

Eryn Rosenthal

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PROFILE: Choreographer, director, performer and social practice artist. Bilingual English/Spanish. Invested in dance theater, improvisation and collaborative creation. Founding co-director of the [Sedimento Collaborative](#), Chile/NYC. In my artistic and community-based work, I investigate questions of democracy and social fabric, dreams and meaning-making grounded in ongoing oral history research and collaboration with artists and activists in [South Africa](#), [Chile](#), [Spain](#), and the [US](#). I teach the related arts/humanities seminars [Making Performance on Socio-Political Questions](#) and [Dance and Democracy: Movement Improvisation and Liberation Pedagogies](#) at Yale University. I also teach arts in K-12.

Current research and teaching interests: [Interdisciplinary dance theater and devised performance](#); physical movement and gesture-based improvisation; [Contact Improvisation](#); [choreography](#); [real-time composition](#); [site-based dance and social practice](#); [trauma, testimony and oral history-based art](#); contemporary modern dance fused with Flying Low, Hip Hop, Club and Latin dance; [dance and drawing](#); [audience expansion](#) for experimental performance; [community engagement](#) and [dialogue building](#); popular democratic education and constitutional development; [interdisciplinary curation](#).

ACADEMIC EDUCATION

University of Michigan, Ann Arbor, Michigan, USA

M.F.A. in Dance with concentration in Choreography and Pedagogy, 2015

- Coursework includes Performance Improvisation, Site Dance, Pedagogy, Advanced Playwriting, and Screendance, as well as Social Activism, Democracy, and Globalization from the Perspective of the Global South (in the Ford School for Public Policy)
- Creative Practice Workgroup Co-Chair, 2014-15

Yale University, New Haven, Connecticut, USA

B.A. Comparative Literature with Distinction

- Coursework includes poetry & playwriting, theater, painting, politics, literature, African American drama, philosophy, and investigative journalism
- Founding member and choreographer with TAPS: Break the Floor! tap group
- Youth Together Academic Coordinator, Tutor and Mentor (Roberto Clemente M.S., New Haven, CT)

Université de Paris IV La Sorbonne, Paris, France

Institut d'Etudes Européennes, Semester abroad

- Coursework includes African politics and French theater, film and literature

FELLOWSHIPS AND AWARDS

- **Community Engagement Artists and Creatives Grant** (Community Engagement, CA, 2024)
- **Myerberg Family Foundation Grant** (NYC, 2008, 2014, 2016, 2018, 2021-25)
- **Unstoppable Voters Grant** (Center for Artistic Activism, 2021)
- **Michigan Artist Citizen (MAC) Grant** (U-M School of Music, Theatre and Dance, 2018)
- **Meta Weiser EXCEL Grant** (U-M School of Music, Theatre and Dance, 2018)
- **King-Chávez-Parks Visiting Professorship and [Artist in Residence for Dialogue-Building, Diversity and Inclusion Initiatives](#)** (University of Michigan Office of the Provost; Office of Diversity, Equity and Inclusion; ArtsEngine; Center for the Education of Women; School of Music, Theatre and Dance's Diversity, Equity and Inclusion Fund; LSA Dean's Office; African Studies Center; Center for World Performance Studies; W.M. Trotter Multicultural Center; Dept. of Theatre and Drama; Chamber Music Dept.; and the Center for Research on Learning and Teaching, 2017)
- **Rackham International Research Award** (University of Michigan, 2015)
- **African Studies Center Research Award** (University of Michigan, 2015)
- **Elsie Choy Lee Memorial Scholarship** (Center for the Education of Women, U-M, 2014-15)

- **International Institute Individual Fellowship** (University of Michigan, 2014)
- **Dept. of Afroamerican and African Studies/ South African Initiatives Office Research Grant** (University of Michigan, 2014)
- **Goode Family Foundation Grant for Choreography** (New York City, 2014, 2016)
- **Fulbright Research Fellowship to Spain** (Madrid, 1999- 2000)
- **Open Society Institute President's Grant** (South Africa, 1998- 99)
- **Henry Hart Rice Fellowship of Yale University** (South Africa, 1998-99)
- **Best New Playwright Award** (Yale Dramatic Association, 1998)
- **Richter Summer Fellowship** for work with documentary theater pioneer [Anna Deavere Smith](#) (Yale University, May-August 1997)
- **West Coast Contact Improvisation Festival Scholarship** (Berkeley, CA, July 2009)
- **Choreographic Residencies** with Cividale Aperta (Cividale, Italy, summer 2018); Gibney Dance Center (NYC, winter 2013); First Street Green Art Park (NYC, spring 2012); The Field's Artward Bound (Earthdance Retreat Center, Plainfield, MA, Sept. 2009); Chez Bushwick (Brooklyn, spring 2009); The Catskill Collaborative (Catskill, NY, Aug. 2007); Aula de Danza Estrella Casera, Universidad de Alcalá (Madrid, spring 2004)
- **Mellon Research Grant** (Yale University, 1997- 98)

THE DOORS PROJECT

Sedimento: Ensayos de cuerpo y memoria ("Sediment: studies in movement and memory"). Founding co-director and performer, in collaboration with David Legue, Cristóbal Racordon, Lukax Santana, Pai Aguirre, Diego Clark Rojas and Josefa Torres. Project currently in early stages of development. Preliminary work in process showing at Sala Santo Domingo (Valparaíso, Chile, July 2023). Related workshop [Sedimento: Ensayos de cuerpo, memoria y futuro](#) at Sala Santo Domingo and Parque Cultural Ex-carcel (Valparaíso, January 2024).

