

Celia Weiss Bambara
Curriculum Vitae
Artist and Scholar
Artistic Director/Choreographer, CCBdance Project
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Curriculum Vitae

Dancer, Choreographer, and Dance Scholar

Areas of Specialization:

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

Education:

2002-2008. University of California, Riverside

Ph.D Dance History and Theory/Critical Dance Studies, Riverside,

California Committee Members: Anthea Kraut, Claudine Michel, Sally Ness

Title: “Transfiguring Diaspora: Travel and the Politics of Haitian Dance”

2000-2002. University of California, Los Angeles

Masters of Arts Degree, Dance, Los Angeles, California

Committee Members: Françoise Lionnet, Marta Savigliano, Christopher

Waterman Title: “Konbit and JAKA: Choreographing Power in Haitian Dance”

1994-1998. Occidental College, Los Angeles

Bachelor of Arts Degree, Anthropology

Minor, Biology

School for International Training

1999-2000, Two semester programs.

France and Cameroun: Language immersion, cultural development, dance study in African movement

Honors and Awards:

2022-23 Cornish College for the Arts Faculty Development Grant to for movement research and improvisation.

2021 Coppin State University Travel Grant to present dance film work and attend the Dance Studies Association Conference virtually October 12th-17th.

2018 University Teaching Council Award for musical collaboration for Contemporary III and Repertory UNC Asheville.

2012-2013. Fulbright Scholar (Dance), Alternate for Mali competition.

2008-2009. Postdoctoral Fellowship, African American Studies, University of Illinois Chicago. 2008.

Semi-finalist Andrew Mellow Postdoctoral Fellowship in Arts and Humanities, Hamilton College.

2006. Dissertation Research Grant, UCR. Dance study and embodied research in New York. 2006.

Humanities Graduate Student Research Grant, Graduate Division. Dance study in New York. 2005-2006.

Gluck Foundation Fellowship in the Arts, UCR, to teach Haitian dance and contemporary.

1

2005. Humanities Graduate Student Research Grant, Graduate Division, UCR. Dance study in New York.

2004-2005. Gluck Foundation Fellowship in the Arts, UCR, to teach Haitian dance and contemporary.

2004. Dance Studies Fellowship, Department of Dance, UCR. dance study in New York at Djoniba Drum and Dance Center, Rod Rodgers Dance Theater, and Charles Moore Dance Theater and other studios.

2003. Women in Coalition, Women's Studies Department for dance performance in Cuba. 2003.

UCIRA, University of California Institute for Research in the Arts, UC system wide competition, Demonstration Project Grant for collaborative dance research and choreography in Haiti. 2002-2005.

Dean's Fellowship, University of California, Riverside.

2001-2002. Dean's Council Fellowship, UCLA.

2001. Latin American Studies Association, Research Grant, UCLA.

1994. Groton School Award for Dance and Choreography.

Artist-in-Residency/ Guest Artist

CCBdance Project:

2023. Base Experimental Artist's Residency May 29th-June 4th. Seattle, WA.

2019. Artist-in-Residence at Akademie Remscheid in Remscheid Germany November 11-15th.

2017. Artist-in-Residence at Ecole Des Sable, Toubab Dialaw, Senegal June 2017. 2017.

Artist-in-Residence at TanzArt in Kirchau, Germany. May/June 2017.

2016. Artist-in-Residence at Donko Seko, Bamako, Mali. Kettly Noel, June 2016.

2015. Artist-in-Residence, CNAC, National Theater Center Abidjan. Cote D'Ivoire.

2013. Artist-in-residence, INSAAC, National Arts University, Abidjan, Cote D'Ivoire.

2013. Artist-in-Residence, INSAAC, National Arts University, Abidjan, Cote D'Ivoire.

2013. Artist-in-Residence Napam Beogo, Ouagadougou, Burkina Faso

2012. Blueberry View Artist Retreat with Christian Bambara in Benton Harbor, MI.

2012. Kenana Residency at Doukan in Chicago.

2010-2011. Artist-in-Residence, Chicago Public Schools, C.A.P.E.

2010. Artist-in-Residence, Republic of Sydenham, Makeda Thomas Roots and Wings Dance and Performance Institut Trinidad and Tobago.

2009. Guest Artist at the Blueberry Dance Festival in Marquette, MI.

2008. Link-up Residency, with Christian Bambara, six month term. Links Hall. Chicago, Illinois.

2008.(Spring). Guest artist at Grinnell College.

2007.(Fall). Dancebridge Residency at the Chicago Cultural Center, with Christian Bambara, Chicago, IL.

2007. (Summer). Week Long Residency at Gateway Dance Theater in Des Moines, Iowa. 2002-2003.

Artist-in-residence at Glendale Community College. Taught weekly classes and set choreography on students.

2002-2003. Artist-in residency at Occidental College. Taught weekly classes and set choreography on Occidental Haitian Dance Company.

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

2019-2020 Maryland State Arts Council Creativity Award for completion and production of "Je Te Souhaites Du Bien et Apres"

2017-2018 Draftwork at Dancespace accepted for solo work "Who Fears Not

Death" 2017. Artist-in-Residence at TanzArt in Kirchau, Germany May/June 2017. Two

weeks. 2017 Residency at Ecole Des Sables for summer 2017
2016 Residency through Donko Seko in Mali.
2015 US Embassy Ivory Coast for production and presentation of dance work.
2013-2014. Djerassi Foundation Residency Grant.

