatre Source. The production was selected as "Best of the Festival" and received a second staging.

Cigar Memories/Ybor City 2001 – 2009
A play written and directed by Anita Gonzalez had staged readings at the Drama Bookstore in Manhattan (2009), the Om Café in Tallahassee Florida, the Performance Studies Conference in Mainz, Germany, at Williams College in Massachusetts, at the Bellagio Center in Italy, and at the Dixon Place Theatre in New York City.

University Directing and Choreography (selected):

Momentum January 2015
Directed stage adaptation of a screenplay by Cindy Sanabria as a Studio Production in the Department of Theatre and Drama.

Eugenia March 2012
Directed *Eugenia* by Lorae Parry for the main-stage season at SUNY-New Paltz.

Blood Wedding April 2009
Directed the Langston Hughes translation of the play by Federico Garcia Lorca for the main-stage season at SUNY-New Paltz.

The Promise Keeper (O pagador de promessas) February 2008
Directed a new translation, and the United States premiere of a play by Brazilian playwright Alfredo Dias Gomes (translated by Christen Smith) for the main-stage season at SUNY-New Paltz.

Urinetown, The Musical October 2006
Directed the musical production for the main-stage season at SUNY-New Paltz.

The Illusion March 2006

Directed Tony Kushner's adaptation of a play by Pierre Cornielle for the main-stage season at SUNY-New Paltz.

A Midsummer Night's Dream

April 2005

Choreographed the Shakespeare play for the main-stage season at SUNY- New Paltz.

Professional Performance (selected):

2013 *Sugar: Commerce, Transport, and Caribbean Gold*
Black Performance Theory at UT-Austin

2003 - present *Destination Lecturer*
Celebrity and Royal Caribbean Cruise Lines

1999 *Mother Courage*, Harvard Institute for Art and Civic Dialogue, Boston, MA

1984 - 1989 *Urban Bush Women*, Brooklyn Academy of Music, Israel Festival
Jacob's Pillow Dance Festival, Stage Door Festival in Amsterdam, Dance Umbrella in
London, Montpelier Dance Festival in France, The Kitchen, Painted Bride Arts Center,
La Mama, Ethnic Folk Arts Center, and numerous colleges, universities, and arts centers.

Published Materials About Anita Gonzalez (selected)

Adeyemo, Breigha. "Review of *Black Performance Theory*" *Liminalities*, Volume 11, Issue 5 (2015). <http://liminalities.net/11-5/rev-bpt.html>

Chavez, Alex E. "Review of *Afro-Mexico: Dancing Between Myth and Reality*" *Latin American Music Review*, Volume 13, No 2 (Fall/Winter 2013) 287-291. <https://muse.jhu.edu/article/528511>

Androne, Helane Adams. "Review of *Afro-Mexico Dancing Between Myth and Reality*." *Journal of African American Studies*, May 31, 2011.
<http://www.springerlink.com/content/6863710878548762/>

Sterling, Candi. "The Work of Anita Gonzalez: Blood Wedding and More..." *Buzzine Magazine*. May 2009, <http://www.buzzine.com/2009/05/the-work-of-anita-gonzalez/>.

Hernandez Cuevas, Marco Polo. "Review of *Jarocho's Soul: Cultural Identity and Afro-Mexican Dance*." *PALARA*, Fall 2005. ISSN# 1093-5398.

Kaufmann, Glenn. "Heat Radiates With Women's Compassion," *The Herald Times*, Sunday, February 12, 2005.

Salinger, Laura. "Sin Fronteras Highlights the Afro-Latino Experience." *The Madison Times*, vol. 13, no. 8, February 27– March 4, 2004.

Shardl, Kati. "Catch the Brother's Rich Existence," *Tallahassee Democrat*, Friday, December 7, 2001.

Dunning, Jennifer. "Women's Servitude with Anger and Sass," *The New York Times*, Thursday, February 12, 1998.