On the horizon. Three-part social practice and performance platform. Examines the horizon as doorway into the subconscious at a time of major social transition. Concept, facilitator, co-director and performer (site-based performances in development in Chile, NYC, South Africa, Spain and Zoom, 2020-22).

Scylla and Charybdis. Concept, choreographer and performer. Created in collaboration with Utam Moses and Rebeca Medina. Site-specific text and movement experiment opening the doors of a new and unconventional park program (Commissioned by [First Street Green Art Park](#), NYC, June 2012).

Portas. Concept, co-choreographer, and performer. Created in collaboration with Paolo Cingolani, Sergio Herrero, and Marta Martínez de Aragón (commissioned to headline Festival Lilliput, Barcelona, Oct. 2011). [For media coverage please click here.](#)

T'estimo, porta! / The Doors Project + quioscos d'escales (Roughly, "I appreciate you, door! / TDP + stairway kiosks). Co-choreographer, director and performer. Created in collaboration with Marta Martínez de Aragón. Door-to-door and kiosk-to-kiosk dancing tour throughout the winding streets and medieval architecture of old Barcelona ([Festival Lilliput](#) inaugural performance, Oct. 2011). [For media coverage please click here.](#)

Tú Aquí ("You Here," in Spanish). Concept and direction of political action and audience participation experiment, after a long series of protest marches. With architects Bea Velasco, Cecilia Ruiloba, Natalia Sanchez-Ton I Normand, political activists José Luis Cano Blanco and Crithian Salazar, and many other fun, open-minded citizens of Madrid, Spain. Produced with the support of [La Tabacalera Cultural Center](#) and 108 backers via [Kickstarter.com](#) (Street action from La Tabacalera to La Puerta del Sol, Madrid, Oct. 2011).

Elliott, my doorway, my príncipe pío. Choreographer and performer in short film/animation by [Marta Azparren](#) (filmed in Principe Pío, Madrid, Oct. 2011).

OTHER CHOREOGRAPHY AND DIRECTION (SELECTION)

Senator Singing Lessons. Concept, lyrics, showrunner and co-performer in participatory comedy series on pro-democracy reform. Unstoppable Voters Grant winner, Center for Artistic Activism. Developed in collaboration with Kevin

Goodman, Cicily Daniels, Golden Girl Unicorns and Indivisible (NYC, June-December 2021).

Requiem for the Sky. In loving memory of Nancy Stark Smith, co-founder of Contact Improvisation. Concept, movement and performance, in collaboration with framing videographer Karen Ivy (Nancy Stark Smith Memorial, Zoom on Brooklyn rooftop, NYC, September 2020).

Root Vegetables. Concept, choreographer, and producer of large group performance on groundedness, growth, and expanding definitions of beauty. In collaboration with first year students at the University of Michigan Dept. of Dance; art teacher Alex Vinter and first grade art students at Haisley Elementary School; and community partner Argus Farm Stop (First Year Touring Company, dir. Robin Wilson; performances at U-M Hospital, Glacier Hills Senior Living Community, Skyline High School, Haisley Elementary, and the Carr Center, Detroit and Ann Arbor, MI, April 2018).

La buena chaquetera y los cuatro caballos (Solo dancing does not exist*). (The Good Jacketer and the Four Horses, in English). Concept, choreographer and performer of experimental work reflecting on current questions of Spanish democracy, participation and *el público* (the public, or the audience). Text by Eryn Rosenthal and Fernando García Lorca, in 1st, 2nd, 3rd person dialogue with audience. **Chaquetera* (literally, “jacket-wearer”) is used in Spain to refer to people who change their connection to sports teams or political parties like jackets. “Solo dancing does not exist” is the first line of a text from choreographer and contact improvisation founder Steve Paxton. (*La Dynamique Interactionnelle du Geste “Making Sense Together” Conference*; Laboratories SFL, Centre Pouchet, Paris; Sept. 2016).

Au bout du petit matin (At the brink of dawn), Research, director, choreographer. Music by L’Orchestre les Christophiles de Floride and text by Aimé Césaire. Part of the National Water Dance Project, with focus on local environmental justice issues (Site-based commission by [The Studios of Key West](#); White Street Pier, Key West, FL, April 16, 2016, sunrise. Title from Aimé Césaire, *Cahier d’un retour au pays natal (Notebook of a Return to My Native Land)*.

Freedom Suite: Transaction Being Processed. Research, director and producer of original performance based on ongoing oral history with former youth activists from the 1980s in New Brighton, Port Elizabeth, SA; created and performed with Jennifer Harge (Betty Pease Studio Theater, Ann Arbor, MI, March 2015).

The Bell Pool. Concept, choreographer, performer (Site dance at the Margaret Bell Pool and The Ella Baker Graduate Student House, Ann Arbor, MI, Dec. 2014).

Self Help: Dances with Symptoms. Concept, choreographer, recorded sound, performer. Featuring poem *Self Help* by Katie Peterson (Betty Pease Studio Theater, Ann Arbor, April 2014).