2

2013. Successful Kickstart for the production and presentation of new dance work in Abidjan
2013-2014. 2013. US Embassy in Cote D'Ivoire Grant for dance creation and performance.
2013. Awarded a puffin foundation grant for "Inherited Dreams."
2012. Successful fundraising through kickstart for a tour in Burkina Faso and the Ivory Coast. 2012.
Grants for residencies at BVAR in Michigan and Ragdale Foundation. Both awarded, one declined.
2010-2011 Mini-grants for community programming, Haiti Soleil, University of Illinois Chicago and the
Haitian Consulate of Chicago.
2009-2010. Artist-in-Residency at the Republic of Sydenham, Trinidad. Written by Celia Weiss Bambara
2006-Current Administration of fiscal sponsorship awarded to the CCBdance Project, Fractured Atlas, NY.
2008. Link-up residency at Links Hall "Ninga" (the face)." Written by Celia Weiss Bambara. 2007.
Dancebridge residency, Chicago Cultural Center, for "Ninga." Written by Celia Weiss Bambara.

Publications:

2022. "On Locating Interculturalism and Somatics: Looseness, holding on and swimming" 14 (2) The
Journal of Dance and Somatics Practices.

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

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

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

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

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

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

In-progress writing:

"Enlivening Space (s) in Ange Aoussou's Dance Festival "Un Pas Vers L'Avant": Accumulated
Improvisation, Community Engagement, and the Politics of Urban Africa (in process)" requested chapter
for Routledge Companion on Site Dance.

Interview with South African Contemporary Choreographer Sylvia Glasser

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

3

Somatics and Jewish Arts co-edited volume with Ben Spatz, Nicole Bindler, and Kristen Smiarowski

Dramaturgical Statements and Artist Statements:

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

Academic Teaching Experience:

2022- 2023 Associate Professor of Dance, Cornish College of the Arts, Seattle Washington.

Duties and Courses Taught:

- Improvisation, Choreography, Writing for Dance, Contemporary Technique, Dance Studies, Embodied Anatomy/somatics, Cornish Dance Theater
- Direction of Cornish Dance Theater Fall 2022
- Curriculum research and revision
- Library liaison

2019- 2022 Assistant Professor Coppin State University, Part of the University of Maryland. Program Coordinator.

Duties and Courses Taught:

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

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

Duties and Courses Taught:

- Movement Research, Improvisation/Composition, Performance Practicum, Contemporary Dance I 111, Yoga, Global Movement Practices, Haitian Dance, Choreographing Gender and Identity, Site

Specific and Experimental Dance making, Dance Studies

- Curriculum design and pedagogy implementation in a hybrid dance program. Pedagogical innovation in safe and nurturing dance spaces for practice as research curriculum.
- Production of all student and faculty works and organization of artist-in-residencies
- Curation of all campus dance events

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

4

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

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

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

Other Studio Teaching Experience:

Professional Series and University Teaching:

2016. Two-week intensives in choreography and contemporary technique through Kettly Noel's Laboratory at Donko Seko in Mali. June 2016.
- 2014-2015 Yoga teaching at US Embassy and Case Des Artes Center in Abidjan.
- 2014-Yoga teaching series in July in Marquette, Michigan.
- 2013-2014. Teaching composition, contemporary technique at INSAAC, National Arts Conservatory Abidjan, Ivory Coast.
2013. Yoga beginning and intermediate (June -August)
2013. Workshop Intensives Improvisation/Choreography and contemporary dance at INSAAC, National Arts University. April 10th-18th.
2013. Workshop Intensives in contemporary dance and Haitian Traditional Dance at EDEC/ Marie Rose Guiraud, Abidjan, Cote D'Ivoire. April 8-12th.
2013. Yoga teaching at the US Embassy, Abidjan. Spring Series.
2013. Yoga at the Rec Center in Ouagadougou, Burkina Faso. March.
2013. Beginning and intermediate yoga (January-March).
2012. Beginning and intermediate Yoga at Studio 121 in Michigan (October-November). 2012.
- Beginning Adult African Contemporary Dance, Studio 121 in Michigan (October-November) 2012.
- Contemporary technique, improvisation/choreography for a professional training series during the "Un Pas Vers L'Avant Festival" in Abidjan, Ivory Coast. August-September.
2012. Contemporary technique and movement research at Ecole de Danse Edit in Ouagadougou, Burkina Faso. July 2012.
- 2010-Summer 2011. African contemporary and Haitian dance teaching at praxis place in Chicago. 2009. African based-contemporary class series at Rast Ballet in Chicago. September-December 2009. 2009. Class series in Contemporary (African-based) dance at Rast Ballet in Chicago, Illinois. 2008. Series of Contemporary classes at the Division Street Dance Loft, Chicago, Illinois. 2008. Assisted Christian Bambara in teaching African dance classes, Holy Family School, Chicago, Il. Summer 2007. Haitian and modern dance for Gateway Dance Theater, Des Moines, IA. Spring and Summer 2006. Series of classes

in Haitian Dance at the Heartbeathouse, Atwater Village, CA. Winter 2006. Series of workshops at Romona High School for the Performing Arts. Riverside, CA. Winter 2005. Series of workshops in Haitian and Contemporary at Romona High School. Riverside, CA. Winter 2005. Associate in Dance, Haitian dance at the University of California, Riverside. Dance 75a. Spring Semester, 2003. Taught Guest classes for Elizabeth Chin at Occidental College. Summer 2003. Series of Haitian dance classes at Shana in Port-au-Prince.

2002-2003. Weekly classes in modern and Haitian, Occidental College as artist-in-residence.

2002-2003. Weekly classes, Glendale Community College, artist-in-residence.

June-July, 2001. Dance teacher for children in Haiti, organized by the Minister of Culture, Haiti.

June and July 2001. Taught modern/contemporary dance at JAKA studio in Port-au-Prince, Haiti.

5

Composition Workshops:

2019. Workshop in somatics, activism and inter-culturalism at the Body IQ festival November 19, 2019 at Laborgras in Berlin.