Jackson, Jonathan. "Mojo for the Millennium." *Philadelphia City Paper*, January 22-29, 1998.
<http://www.citypaper.net/articles/012298/crtms.revsl.shtml>

Cohen, Deborah and Kenton Stone. "Jack Warner and Teatro La Fragua," *The Drama Review* (TDR) 39, 1 (T145) Spring 1995, pp 84-90.

Conference Presentations (selected)

"Legacies of the Imagination" Keynote Presentation at the Dance One U.K. Re:Generations Conference, Midlands Arts Center, Birmingham U.K., November 2016

"Seeing Memory/Writing Past" Keynote Presentation at the Writing the Somatic Conference, Middlesex University, U.K., August 2016

"Theatre as Cultural Exchange: Stages and Studios of Learning," Keynote Presentation at Southeastern Theatre Conference, Agnes Scott College, Decatur, GA, April 2016

"Jigs, Buck Dances, and Sounding the Deck in African American Dance" Paper presentation at Atlantic Sounds Conference, University of Liverpool, UK, March 2014.

Presentation: "Transatlantic Voyaging/Singing Dance and Dancing Song" Re-Generations conference of the Association of Dancers of the African Diaspora at The Place in London UK November 2012

Plenary Presentation on Dance Ethnography and Programming committee duties at the Congress on Research in Dance/Society of Ethnomusicology Conference Philadelphia PA October 2011

Presentation: "Revising Representation: The Paradox of Language and Performance of Southern Black Characters" Black Performance symposium at The University of California Santa Barbara, Santa Barbara CA. May 2011

Consuming Spectacle: "When to Wear Black: Dance Impersonations and Blackface Navigations," Paper Presentation, *Society of Dance History Scholars Conference*, Surrey, United Kingdom, July 2010

"Kissing, Sex, and Violent Acts." Workshop presentation, *Kennedy Center American College Theatre Festival Region I*, Durham, New Hampshire, January 2010

Plenary Session 2: Globalizing Acts or Stock in Trade. "Liverpool Trading: Departures and Crossings of African/British/American Theatrical Traditions." Plenary paper presentation, *American Society for Theatre Research*, San Juan, Puerto Rico, Nov 2009

"Imaging the Darker Brother: Critical Performances of Racialized Dance in Mexico." Paper Presentation at the session "Performative Strategies To Remember, Rethink, And Reshape Latin American Inequalities" *Latin American Studies Conference*, Rio de Janeiro, Brazil, June 2009

“Making/Transforming the Blood and the Sacrifice.” Plenary presentation. “Indigenous Acts: Native American Black Performance.” Seminar paper. *American Society for Theatre Research 50th Anniversary Conference*, Chicago IL, December 2006

“Migrating Performances of Blackness within Mesoamerican Indigenous Dance/Theatre.” Paper presented in the Theatre of the Americas Research Group at *American Society for Theatre Research Conference*, Toronto, ON, November 2005

“Sitting in the Center of a Maya Cosmic Space” Research Installation presented at *Performance Studies International Conference*, Brown University, Providence, RI, March 2005

“Urban Bush Women: Finding *Shelter* in the Utopian Ensemble” Paper presented at the *Modern Language Association conference* in Philadelphia, PA, December 2004

“Spectacles of Cruising” Paper presented in the Volatile Stages: Spectacular Theatre and the Theatre of Spectacle seminar group, *American Society for Theatre Research Conference*, Las Vegas, NV, November 2004

“Centering the World Beyond the Stones: Contexts for Maya Ritual Performance.” Keynote Speech for the *Red Rhythms Conference at the Center for Ideas and Society*, University of California – Riverside, May 2004

“Reading Langston at Lincoln Center” Participant and Speaker at the *Black Performance Theory Conference: Contingent Geographies of Blackness?*, University of Minnesota. April 2004

“The Ethnic Performance Art Musical: Folk Art or Artful Folk?” Paper presented at the *American Society for Theater Research Conference*. Raleigh-Durham, NC, November 2003