Push/Pull. Concept, director and choreographer, in collaboration with performers Alexandra Apostolides and Lisa Chippi (Betty Pease Studio Theater, Ann Arbor, April 2014).

Ars Poetica (Étude in Abrupt Dispossession). Concept, film, voice. With movement by Maxx Passion and text by Michel Foucault (Duderstadt Video Studio, Ann Arbor, February 2014).

Decolonization. Concept, choreographer and performer (showings at U-M, Ann Arbor, Sept. 2013 and Oct. 2015).

Duet with Audience and Newspaper. Concept, choreographer, and performer (work-in-process showing at the Betty Pease Studio Theater, Ann Arbor, Jan. 2013; developed in residency at Gibney Dance Center, NYC).

Ariadne. Concept, choreographer, and performer. With Compañía Multiperiférica, in collaboration with photographer Rob Sanchez and costume designer Isabel Río (Milk Farm Performance Festival, Katonah, NY, Dec. 2010).

60% OFF ALL CUSTOM FRAMING*. Concept, director, co-choreographer and performer, with Bradley Teal Ellis. 3 part site-specific duet, commissioned by Crosby Street Gallery (Crosby Street Gallery Storefronts Project, New Haven, CT, Sept. 2010).

Girls and Dogs, No. 7. Choreographer and performer. Curated by Tatyana Tenenbaum for special edition of *The Raw and the Cooked* (The Tank, NYC, Dec. 2009).

Fallen apples. Co-choreographer, performer with Samuel Hanson. Text by Michael John Garcés; dir. Nicole A. Watson (HERE Arts Center, NYC; Sept. 2009).

Habeas corpus/Uncle*, *Habeas corpus*, [Latin], You must have the body. Choreographer, director, and performer. Draftworks showing curated by Ishmael Houston-Jones, presented by Danspace Project (NYC, Oct. 2009. Previous showings at: Catskill Church, Battle Ranch, Trisha Brown Dance Studio, and University Settlement, NY, 2007-08).

Landscape/ Redaction. Creator, performer (DTW Bessie Chor. Lab, dir. Reggie Wilson, March 2009).

¡Animo, y al toro! (Roughly, “Have courage and go for that bull!” in Spanish). Choreographer and performer, in collaboration with dramaturg Prado Pinilla (World Financial Center Winter Garden, NYC, 60x60 Dance, Nov. 2008).

This is what happened/ This was a dream/ This is a drawing; Clapping Music. Two choreographed pieces for kindergarteners; music by Philip Glass and Steven Reich (PS106, Brooklyn, NY, June 2007).

Spot. “Out, damn spot”/ “Here, Spot, here”; avoidance techniques, torture and abuse in Abu Ghraib. Creator, solo performer. (Aula de Danza, Universidad de Alcalá, Madrid, 2004).

So you think your kid’s gonna be a terrorist? Ways to fight back—through interior decorating. Co-creator/ performer, in collaboration with visual artist Ricardo Blázquez. (In Spanish. La Casa Encendida, Madrid, 2003).

desde la caída (since the fall, in Spanish). Creator/performer, with surprise guest appearance by harpist Beatriz Millan (La Cuarta Pared, Madrid, 2003).

I Pledge Allegiance. Creator, performer (Casa de América & Auditorio Padre Soler, Madrid/Leganés, 2002).

Fugue States (or the tender role of Shulamith). Creator, director, and performer. With text by Paul Celan (Workshop premiere at ITACA Festival in Padua, Italy, 2001).

“Democracy.” Choreographer, dancer with TAPS: Break the floor! Music by Leonard Cohen (Yale, 1998).

Bosnia: Translations from the German. Interviewer, director, performer (Yale/ Andover H.S., MI, 1997).

PERFORMANCE AND COLLABORATION (SELECTION)

Resistencia al medio (Resistance to medium). Performer/ co-creator of site-based movement performance in dialogue with sculpture by [Andrés Figueroa Flores](#). Performance in collaboration with Rocío Rivera Marchevsky and David Legue (Teatro Montealegre, Valparaíso, Chile, July 2022).

Gravity Tank. Performer/co-creator of five hour durational performance. Curatorial invitation by Karen Nelson. In collaboration with Darrell Jones, Elle Hong, Lesly Rodríguez, Ishmael Houston-Jones, José Abad, Skyla Miles, Karen Schaffman, Anya Cloud, Karen Nelson, and others (Atlas Center, Boulder, CO, March 2022).

Artifacts of Enthrallment. Performer and choreographic collaborator; directed by Elise Knudson. In quartet with Elise, Jenni Hong, and Randy Burd (Dixon Place, NYC, Nov. 2021).

Play in 3 Movements. Movement, dramaturg, and early stage play development for dance theater work by Tanya Birl-Torres (workshop premiere at Maternal Infant Services Network (MISN), Newburgh, NY, Nov. 2019).

Judith (Judith), dance film by Peter Sparling. Movement and performance in film commissioned by Traverse City Symphony Opera projected with live performance of *Judith: Choreographic Poem for Orchestra* (1949), by composer William Schuman. (Film debut Traverse City, Michigan, USA, March 2016).

Afrika. Performer with [Ntsoana Contemporary Dance Theatre Collective](#), directed by Sello Pesa (Site specific performance workshop in New Doornfontein and VANSAs, Johannesburg, South Africa, Sept. 2015).