2016. Two day intensive workshops in movement research/choreography in Dakar Senegal by invitation of Andreya Ouamba/ CIE Premier Temps.

2011. Workshop in improvisation/choreography at praxis place,

2010. Workshops in African based contemporary composition and technique at the University of the West Indies and for the Minister of Culture in Tobago.

2009. Workshop in Yanvalou's Elliptic Displacements (improvisation/choreography/technique) at Outerspace in Chicago, Il. Choreography.

2009. Workshop in contemporary choreography/improvisation for the Blueberry festival, July 27th.

Movement or Technique Workshops:

2021. Master class in Baltimore County Public Schools Virtual Dance Festival April, 27, 2021.

2021. Guest class in movement for musicians at Northern Michigan University, Feb 11, 2021.

2019. Two workshops in movement for musicians at Academie Remshied in Remshied Germany. November 11-15th.

2017. Workshop in contemporary dance technique at Dance Mission in San Francisco, November 4th, 2017.

2017. Masterclass in intermediate/advanced contemporary technique and improvisation at Shawl Anderson in Oakland, CA. November 6th, 2017.

2017. Yoga Workshop for Tanzart as part of a creative residency. June 24th, 2017. Two-hour workshop in yoga for dancers.

2013. Shared class with Marius Sawadogo and French Cultural Center. Ouagadougou, Burkina Faso.

2013. African Contemporary Dance Class at Dance New Amsterdam, New York. January 4th, 2013. 2010. Workshops in African based contemporary composition and technique at the University of the West Indies and for the Minister of Culture in Tobago.

2009. Guest class for Kyisha Patterson Dance in Kingston Jamaica at Savanna Plaza. June 5. 2009.

Workshop in contemporary dance for the Blueberry Festival in Marquette, Mi. July 25th. 2009. Master class in Contemporary (African-based) at Denison College in Granville, Ohio. 2009. Community workshop, Haitian dance, the African American Historical Museum, Cedar Rapids, Iowa. 2009. Junior High dance workshop, Cedar Rapids, Iowa. African American Historical Museum program. 2009. Contemporary Caribbean dance, at the University of Southern California, Department of Dance. 2008. Workshop in Haitian, Caribbean, and Modern Dance Intersections at Links Hall, September 13th. 2008. Masterclass, Contemporary Caribbean Dance, Grinnell College for the Grinnell Dance Troupe. April. 2006. Dance workshop, "Transforming Haitian Dance" UCLA Center for African Studies for "African Latin American

Intersections: Cultural Synergies Through the Centuries.”

2006. Haitian Dance Workshop in Marquette, Michigan at the Dance Cooperative. 2006.
Workshop in Contemporary Caribbean Dance at Ginga Cultural Center, Santa Barbara. 2003.
Workshop in Contemporary Fusal dance at Shana, Séminaire Woumble, Port-au-Prince.

Dance Studies Courses Taught During Graduate School:

2004. Dance Studies. UC Riverside.

2003. Dance Studies. UC Riverside.

Teaching Assistant and Research Assistant Positions:

2005. Teaching Assistant in the Department of Religious Studies, UCR.

2004. Graduate Teaching Assistant in Department of Dance, UCR, Dance 7, Dance Studies.

6

2002. Research Assistant, Professor Elizabeth Chin, Department of Anthropology, Occidental College.

2001. “Art and Social Action,” UCLA in Department of World Arts and Cultures, Professor Peter Sellars.

Practice Based Research Experience:

1999, 2001, 2002, 2003, Haiti, study with JAKA, dance study with other artists, embodied research, performance, and collaboration.

2004, 2005, 2006, New York, dance study, performance, embodied research, ethnographic, archival research, and performance analyses of Haitian dance.

2000, Cameroun, dance study with the national company of Cameroon, advised by Jean

Marie-Ahanda. 1999, France, through the School of International Training, dance study West African, Toulouse. 2008, Burkina Faso, research in African contemporary dance.

2013-2015 Abidjan, RCI practice as research work in African Contemporary Dance.

Performance Based Work:

Choreography, Selected:

2023 Showing of Communicating Beauty with collaborators Lacina Coulibaly and Kimathi Moore at Base Experimental June 1st.

2023 Showing of Jewish Girls and the Moon at Base Experimental (solo work) June 1st. 2022 Flows (ensemble work for 9 dancers) for Cornish Dance Theater. Musical collaboration with Jon Butler and Kaje Wise. November 19th and 20th at the Cornish Playhouse in Seattle, WA. -Flows site adaptive with for three dancers at the Benke Gallery at Cornish College for the Arts. 2021-2017 Who Fears Not Death For My: For My Sons Father (solo work) in collaboration with musical composer and arranger Kimathi Moore. (27 minute solo)

*Final premier of 27 minute solo directed and choreographed performance of “who fears not death” at Northern Michigan University as part of their dance and theater season. June 16th-19th. Virtual premiere of solo produced and directed show.

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

*19 minute excerpt performed at the BELK Theater at UNCA, April 26th and 27th. *Performed 10 minute expert at Zacho Dance studios in San Francisco as part of the Mbongui Square Festival November 10th-12th, 2017.

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

*Performed 25 minute excerpt of what will be a 30-35 minute work at CIE Tene’s festival “Les

Deux Terre” in Cannes, France Saturday April, 1st.

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

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

2018-2020 Moving Voices

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

*Premier 15 min with Jana Schmuck at the Body IQ festival at Laborgras in Berlin November 15th.

*Sharing of work with Jana Schmuck at Academic Remscheid Arts University in Germany November 14th, 2019

*40 minute site-specific work performed in three sites in Asheville. Seven dancers. Co-directed and co-choreographed with Jana Schmuck October 27th-29th. 2019. blue, green. 20 minute Dance for three dancers created as part of coursework for Advanced Contemporary at UNC Asheville. Original score created in composition with Kimathi Moore.