“Throwing the Cards of Life: Zollar’s ‘Life Dance’ Portraits” Paper presented at the *Association for Theater in Higher Education Conference*, New York, NY, August 2003

“Of Evidence and Materiality: A Case Study from the Maya” Plenary paper presented at the *American Society for Theatre Research Conference*, Philadelphia, PA, November 2002

“Cigar Memories: Reconstructing Afro-Cuban Heritage.” Paper presented at the *American Society for Theatre Research Conference*, San Diego, CA, November 2001

“Mambo and the Maya” Paper presented at the *Popular Cultures Association Conference*, Puebla, Mexico, October 2001

“Urban Bush Women and the Continuum of Black Performativity.” Paper presented at the *Society of Dance History Scholars Conference*, Towson, MD, June 2001

“Cigar Memories.” Paper presented at *Performance Studies International*, Mainz, Germany, March 2001

“Urban Bush Women and *Praise House*: Transformation of Black Women’s Rage.” Paper presented at the *Film and Literature Conference*, Tallahassee, FL, February 2001

“Frames for Reconstructing Maya Performance.” Paper presented at the *Community College Humanities Association Conference*, Miami, FL, October 2000

“The Pedagogy of Difference.” Seminar organized for the *American Society for Theatre Research Conference*, New York, NY, October 2000

“*Black Performance Theory: Performativity and Narratives of Race.*” Symposium presentation at Massachusetts Institute of Technology, Cambridge, MA, February 2000

“Globalization of Native Dance: Tragedy or Promise.” Paper presented at the *American Studies Association Conference*, Montreal, Canada, October 1999

“*Veracruz, veracruz: Theatrical Constructions of Coastal Women.*” Paper presented at the *Association for Theatre in Higher Education Conference*, Toronto, Canada, July 1999

“Puttin’ on the Cork: Race Performance and Embracing Stereotypes.” Paper presented at the 5th *Performance Studies International Conference*, Aberystwyth, Wales, April 1999

“Powwow Dancing, Native Rap, and the Politics of Spirituality.” Paper presented at the *Meeting of Cultures in Dance History Conference*, Lisbon, Portugal, October 1998

“African American Dancing: Rhythm, Chants, and Foot Stamps.” Workshop presented at the *Meeting of Cultures in Dance History Conference*, Lisbon, Portugal, October 1998.

“Caught Between Expectations: Producing, Performing, and Writing Black/African, Latino, and American Aesthetics.” Paper presented at the *Association for Theatre in Higher Education Conference*, San Antonio, TX, August 1998

Powwow Dancing, Native Rap, and the Politics of Spirituality.” Paper presented at the *Society of Dance History Scholars Conference*, Eugene, OR, June 1998

“Response to Juliana Abbenyi’s ‘Curriculum Transformation: Moving Beyond Inclusion, Moving Beyond the Canon.’” Panel presentation presented at *Internationalizing Women’s Studies/Gendering International Studies Symposium*, Connecticut College, New London, CT, November 1997

“Reconfiguring African Slave dancing in Mexico: Popular Imaginations of Jarocho.” Paper presented at *Committee on Institutional Cooperation Annual Conference*, Chicago, IL, November 1997

“Reconfiguring African Slave Dancing in Mexico: Popular Imaginations of Jarocho.” Paper presented at the *Society of Dance History Scholars Conference*, New York, NY, June 1997

“One More Time: African American Re-appropriations of Minstrel Masks in Contemporary Performance.” Paper presented at the *Association for Theatre in Higher Education Conference*, New York, NY, August 1996

“Crossing Borders, Directing Exchange: Strategies for the Development and Presentation of Latino/Latin American Art on U.S. Campuses.” Panel coordinator and moderator for the *Teatro Latino y Teatro Latinoamericano Conference*, Washington, DC, May 1996