The Promised City. Performer with [Ntsoana Contemporary Dance Theatre Collective](#), directed by Sello Pesa (VANSAs Revolution Room, Cosmo City, Johannesburg, SA, August 2015).

Oranges. Choreography and performance in dance film, edited and directed by Andrea Rivera and Victoria Reackhof. Selected for Lightworks Film Festival (Natural Sciences Auditorium, Ann Arbor, MI, April 2014).

Decapitation (Linda), by Marco Antonio de la Parra. Dir. Jesús Barranco, Compañía Blenamiboá. Actor and director of video (Teatro Lagrada, Madrid, Spain, April-May 2006).

Ridgewood Reservoir Project. Sun Transit dancer. Chor. [Jennifer Monson](#) (Highland Park, NY, June 2007).

Barbi superstar. Dancer in performance/installation. Choreographer [Sol Picó](#) (FITUR, Madrid, 2004).

Two Elevators Walk into a Bar. Performer and co-choreographer. In duet with Giorgia Minisini (Green Loft Salon, Brooklyn, 2007).

Score. Performer and choreographic collaborator. In duet with chor. Brandin Steffensen (Studio AIR, Brooklyn, 2007).

Imp. Dancer in bi-monthly performance improvisation project; dir. Luka Kito (Trisha Brown Studio, NYC, 2006- 2008).

The Catskill Collaborative. Dancer, performer, and co-creator in works by choreographers Brandin Steffensen, Blake Pearson, and Giorgia Minisini (Catskill Church & The Battle Ranch, NY, 2007).

Trippin' the Musical. Assistant Choreographer. Children's musical; book, lyrics, and music by Obie award winner Daniel Beaty. (Harlem Stage, May 2006).

Thermomix. Dancer in performance honoring the 20th anniversary of the Spanish kitchen appliance (Madrid, 2003).

En attendant Godot (Pozzo; *Waiting for Godot*, original version in French). Actor and asst. director. Play by Samuel Beckett. (Institut d'Etudes Européennes, Paris, 1997).

TEACHING EXPERIENCE

- **Dance and Democracy: Movement Improvisation and Liberation Pedagogies**. Semester-long, interdisciplinary humanities seminar -meets- Contact Improvisation (CI) lab, culminating in original student research. Examines connections and discrepancies between CI and democratic process, based on my ongoing collaborations and research with artists and activists from South Africa, Chile, Spain, & US. Evaluated as “transformative,” “revolutionary in the best way,” “supportive and rigorous.” “This class has rewritten the textbook on what learning can be.” Yale University, New Haven, CT, fall 2025; spring 2022.
- **Dance and the “D”word: Contact Improvisation and Democracy**. Interactive laboratory investigating the connections and discrepancies between CI and democratic process, in context with current events for international teachers and practitioners of Contact Improvisation. CI and Power, Larret en Mouvements, Saint Saud Lacoussière, France, Aug. 2025; Freiburg Teachers Meeting, Freiburg International Festival of CI, Freiburg, Germany, Aug. 2025.
- **Noticing the New: Contact Improvisation Meets Composition**. Intensive workshop at the International Contact Improv and Composition Festival En Provence. Rustrel, France, July 2025.
- **Noticing the New: Contact Improvisation Intermediate Skills**. Randy Warshaw Studio, NYC, May 2025 and Feb. 2024.
- **Making Performance on Socio-Political Questions**. Semester-long, interdisciplinary social practice and performance-making workshop + humanities seminar, culminating in original student performances. Evaluated as “transformative,” “empowering,” and “the best course I have ever taken.” Yale University, fall 2024; 2019.
- **Beyond the Helicopter: Strategies for Movement Invention in Upper-Level Lifts**. Development/facilitator of advanced Contact Improvisation (CI) lab. Earthdance Gratitude Jam, Plainfield, MA, Nov. 2024.
- **Group Scores**. Co-facilitator of research laboratory investigating scores for group composition and performance with/in/out of Contact Improvisation. Freiburg Festival Teachers' Meeting, Freiburg, Germany, Aug. 2024.
- **Noticing the New: Contact Improvisation Intermediate Skills**. Randy Warshaw Studio, NYC, Feb 2024.
- **Sediment Laboratory: Studies in Movement, Memory and Future** (Sediment: Studies in Movement, Memory and Future). Interdisciplinary creation workshop, developed and taught in collaboration with David Legue and Cristóbal Racordon at La Sala Santo Domingo and Parque Cultural Ex-Carcel (Valparaíso, Chile, January 2024). Connected with Sedimento, our interdisciplinary performance project of the same name, currently in development.
- **Real-time Composition and Contact Improvisation**. Guest artist master class, Dance and Movement Performance, Professor Katherine Profeta. Yale School of Drama, October 2023.
- **Contact Improvisation Intermediate Skills**. Randy Warshaw Studio, NYC, February 2024 and June 2023.
- **Contact Improvisation Basics**. Fundamentals of Contact Improvisation. 100 Grand, NYC, Nov.'22-Jan. 2023.
- **Crear con el horizonte** (Creating on the Horizon). Site-specific, interdisciplinary creation workshop geared toward mining the subconscious at a time of social and personal transition. Production: Rocío Rivera Marchevsky and Manuel Hurtado. Parque Merced and Teatro Montealegre, Valparaíso, Chile, Jan. 2022. Master class: Universidad de Valparaíso Playa Ancha (UPLA), August 2022.
- **CI Democracy Lab**. Performance intervention + lab investigating elements of democracy in/not in Contact Improvisation (CI). In collaboration with Karen Nelson. Think Gravity/Dance Tank, Boulder, CO, Mar. 2022.
- **Buoyant Wait: Bodywork into dance**. *Tejidos Perceptibles*, Valparaíso, Chile, Aug. and Jan. 2022; Contact Improvisation Twin Cities, Minneapolis, MN, July 2018; Freiburg International Contact Improvisation Festival; Freiburg, Germany, Aug. 2014.