7

20 minute dance performed at BELK Theater. April 26th, 2019.

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

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

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

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

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

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

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

*Performed 13 minute excerpt at Les Deux Terres Festival in Cannes, France.

Organized by CIE Tene. Music by Abou Bassa in collaboration with Kima Moore.

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

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

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

2016. “Swimming, Flying and Other Brave Things” piece set on 6 students dancers and created during advanced technique and composition class at UNC Asheville. Musical collaboration Kimathi Moore. Performed at the Belk Theater. 20 minutes. April 22 and 23rd.

2016. "Maybe, Homes and Healings" 22 minute Site-Specific Dance in the Botanical Gardens at UNC Asheville for 4 dancers. March 30th and 31st.
- 2013-2016. Inherited Dreams #3 40 Min Dance Work
- * "Inherited Dreams #3" presented MASA festival in Abidjan March 9th, 2016.
 - ** "Inherited Dreams #3" 40 minute trio premiered at CNAC theater in Abidjan. May 15th. 2015. with original musical composition by Abou Bassa.
 - * "Inherited Dreams" choreography by Celia Weiss Bambara, 20 minute excerpt of in-progress work with original composition by by Abou Bass presented at Institut Francaise in Abidjan during the "Un Pas Vers L'Avant" contemporary dance festival, September 13th 2014.
 - * "Inherited Dreams" with choreographic assistance, Flavienne Lago. (35 minutes) Produced in Abidjan. Original music composition by Abou Bassa. May 12st, 2013 at INSAAC (National Arts University, Abidjan). Work-in-progress.
 - * 20 minute excerpt presented at Afrik Urban Arts Contemporary Dance Festival, May 24th, 2013.
- 2012/2013. "Je Suis Entre Deux" Solo dance work, (20 Minutes) produced in Abidjan, Ivory Coast at the INSAAC, September 28th.
2013. "Damballah" for Les Guivoires directed by Marie Rose Guiraud. 13 Minutes piece for 10 dancers and 6 musicians. May 12th, 2013.

8

2013. Atelier/Workshop/Intensive Showing. 30 minutes of dance work presented at the INSAAC, with bachelors and masters students. Culmination of a teaching intensive in technique, choreography and improvisation. June 2013.
2012. Atelier/Workshop/Intensive Showing of 25 minutes of dance work and choreography made with 25 Ivoirienne professional dancers. Shown on September 9th, at the French Cultural Center in downtown Abidjan, Ivory Coast.
2012. Work-in-progress showing of "Je suis entre deux" at BVAR residency in Benton Harbor Michigan of short film work and dance.
2012. Site-specific dance for Doukan in Chicago. April 21st.
2011. Yanvalou and Ibo improvisations at Jane Addams Hull House, UIC. Sunday 20th, Nov. 2011. "Simple Things" as site-specific work (17 min) at Silver Room, Wicker Park. Saturday July 16th. 2011. "Simple Things" in bloom #10 at praxis place. May 27th, 2011.
2011. "Jeux du paix" collaborative work with Burkinabe dance artist Dicko Yanogo, 20 min. March 31st at Williams School as part of Chicago Arts Partners in Education Programming.
2010. "Cycles of Violence" as site-specific, movement research, Alice Yard in Port-of-Spain Trinidad. 30 minutes. March 25th, 2010. Work-in-progress.
2010. "la amitie" with contribution and collaboration of Dena Bermann performed at "bloom" at the Outerspace studio, Chicago, IL. May 15th. Ongoing project to be completed in 2012.
- 2016-2009. "Kenbe, Amour, Folie: Improvisations for love" (30 minute solo)
- * 15 min excerpt presented at the Belk theater at UNCA October 23rd and 24th, 2015 with artist talk.
 - * 15 min excerpt, shown at the Goethe Institut in Abidjan, Ivory Coast.
 - * Excerpt, at Jane Addams Hull House UIC campus, Chicago, IL. November 20th, 2011.
 - * Excerpt, Haitian Dance, Music and Arts Festival. San Francisco, CA. October 22, 2011.
 - * Excerpt at the Drucker Center as guests of the Leopold Group, August 28 2011. Chicago, IL. *bloom #3-6 at praxis place, Fall 2010.
 - * Venus Collective in Pilsen, October 2010.
 - Excerpt performed at "bloom" at the Outerspace Studio, Chicago, IL. May, 15th.

- Excerpt, Pan-African Association benefit for the Haitian earthquake. February 20th, Epiphany Episcopal Church. Chicago Illinois.
 - Work-in-progress performance at the Republic of Sydenham in Trinidad. Makeda Thomas: Roots and Wings Movement. January 9, 2010. 26 minute excerpt.
 - *Excerpt, Goose Show benefit for RTG Dance at Outerspace in Chicago. November 14th, 2009.
 - *Excerpts performed at Links Hall 30/30 Festival October 2nd, 2009. Chicago, Illinois.
 - *Performed in Marquette, MI at Kauffman Auditorium as guest performance in the Blueberry Dance Festival. July 25th. CCBdance Project.
2008. “Ashade” 30 minute solo (work-in-progress) performed at Links Hall. September 12th-14th. CCBdance Project. Excerpts shown at work-in-progress showing at Silverspace iChicago.
- “Ashade” (revised) performed at the African American Historical Museum on April 3rd. Thirty-five minute solo with music by Ayub Ogada, Zap Mama, and Haitian drumming by Daniel Desir. Performance funded by the Iowa Arts Council. CCBdance Project.
 - Performed at the CSA in Kingston, Jamaica June 3rd, 2009. Drumming by Kimmoy Ouattar.
2008. “Taak-Tum-Taak” directed by Christian Bambara assisted in formatting piece, costumes, movement, presented at Grinnel College.
2008. “Cycles of Violence” (orange) (in-progress research) performed as part of the Goose Show benefit for RTG Dance at Silverspace. Produced and curated by Rachel Thorne Germond. December 2nd. Chicago, Illinois. CCBdance Project.
- 2009-2006. “Ninga” (the face) directed by Christian Bambara, 30 minute duo, music by Sekou Conde and Kimberly Fitch. Costumes by Erin Howell Gritch. Performed as a culmination of a Link-up