“The Garifuna Punta Dance: Life, Death, and Rejuvenation.” Paper presented at the *Congress on Dance Research Conference*, Miami, FL, November 1995

“The Oracle.” Solo performance work presented at the *Congress on Dance Research Conference*, Miami, FL, November 1995

“La Fragua's *Sueños*: Religious Conversion and Politics in Honduran Jesuit Theater.” Paper presented at the *Association for Theatre in Higher Education Conference*, San Francisco, CA, August 1995

“African American Dance and Pedagogy.” Invited guest paper presented at the *African Diaspora in Florida First Annual History Symposium*, Florida International University, Miami, FL, May 1995

“Theater as Cultural Exchange.” Paper presented at the *Un Escenario Propio/A Stage of Her Own (Latin American Women in Theater) Conference*, University of Cincinnati, OH, October 1994

“Dance Film and Video Archives in Mexico.” Paper presented at the *Primer Encuentro Internacional de Danza at CENIDIDANZA*, Taxco, Mexico, December 1988

Invited Lectures and Workshops (selected)

“Recirculating Mambo at the Salsa Conference,” Afro-Latino/Dance symposium, Columbia College, July 2014

“Black Stewards, Seas Acts, and Vernacular Port Performance” Performance and the Sea, an IPSY Symposium, Yale University, March 2014.

“The African Presence in Mexico,” symposium presentation sponsored by *Callaloo* and the Center for Africana Studies at John Hopkins University. Held at the Houston Art Museum, April 2010

“Afro-Mexico: Dancing Between Myth and Reality,” lecture presentation at Brown University in conjunction with the performance of the play *The Cook*, April 2010.

“Black Identities in the Americas.” lecture presentation at Liverpool John Moores University Department of Media Studies, Liverpool UK, March 2009.

“African American Dance,” workshop at Merseyside Dance Initiative MDI Studio, Liverpool UK, March 2009.

“The African Presence in Mexico,” symposium presentation sponsored by *Callaloo* and the Center for Africana Studies at John Hopkins University. Held at Texas A and M University, October 2008.

“Of Archives and Photographs,” guest lecture for Undergraduate Honors Conference, De Pauw University, Greencastle IN, March 2008.

“Archival Excavations of Black Performance,” Performance as Public Practice Graduate Program University of Texas – Austin, March 2007.

VII. Professional Activities and Public Service

Professional Affiliations

- Associate Member, Society of Stage Directors and Choreographer (2006-present)
 - Member and Regional Representative, The Dramatists Guild (2008-present)
 - Board of Directors, Society of Dance History Scholars. (1998-2004)
 - Member, American Society for Theatre Research (2000-present)
 - Member Association for Theatre in Higher Education (2003)
 - Member, Modern Language Association (2004)
 - Member, Performance Studies International (1999-2001)
-

National Committees and Boards

- American Society for Theatre Research Planning Committee (2016)
- Member, Executive Board, National Theatre Conference (2013 - present)
- De la Torre Bueno Prize Committee for Society of Dance History Scholars (2012)
- Programming Committee for Congress on Dance Research (2011)
- Programming Committee for Society of Dance History Scholars (2009 – 2010)
- Founder and Executive Director – Art Boundaries Unlimited, Inc. (2004 to present)
- Board Member – Society of Dance History Scholars (1998-2004)
- Member, UNESCO International Dance Council (2003)
- Fundraising Committee - Society of Dance History Scholars (2000 – 2002)
- Performance Studies International Artist Networking Committee (2001)

National Recommendations and Evaluations

- Over 20 Tenure and Promotion evaluations
- Article evaluation for Latin American and Caribbean Ethnic Studies Journal
- ACLS Dissertation Proposal Review Committee (2010 – 2013)
- Theatre Program Review for Gustavus Adolphus University (2010)
- Research Award Evaluation for Amherst College (2010)
- Program Committee for Society of Dance History Scholars (2008 and 2009)
- Over 8 reader report for books at university presses.