- **On the horizon: Wishes, lies and dreams.** Guest artist, The Dancing Body in Practice and Theory, Professor Patricia Hoffbauer. Tisch School of the Arts, New York University, Dec. 2021.
- **Mindful Movement.** Guest Artist workshop investigating connections between mindfulness meditation and movement-based real-time composition (improvisation). Yale Good Life Center, New Haven, CT, Dec. 2021.
- **Active Looking: The Body in Dialogue with Art.** Online, participatory movement-based program examining concepts of scale, connection, texture and history in the work of Ghanaian artist El Anatsui. In collaboration with curator Sydney Simon. Yale University Art Gallery, New Haven, CT, March 2021.
- **Embodiment and Dialogic Movement: Incorporating Contact Improvisation with Intergroup Dialogue.** Workshop at biannual conference, InterGroup Dialogue: Pedagogies of Possibilities, in collaboration with Dr. Kevin Goodman, Social Justice Education, UMass Amherst College of Education. UMass Amherst, June 2019.
- **Personal. Present and Immediate*: Making Performance on Socio-Political Questions.** Semester-long, interdisciplinary graduate and undergraduate seminar in the Arts & Ideas in the Humanities Program of the Residential College, and the Global Theatre and Ethnic Studies Minor. Also brought together acting and dance students from the School of Music, Theatre and Dance (SMTD), and graduate students from Visual Arts, Social Work and Museum Studies. Prev. iteration of Yale class listed above. Co-sponsored in part by the Center for Latin American and Caribbean Studies (LACS) and EXCEL. Accompanied by [public film series](#). U-Michigan, Jan.-April 2018.
- **Dance and Dialogue: Human Contact and Democracy.** Interdisciplinary workshops investigating connections between [Contact Improvisation](#) and democratic activism. As part of King-Chávez-Parks Visiting Professorship and Artist in Residence for Dialogue-Building, Diversity and Inclusion Initiatives at U-M, sponsored by the Office of the Provost in collaboration with other units (see p.1). At the Dept. of Theatre and Drama; Trotter Multicultural Center; the Center for Research on Learning and Teaching (CRLT); the Center for World Performance Studies (CWPS), and the Center for the Education of Women (CEW), March 2017-March 2018.
- **Artist in Residence for Choreography, Arts and Social Engagement.** Includes Dance and Dialogue workshops with special needs campers as well as high school and college students and staff, plus choreographic workshops for Tisha B'Av performance. Camp Ramah, Conover, WI, July 2018.
- **On Listening.** Guest Artist Master Class for Professor Hank Greenspan's course of the same name in the Social Theory and Practice Program, Residential College, U-M, Feb. 2018.
- **Dialogue and Innovation in Chamber Music.** Chamber Music Dept. and School of Music, Theatre and Dance's Diversity, Equity and Inclusion Program, U-M, Jan. 2018.
- **Root Vegetables: Investigating Groundedness, and Expanding Definitions of Beauty.** Modern Lab Master Class, U-M, Nov. 2017.
- **Contact Improvisation and Physical Composition.** Market Theatre Laboratory/ Ramalao Makhene Drama School, Johannesburg, SA, Sept. 2015 and Feb. 2016; Moving into Dance Mophatong, Jo'burg, March 2016.
- **Contact y democracia** (Contact and Democracy, in Spanish). In-Touch Festival, Barcelona, Oct. 2015; La Puerta Roja, Madrid, Nov. 2015; Universidad Complutense, Madrid, Nov. 2015.
- **Introduction to Improvisation.** Moving into Dance Mophatong, Johannesburg, Sept. 2015.
- **Contact Improvisation.** University of Michigan; Ann Arbor, MI, Winter-spring 2015 (2 semesters).
- **Dance and Democracy: the body as laboratory for examining dialogue, choice-making, roles and habits.** Guest lecturer, Critical Theory Seminar, Centre for the Advancement of Non-Racialism and Democracy (CANRAD), Nelson Mandela University, Gqeberha (Port Elizabeth), SA, Aug. 2014; Middlebury College, VT, Feb. 2017.
- **Introduction to Contemporary Dance.** U-M; Ann Arbor, MI, Sept. 2013-June 2015 (5 semesters).
- **Buoyant Wait: Contact improvisation for contemporary dancers.** Invited guest artist at Middlebury College, VT, Feb. 2017; University of Michigan, Nov. 2014; Dance New Amsterdam and 100 Grand Studio, NYC, May-June 2013; American College Dance Festival (ACDFA), Oakland University, Rochester Hills, MI, Feb. 2013.
- **Contact improvisation.** University of Michigan, Sept. 2012 and Jan. 2013.
- **Contact improvisation and tools for composition.** Oakland University, April and Sept. 2012; fall 2005.
- **Real-time composition.** 100 Grand Studio, NYC; May-June 2011.
- **Contact improvisation and abstract composition.** Universidad Carlos III; Madrid, 2003.