9

- residency on December 1st, 2008 at the Chicago Cultural Center, co-presented by Links Hall and the Chicago Cultural Center.
- Work-in-progress versions of the piece were performed at the Chicago Cultural Center as part-of a Dancebridge residency in 2007, at Amber Hall on the Bethel New Life Campus in Chicago as a commission from Holy Family Ministries in Spring of 2007, at Gateway Dance Theater in Des Moines, Iowa and as part of Grinnell College’s Spring programming in 2008.
2008. Improvising Transformations, collaborative set of improvisational structures with South Asian artist, Archana Kumar. Approximately 20 minutes. Performed at Links Hall, Chicago. September, 12-14th.
2007. Improvisation with Christian Bambara, Mercy Hospital auditorium, artist-in-residency with Gateway Dance Theater in Des Moines, Iowa.
2006. “Silence and Text Improvisations” with Christian Bambara and Karen Wilson, Anatomy Riot #12 at Zen Sushi in Los Angeles.
2005. “Unbuntu” 13 minute solo performed at Anatomy Riot #3, curated by Meg Wolfe at Zen Sushi.
2004. “Ibo Lele” choreography for Occidental’s Troupe Ayizan, at Occidental College Dance Theater and Claremont College.
2004. “Ibo” improvisational solo at UCR dance studio.
2004. “Erzuliness and the Politics of Possessions” 12 minute solo piece, presented at the National Convention Center in Havana, Cuba and UC Riverside. Travel and presentation funded by Women in Coalition, UCR. Performance organized by Anna Beatrice Scott.
2003. “Passage/Entanglements/Ciphers” piece created as an artist-in-residence at Glendale Community College. Performed at Glendale Community College Concert.
2003. “Benediction” with Emmanuel Louis and Djenane St. Juste, structured improvisation directed by

- Florencia Pierre. Performed at Maison Des Artistes, Polycafe, and Telemax. Part of the Chimin Kwaze Project. Funded by UCIRA
2003. "Passages" 12 minute piece for eight dancers with six drummers. Performed at Maison Des Artistes, Polycafe in Port-au-Prince, and aired on telemax television station. Part of the "Chimin Kwaze Project." Work supported by UCIRA grant.
2003. "Diaspora", piece for eight dancers. 13 minutes. Created as an artist-in-residence at Occidental College and performed at Occidental College Interfaith Chapel. Restaged and revised as part of the Chimin Kwaze Project and performed at Maison Des Artistes, Polycafe, and aired on local television in Haiti. Work in Haiti funded by a UCIRA grant.
2003. "Le Guerrier", piece for 5 dancers. created in collaboration with Djenane St. Juste and Florencia Pierre and performed at Polycafe, Maison Des Artistes, local television, and telemax television station in Port-au-Prince. Part of the Chimin Kwaze Project. Work in Haiti funded by a UCIRA grant.
2003. Mahi and Ibo choreographed collaboratively with Elizabeth Chin. Performed at the Arroyo Festival and the Claremont Colleges. Group pieces for Troupe Ayizan.
2003. Yanvalou, duo, created for Troupe Ayizan Benefit Concert at the Interfaith Chapel at Occidental College. Restaged and revised as a group piece, performed at Claremont Mckenna and the Arroyo Festival in Los Angeles, and in Haiti at Maison Des Artistes, Polycafe, tele 5 in Haiti, local television.
2002. Banda duo, choreographed with Djenane St. Juste, JAKA at the Hotel Olofson in Port-au-Prince as an opening for RAM.
2002. solo improvisation for JAKA piece, at Champs Mars, downtown Port-au-Prince. Haiti. Repeated in Leogane, Haiti as part of Fête St. Rose.
2002. "Re-Telling Translations, Short Studies on Politics" duo with MFA candidate Candice Cross. Performed at Culture Crossing Concert at UCLA's Department of World Arts and Cultures.

10

2001. "Mueve lo", duo collaboratively created with Djenane St. Juste and performed at JAKA studio in Port-au-Prince.
2001. "Dialectic Between Worlds" 9 minute duo created collaboratively with UCLA MFA Andrea Ogundele and performed in "Culture Crossing" at UCLA as part of the World Arts and Cultures graduate student dance concert about inter-cultural performance.
2000. improvised Banda solo at Occidental College.
1998. "We're just trying to stay alive" contemporary dance/ hip-hop piece performed at Occidental Dance Theater and the University of Southern California. About multi-culturalism in Los Angeles.