- **Contact improvisation and tools for composition.** Detroit Country Day School, Beav Hills, MI, Feb. 2013.
- **Professional development workshops in contact improvisation.** Roeper School; Birmingham, MI, spring-summer 2005.
- **Improvisation and Group Composition.** “Los Fraggles” Badajoz Community Center, Badajoz, Spain, 2002.
- **Poetry and dance; hip-hop, jazz and movement.** Cranbrook Theatre School; Bloomfield Hills, MI, summer 1995.
- **Tap: improvisation and technique.** SCAENA Centro Carmen Roche; Estudio Madrid 47; Escuela Tarantos; Madrid, Jan. 2004.
- **Creative movement and contemporary dance.** PS 106; Bushwick, Brooklyn, 2006-07.
- **Inglés y teatro para buhos y guisantes** (English and theater for rapacious owls and shy little peas). Centro Cultural El Trasgo; Madrid, Jan.-June 2001.

RESEARCH, SERVICE, CURATION AND PUBLICATIONS

William Kentridge: Drawings for Projection. Organizer/facilitator of public screening of several of Kentridge’s landmark charcoal drawing animations; moderator of post-screening discussion. (Yale University, October 2024 & 2019; U-Michigan, March 2018).

Time. Coming out of our current research and performance investigating tumultuous recent history in Chile, I facilitated a collaborative laboratory for Contact Improvisation (CI) teachers and researchers on ways of composing time in both CI and performance. Teachers’ Meeting, Freiburg International Festival of CI (Freiburg, Germany, Aug. 2023).

Freiburg International Festival of Contact Improvisation. Bilingual facilitation, co-facilitation, planning, and development during Teachers’ Meeting, Teacher Feedback, Spontaneous Performance Team and Jam Facilitation committees during the festival (Freiburg, Germany, 2014-2018; 2023-24).

Think Gravity / Dance Tank: Celebrating and Reckoning with Contact Improvisation and Performance. Collective think tank/ experimental dance research laboratory focused on futuring Contact Improvisation. Collaboration/invitation by Karen Nelson. Org. Karen Schaffman and Anya Cloud (University of Colorado-Boulder, CO, March 2022).

Dancing the End of Days. MELT intensive workshop; Teaching Assistant to Professor Thomas F. DeFrantz (Movement Research, NYC/zoom, March 2022).

What Is This Black? MELT intensive workshop; Teaching Assistant to Professor Thomas F. DeFrantz (Movement Research, NYC/zoom, Aug. 2020).

Breakout Room. Facilitator of interdisciplinary research and creation collective + forum (NYC, May-June 2020).

Dancers’ Economic Empowerment Program (DEEP). Peer facilitator of Actors Fund and Gibney Dance program (NYC, April-July 2020).

Bottles and Embodiment in El Anatsui’s Society Woman’s Cloth (Gold). Guest speaker at Curator Sydney Simon’s gallery talk, *Art Objects as Teaching Tools*. Yale University Art Gallery (New Haven, CT, Nov. 2019).

Making Performance on Socio-Political Questions. Artist talk /College tea, Benjamin Franklin College, Yale University (New Haven, October 2019).

Reimagining Ourselves at Sinai and JTS (Jewish Theological Seminary): From Collective Memory to Collaborative Imagination. Keynote speaker at Isha el Achota community lunch; organized in collaboration with Rabbis-in-training Shani Abramowitz and Shayna Golkow (JTS, NYC, Feb. 2019).

Moving Words Worlding Dancing. MELT intensive workshop; Teaching Assistant to Professor Thomas F. DeFrantz (Movement Research, NYC, Jan. 2019).

Scoring the Clay: Body-based warmups for priming creativity. Commissioned movement-based and interdisciplinary curriculum development for Connecting Life Stories: Narratives of the Middle East and Beyond, new First Year Seminar in Middle Eastern Studies with Professor Carol Bardenstein (Diversity, Equity and Inclusion (DEI) New Initiative New Infrastructure (NINI) Grant, University of Michigan, summer 2018).

I and Thou, Spheres and States: Human Contact and the Expanded Self in Judaism. Artist

Residency at Ramah Wisconsin to research, design and implement choreography workshops, guest speaking, and Dance and Dialogue workshops in connection with experiential Jewish education (Covenant Foundation, July 2018).

Yale University Panel on Bias and Inclusion. Alumni panel discussing recent bias-related incidents at Yale, and proposed actions for the university. With Raheemah Abdulaleem, Jaime Harrison, Thiru Vignarajah, and myself. Moderated by DeVon Nolt, National Urban League (Yale University, May 2018).

Diversity, Equity and Inclusion (DEI) Invited Speaker. The University of Michigan (U-M) Office of the Provost honored my work at an event for the DEI Leads of each unit with U-M President Schlissel. I spoke about the role of the arts in building thoughtful reflection on complex subject matter, and curated a performance by Aly Charfauros, a first year student from my seminar (Graduate Hotel, Ann Arbor, MI, May 2018).

Personal, Present and Immediate Film Series. Curator and facilitator of free public film series accompanying the interdisciplinary performance course **Personal, Present and Immediate: Making Performance on Socio-Political Questions**. All screenings are followed by public discussions which I facilitate; the series culminates in performances of original student work. Co-sponsored in part by the Center for Latin American and Caribbean Studies (LACS) and EXCEL (University of Michigan Residential College, Jan.-April 2018).

Center for the Education of Women (CEW+) +Inspire Steering Committee and Task Forces.

CEW+ advances diversity and inclusion at U-M by serving as a resource, voice, and advocate to empower women and nontraditional students. I serve on the steering committee and several small task forces responsible for brainstorming, advising and developing pilot programs that integrate academic learning and mindfulness training with creative educational programs to build coping and resilience skills (CEW, U-M, 2018- 2019).

Rules and Creativity in Social Justice Activism. Co-designer and facilitator of working group session with organizer and historian Austin McCoy. As part of King-Chávez-Parks Visiting Professorship and Artist in Residence for Dialogue-Building, Diversity and Inclusion Initiatives at U-M, sponsored by the Office of the Provost, in collaboration with other units listed on p.1 (Trotter Multicultural Center, U-M, April 2017).

Artist in Residence for Dialogue-Building, Diversity and Inclusion Initiatives and King-Chávez-Parks Visiting Professor. Designed and facilitated arts-based initiatives that ask what the body can bring to larger discussions of diversity, empowerment, and inclusion. Spearheaded a coalition of 13 departments to support the residency across campus. In conjunction with **Personal, Present and Immediate: Making Performance on Socio-Political Questions**, the residency also included a **public film series** I curated and facilitated; professional development trainings; interdisciplinary **workshops** and a **working group**. It also culminated in **Root Vegetables**, an interdisciplinary diversity and resilience initiative I developed in the Dance Department on groundedness, growth and expanding definitions of beauty (U-M, Ann Arbor, MI, Oct. 2016-May 2018).

Visiting Scholar, Centre for the Advancement of Non-Racialism and Democracy (CANRAD**).**

Development of historical research, community engagement and other educational aspects of *Freedom Suite: Transaction Being Processed* (Nelson Mandela University, Port Elizabeth, South Africa, Feb. 2016).

Curatorial Artist Visit with **Brian Rogers.** Organizer of guest artist studio visits, teaching, public discussions, and post-performance talkback with Brian Rogers, film and performance artist and Artistic Director of the Chocolate Factory in NYC. With support from the Rackham Graduate School and Departments of Dance, Theatre, and the Penny Stamps School of Art and Design (Creative Practice Workgroup, U-M, Ann Arbor, MI, March 2015).

Artistic Activism Primer with **Steve Lambert.** Organizer of public artist talk and Artistic Activism intensive workshop for interdisciplinary group of graduate students. With support from Rackham Graduate School and the Institute for the Humanities (Creative Practice Workgroup, U-M, Ann Arbor, Oct. 2014).

Transaction Being Processed: Dialogue, Identity and Change in South Africa. Preliminary thesis research with anti-Apartheid activists from New Brighton, Port Elizabeth, South Africa (New Brighton, PE, SA, 2014).

Play the Space. Founder and curator of site-specific, multidisciplinary performance series (**First Street Green Art Park**, NYC, 2012-13).

The Sound Research. Public speaking engagement for expert panel on self-expression (Unilever, NJ, June 2011).

Performance On The Post-Franco Stage, Fulbright fellowship and independent research (Madrid, 1999- 2004).

→ Publication: **"Eso," decían "yo quiero hacer eso": Quechu y los zancos** ("That," they said, "I want to do that": *Quechu and the Stilts*, in Spanish). Interview with Argentinean director and clown Quechu Villalba on his community-based arts project, leading stilt-walking and performance workshops with children in the neighborhoods of Mercedes and El Porvenir during the Argentinean currency crisis. *OPHELIA*, magazine for

theater and other arts (Madrid, 2004).

- Publication: [Albert Boadella: olfato al tiempo](#) (roughly “A Nose for Timing,” in Spanish). Interview with the politically outspoken founder and director of Spanish/Catalan theater company [Els Joglars](#). *OPHELIA, magazine for theater and other arts* (Madrid, 2002).

Waiting on the Street, Waiting for the Stage: Scars and Transition Today in South Africa. Open Society Institute and Rice fellowship research (South Africa, 1998-99).

- Publication: [Ubu and the Truth Commission: theater, metaphor, and memory in South Africa](#) (in Spanish). *OPHELIA, magazine for theater and other arts* (Madrid, 2000).

- **A South African Siddhartha.** Dramaturg/asst. Director/choreographer Jay Pather (Durban Playhouse, 1999).

Art Bearing Witness: Metaphor and Rupture of its Frame in the Telling of the Holocaust. Senior Thesis comparing the ways in which survivors, like artists, construct narrative and metaphor in order to assimilate and recount traumatic events fragmented within their own memory. Directed by Dori Laub, M.D., and read by Shoshana Felman. Both Professors Felman and Laub, co-authors of *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*, nominated my thesis for the prize in Comparative Literature (Yale University, New Haven, 1998).