Choreography/Direction in Site Dance and Dance Film

Site-Dance

- 2023 Site-adaptive work with Cornish College Students and collaborator Lacina Coulibaly, Seattle Benke Gallery and Kerry Hall.
- 2022 Site dance at Benke Gallery, Cornish College of the Arts, Seattle, WA. October 21st, 2022.
- 2022 Installation of solo work "standing up" at Coppin State University
- 2022 Site dance set on Coppin State University Students "Let it Grow, Let it Flow" 2021 Site Dance and Community Performance in multiple sites in Maryland (part of community dance course at Coppin State University).
- 2018 Site Dance Asheville, NC

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

Dance Film and Projection

2022 Cycles of Growth, with Jessica Ray and Lacina Coulibaly.
2021 Dance Film blue, green Marquette, MI
2020 Dance Film Je Te Souhaites Du Bien et Apres..Is This What We Are Looking For NYC, MQT
2019 Projection for Moving Voices, Remscheid, Germany
2013 Projection for Inherited Dreams #1 Abidjan
2012 Film with Christian Bambara Benton Harbor, MI

Film Screenings

***Cycles of Growth 2021-current**

- Selection Madras Independent Film Festival
- Selection Amsterdam Freedom Independent IFF Film Festival
- Selection and award winner in categories of experimental short and in performance. -Selection Boden International Film Festival, best short film.
- Base Experimental in Seattle

*** February 26th, 2021, “ Je Te Souhaites Du Bien et Apres” Coppin State University and dialogue on process**

- Screening at Coppin State University May 2022.
- Semi-finalist Dubai Independent film festival. 2022
- Semi-finalist Sydney indie short film festival 2022.
- Official selection Dance Camera Pandemania-Dance Camera Istanbul (February 2022)
- (juried) -Official selection for the Montreal Independent Film Festival 2021. (juried)
- Official finalist for Vancouver Independent Film Festival 2021 (juried)

11

- Dance Studies Association October 2021 (peer reviewed)
- Body IQ Festival Berlin Screening November 2021 (peer reviewed)
- Informal screening in Marquette, MI as part of work showing in the community, May 21st.
- Base Experimental in Seattle

***Screening of “blue, green” dance film in Marquette, MI May 21st as part of work showing in the community.**

- Official selection Toronto International Women Film Festival.
- Base experimental in Seattle

***Projection Screenings** as part of Germany tour, 2019 November. Akademik Remshied and Body IQ Festival at Laborgras in Berlin. (peer reviewed)

***Screening or projection** at the INSAAC, Ivory Coast 2013 for “Inherited Dreams.” (Artist-in-residency)

***July 2012 MI, BVAR, “Je Suis Entre Deux”** (Artist-in-residency)

Dance Performance and Dance Theater, selected:

Other performances, selected.

2021. Contribution to “blue” film, Mitchel Rose and Bebe Miller.
- 2009-2010. “Wild Patience” as dancer for Rachel Thorne Germond Dance. Performed at the Drucker Center, Hamlin Park Fieldhouse and Outerspace Studio.
2004. “Yanvalou” with Mikerline Pierre at SOB’s in New York, New York.
2003. “Quick Death To Infinity” directed by Rachel Fensham at the California Museum of Photography, Riverside California.
2002. “Luttés Des Femmes”, choreographed by Djenane St. Juste. Part of the Chimin Kwaze Project. Performed at Maison Des Artistes, Polycafe, and local Television. Project funded by UCIRA. 2002. “Politik” choreography by Florencia Pierre. Performed in Leogane, Haiti and at the Hotel Oloffson. 2001. “Ganga” choreography by Florencia Pierre, performed at Telemax Television Station. 2001. “Rhythm” choreography by Shirley Martin and performed at MKM Cultural Center and the North Hollywood Theater and Arts Festival.
2001. Bi-monthly works-in-progress showings at MKM cultural center in North Hollywood. 2001. “Ambiance”, choreographed by Shirley Martin and performed at the Los Angeles Theater Center, Noho Arts Festival, and other venues.
1999. “Yanvalou,” “Djuba,” and “Mahi” in Port-au-Prince with Troupe Ayizan and Troupe JAKA. Performed again at Occidental College. Choreography by Florencia Pierre.
- 1997-1998. “Yanvalou” and “Ibo” choreography by Elizabeth Chin performed at Occidental College and University of Southern California.

Production and Organized Events:

Dance Events for the CCBdance Project (fully self produced):

2023. “Communicating Beauty” at Base Experimental Seattle, WA.
2015. “Inherited Dreams” and evening of dance co-produced with the US Embassy in Abidjan and the CNAC National Theater Center. Abidjan, Cote D’Ivoire.
2013. “Je Suis Entre Deux” Abidjan, Ivory at the INSAAC. Shared evening of solo works. 2013. Produced and choreographed, “ Inherited Dreams.” Abidjan, Ivory Coast in a shared evening with Les Guirivoires/ Marie Rose Guiraud at the INSAAC (National Arts University).

12

- 2010-2011. Produced and organized “bloom” a some what monthly series of contemporary dance at praxis place live/work studio.
2010. Produced an evening length show for CCBdance Project with shared bill with Sylvestre Akakpo, Kor and D’Kor Dance. February 26th and 27th, 2010.
2008. Co-produced with Archana Kumar “Memoirs of Time Continuing”, shared bill of two solos at Links Hall, Chicago.
2003. Co-produced and co-choreographed, “Chimin Kwaze” in Port-au-Prince with company JAKA. Performed at Maison des Artistes, Polycafe, and aired on local television.

Conferences, Seminars and Workshops:

- 2022-Curation of Virtual dialogue with Lacina Coulibaly
- 2021-Curation of Virtual Dialogue with Cynthia Oliver and collaborator November 11, 2021 Coppin State University.
- Experiments in African Diasporic Art- Interdisciplinary Praxis and Process, November

28th Coppin State University.