The Question of German Testimony; Countertransference in Treatment of Vietnam Veterans, by Dr. Dori Laub, M.D. Research assistant in Holocaust and contemporary genocide-related issues (International Trauma Center, New Haven, 1998).

House Arrest/ Press and Presidency Project, by [Anna Deavere Smith](#). Richter fellowship for work as research and development assistant/intern; head of advocacy and investigation for sub-project “Voices that haven’t been heard” (Arena Stage, Washington, DC, 1996).

Publication: **Numbers for Pesach** (poetry), *Yale Daily News Magazine* (New Haven, 1996).

Diva Studies, by [Elizabeth Alexander](#) (inaugural poet, 2009). Asst. dramaturg (Yale School of Drama, 1996).

DANCE TRAINING (More detailed resume available upon request)

contact improvisation >

- Teachers include: Ray Chung, Kirstie Simson, Nancy Stark Smith, Chris Aiken, Angie Houser, Jörg Hassmann, Sarah Shelton Mann, Kathleen Hermesdorf, Rocio Rivera Marchevsky, Nita Little, Karen Nelson, Tim O'Donnell, Afrika Navarro, Matan Levkovitch and Aitana Cordero, among many others. Since 2000.
- ECITE (European Contact Improvisation Teachers' Exchange, Kerecsend, Hungary, Aug. 2016)
- Freiburg Int'l Contact Improvisation Festival and Teachers' Meeting (Freiburg, Germany, 2014-16, 2018, 2023-24)
- CI-36 International conference, festival and jam (Huntingdon, PA, USA, June 2008)
- Contact Improvisation Teachers' Exchange, facilitated by Nancy Stark Smith & Martin Keogh (Earthdance, Plainfield, MA, June-July 2006)
- Co-founder and facilitator of the NYC Underscore (2007-11)
- Regular and intensive jams, Underscores, laboratory and practice groups in New York, Michigan, Spain and Massachusetts, since 2004.

choreography, improvisation, ethics & composition >

- 1998-present. Teachers include: Tommy DeFrantz, Elena Córdoba, Yazier Henry, Dori Laub, Darrell Jones, Lisa Nelson, Amy Chavasse, Bill T. Jones, Reggie Wilson, Sarah Shelton Mann, Nancy Stark Smith, Keith Hennessy, Chris Aiken, Angie Houser, Vera Montero, Jennifer Monson, Rui Nunes, Ishmael Houston-Jones, KT Niehoff, Rui Horta, DD Dorvillier, Miguel Gutierrez, and Judith Sánchez Ruiz, among others.
- My training in Visual Arts has also deeply informed my sense of composition. Teachers include: Sarah Flohr, David Pease, Robert Reed, and Jo Ann Marsh.

contemporary >

- 2006-present: Nine years training in Klein Technique Stretch and Placement with Susan Klein and

Barbara Mahler (the Klein School and Movement Research, 2006-2013; 2020). I incorporate elements of both Klein Technique as well as Body Mind Centering into my personal daily practice, creative process, and teaching of Site Dance and Social Practice, Contemporary Dance, Improvisation and Contact Improvisation.

- 1998-present: Regular classes and workshops in various contemporary, modern dance, and somatic techniques, including Limón, Flying Low and Passing Through, Body Mind Centering, Qi Gong-based Movement improvisation, Mueller, Gaga, Release, Cunningham, and Graham; in Valparaíso, Johannesburg, NYC, Madrid, Michigan, and London.
- 1998-2009: Bill T. Jones/ Arnie Zane Dance Co. residency intensive (Skidmore College, NY; June 1998), and subsequent company classes with Bill T. Jones and rehearsal director Janet Wong in London, Madrid, South Africa, and New York.
- Other teachers include: Angela Rodríguez, Daria Faïn, Amy Chavasse, David Legue, Cristóbal Corvalán, Carol Prieur, Bill De Young, David Zambrano, Lee Clayden, Alan Danielson, Sello Pesa, Christine Tanguay, Africa Morris, and many others.

ballet >

Ballet for contemporary dancers with Christine Wright, Amy West, Silvia Mira, Lauren Toth, Janet Panetta, Alexandra Le Maître and Christina Kammuller since 2000 in NYC, Madrid, Johannesburg and Michigan.

other forms of dance and movement training >

Hip-Hop and Club dance (in South Africa and US); Yoga; Rhythm Tap; different forms of Latin dance; Zulu; Jazz; Qi-Gong; Alexander; Classical Indian; and Pilates.

THEATER TRAINING

- Advanced Playwriting with Tina Satter, University of Michigan, winter 2015.
 - Physics for Playwrights, with Premio Max winner Marco Antonio de la Parra (in Spanish). Madrid, 1999-2004 and fall 2011.
 - Stagedoor Manor Performing Arts Training Centre, NY, 1990-93.
 - Awards include: Best Dancer, Best Actress, Best Comedy Acting, Best Shakespeare Actor
 - Acting, playwriting, voice, theory and criticism studies in English, Spanish and French
 - In English at Yale University, Stagedoor Manor, NY, and Andover High School, MI (1990-98)
 - In Spanish with Domingo Ortega at Cía. Blenamiboá, and Mirta Maidana (Madrid, 2000-2004)
 - In French at Institut d'Etudes Européennes with Michel Sinniger (Paris, 1997)
- More detailed theater resume available upon request.