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

Dance and Performance Curation:

- 2015,16,17, 18 curations of student and faculty dance works at UNC Asheville as part of the Dance Happening.
- 2013 Curation of solo dance works at INSAAC as part of artist-in-residency. Abidjan, RCI.
- 2010-2011. Experimental curation of “bloom” at praxis place in Chicago, IL. Bi-monthly curation of contemporary dance.
2011. Curated and hosted, “Women’s Work: Women’s Choreographic Voices” June 17th@praxis place.
2010. Haitian poet, Gina Ulysse, Epiphany Episcopal Church, Chicago. Benefit for Haiti Soleil.
2010. Curated evening of African Diasporic dance, stories and music at the Alliance Francaise in Chicago.
2010. “bloom” an evening of dance crossing the gamut of contemporaneities at the Outerspace Studio in Wicker Park, Chicago. May 15th, 2010.
2006. Anatomy Riot, produced by Meg Wolfe. Contemporary works from the African diaspora at Zen Sushi, Los Angeles, October 9th
2002. “Culture Crossing,” UCLA, Department of World Arts and Cultures, concert devoted to inter-cultural student performance. Works by Peter Carpenter, Esther Baker-Tarpage, Sri Susilowati, Shoshanna Vogel, Celia Weiss Bambara and Arianne Hoffmann.

Invited Conversations/ Lectures:

2023. Guest Lecture on Improvisation and Africanisms at Yale University. April 13th 2019. Artists Dialogue for My Place, or Yours Curated by Cara Hagan at Revolve in Asheville. June 27th
2017. Brown Bag Lecture UNC Asheville, Thursday, April 27th 12 and 1PM Ramsey Library.
“Practice as Research: CCBdance Project, Resistance and Methods of Inquiry in the Field of Dance”
2012. Discussion and presentation of current working methods and process in dance making at Doukan Cultural Center in Chicago, April 19th.
2011. Presentation at Jane Addams Hull House, UIC as part of Memory, Roots, Identity Colloquium. November 20th, 2011.
2011. Lecture, Center for Black Studies at UC Santa Barbara. “Kenbe, Lache: Women’s Words and Haitian

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

Academic Presentations:

2022. Dance Studies Association Vancouver at Simon Frasier October 14th-17th. Presented paper on pre formed panel (Jewish Choreographers: Practices and Research into Social Activism). Paper titled- “Improvising Coalitions-Dancemaking and Activism Across Jewish and African Diasporas.”
2021. Body IQ Somatics Festival November 19-21st Berlin. Practice as research paper accompanying film presentation. “Je Te Souhaites Du Bien et Apres-Process, Dramaturgy, and Somatics.” 2019. Dance Studies Association in Chicago. Presented Practice as research paper “Improvising Coalitions: Jewishness and Africanness in Motion, August 12, 2019 at Northwestern University. 2019. Hybrid Practices: School for the Performing Arts, Malta. Presented practice as research paper, “Improvising Coalitions: Fusional Dance in the Jewish and African Diasporas. March 13th-15th. 2018. Jewish Diaspora and Improvisation: Defining Place and Coalition-Lecture Demonstration at the

14

Jews and Jewishness in the Dance world Conference at the Hershberger Institute at ASU October 12th-15th.

2016. Presentation of Practice and Research work at CADD at DUKE, February 2016. “Inherited Dreams: Process and Making Contemporary Dance in Abidjan”
2015. Presentation of Practice and Research Paper at CORD SDHS in Greece, June 8th, 2015. “Inherited Dreams: Process and Making Contemporary dance in Abidjan.”
2011. UC Riverside Critical Ethnic Studies Conference. Paper title, “Transfiguring Diaspora: Travel and Politics in Haitian and Burkinabe Dancemaking.” March 10th, 2011.
2009. Haitian Studies Association, presented artist’s statement, “African Based Contemporary Dance: Translating Tradition and Ethics in Making Fusional Dances.” November 13th, 2009. 2009. Congress for Research on Dance, CEPA at de Montfort University. Leciester U.K. Paper title, “Transforming Diaspora: Travel and Politics in Haitian Dance”

2009. Society of Dance History Scholars, Stanford University. Paper title, "Possessive Investments in Whiteness? The Transmission and Translation of African Based Dance in Chicago and New York." Stanford University, ODC.
2008. AAA, American Anthropological Society, presented "Racing Research, Dancing Race? Embodied Methodologies in Haitian dance in New York and Port-au-Prince." Panel organized by Naomi Leite and Alexis Bunten, discussion by Fran Markowitz. November 19th-23rd, 2008.
2008. SDHS, Society of Dance History Scholars, presented "Chimin Kwaze: Crossing Paths, the Politics of Dancemaking in Port-au-Prince" at Skidmore, June 12th-15th. Discussion by Barbara Browning. 2007.
- CORD, Congress of Research on Dance, presented "Did You Say Banda? Geoffrey Holder and How Stories Circulate" at Barnard, NY. November 8th-11th. Discussion by Barbara Browning. 2005.
- Soundscapes: Reflections on Caribbean Oral and Aural Traditions at the University of West Indies, Barbados, presented paper "Kreyol Steps: Orality and Sounds Which Mean Action in Haitian Dance" July 25th-29th.
2004. Pays Rêvé, Pays Réel: Legacies of the 1804 Haitian Revolution Graduate Student Conference. Department of French and Francophone Studies UCLA. Presented paper, "Kreyol Words and Moving Steps: Re-choreographing Haitian Dance" October 22nd-23rd, 2004.
2004. Haitian Bi-centenary Conference at the University of the West Indies, Trinidad. . Presented paper, "Kreyol Words and Moving Steps: Re-choreographing Haitian Dance" June 15th-18th. 2004. 9th Annual Association of Caribbean Women Writers and Scholars Conference in Santa Domingo, Dominican Republic. Presented "Moving Words and Kreyol Steps: Workin' Out Politics and Polemics of Haitian Women's Cultural Production" April 26th-30th.
2004. Dance Under Construction, Graduate Student Conference, University of California, Riverside. Presented "Moving Words and Kreyol Steps: Workin' Out Some of the Politics and Polemics of Women's Cultural Production in Port-au-Prince" April 16th and 17th.
2003. Disjunctions, Humanities Graduate Student Conference, UC Riverside, presented, "Workin' it Out: Bangarra Dance Theater."
2003. Dance Under Construction at UCLA, "Workin' it Out: Yanvalou's Transnational Migrations."
2002. Dance Under Construction at UCR, "Konbit and JAKA: Mobilization on Slippery Stages."

Dance Work:

2012. Certification in Hatha Yoga, 200 hour RYT, Yoga Alliance, Sivananda.
- 2006-current. CCBdance Project, artistic director, African contemporary.
- 2009-2010. Rachel Thorne Germond Dance, dancer. Chicago, Illinois.
- 2009-2010. Outerspace Collective, Chicago, Illinois.

2004. Rod Rodgers Dance Theater, month long study with the company including repertory and rehearsals,
2004. Mikerline Pierre, study and performance with company. Haitian Dance, New York. 2003-04.
- Year-long study with Viver Brazil, including all company rehearsals and classes., Brazilian. 2001-2002.
- Shirley Martin Dancers, Resident Company Member., Horton Base.
- 2001-2003. JAKA, Jeune Artis Kanga Ayitian, under the direction of Florencia Pierre and Djenane St. Juste. In-depth study, seasonal company performance, and collaboration, Port-au-Prince, Haiti.
- 1996-2004. Troupe Ayizan, Occidental College Haitian Dance Company.
- 1994-1999. Occidental Dance Theater. Contemporary, Jazz, Hip-Hop.

Dance Movement Training:

Haitian:

Dance study at Occidental College, Port-au-Prince at multiple sites, Djoniba Drum and Dance Center in New York, Rod Rodgers Dance Theater, and Charles Moore Dance Theater. Study and performance between 1994 and 2006. The below teachers and master artists work with a variety of traditions stemming from the Haitian National Ballet and the National Arts School as well as those rooted in the traditions of Viviane Gauthier, Jean Leon-Destine and Lavinia Williams. In Port-au-Prince I danced with Company JAKA and apprenticed their teaching methods. They had me substitute teach classes in Port-au-Prince. -study, apprenticeship

Florencia Pierre, Elizabeth Chin, Viviane Gauthier, Djenane St. Juste, Emmanuel Louis, Mona Amira, Joseph Velcime, Jean Leon Destiné, Nadia Dieudonne, Peniel Guerrier, Lionel St. Surin, Cassandra Bissainthe, Nicole Lumarque.

Improvisation:

JAKA, Port-au-Prince Florencia Pierre, Djenane St. Juste
BFH, Port-au-Prince, Nicole Lumarque
CCBdance Project, Christian Bambara
UC Riverside Susan Rose
RTGDance Rachel Thorne Germond

Yoga:

Silver Lake Yoga in Los Angeles, vinyasa, hatha, and anusara, 2002-2006.
Moksha Yoga in Chicago, hatha and vinyasa, as work-study, 2006-fall 2009.
Sivananda Yoga in Chicago, hatha summer 2011-current.
Certified in Hatha Yoga, Yoga Alliance 200 RYT, Sivananda Certified, Classical Hatha Yoga. 2012.

Other Somatic Study:

Klien/Mahler Technique Rachel Thorne Germond, fall 2009 through 2010
Body Mind Centering with Erik Bendix in Asheville, NC. 40 hours training Fall 2016 at One Center Yoga.
Ongoing study through conferences and festivals.
Body IQ Festival in 2019 in Berlin
BMC Online Conference Spring 2021
Body IQ Festival 2021 in Berlin

Dunham Technique:

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

Horton Technique:

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

Other Modern Contemporary:

Rachel Thorne Germond, Modern/post-modern 2009-2010.

Rod Rodgers Dance Theater, NY, Month Long Study, Kim Grier 2004

UC Riverside, Ruth Barnes (Cunningham), Susan Rose, Laura Johnson

Dance Arts Academy and Debbie Allen Dance Studio, Karen McDonald periodic study between 2001 and 2003.

Glendale Community College Summer Classes, 1998 and 1999, Phyllis Eckler (Bat Sheva) and Dianna McNeil (Lewitsky).

Dance Arts Academy, Ka-Ron Brown Lehman, 2000, summer seminar in modern dance.

Choreography:

Port-au-Prince, Nicole Lumarque and Florencia Pierre

CCBdance Project, Christian Bambara (physical theater work)

UC Riverside Rachel Fensham, Susan Rose

Mentorship from Souleymane Badolo

Mentorship Kettly Noel

Regards Exterieur (Cythnia Oliver, Thomas DeFrantz, Germaine Acogny)

African:

National company of Cameroun, Marcel Nyam in Yaounde, Cameroun

UC Riverside, Anna Scott

Fouta Djallon, Toulouse, Anicet Kythouca (Congo)

Espace St. Cyprien, Toulouse, Marie Claude Jordan (former dancer with Companie 3 Monde, under Germaine Acogny)

Anna Camara (former dancer with national companies in Senegal) in Toulouse

Christian Bambara, (African Traditional and Contemporary)

Souleymane Badolo (African Traditional and Contemporary) (workshops and mentorship)

Afro-Cuban:

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

Brazilian:

UCLA Margit Edwards (one quarter in 2002)

UCLA Mestre Amin (Capoeira) (2005-2006)

Viver Bresil, Luiz Badaro and Rosangela Silvestre (2004, and study with Luiz Badaro in 1999)

Ballet:

UC Riverside, Freya Vass Rhee, Young Jae Roh (Korean Ballet)

Dancer's Studio, Stephan Wenta (Vaganova)

UCLA (independent studies) at Santa Monica Ballet, Margaret Hills (RAD)

17

Occidental College, Laurie Alexander-Hills (Cecchetti)

Drumming:

Cuban Drumming UCLA 2000-2001

Cameroonian percussion in Yaoundé, Cameroun 2000 (two months)

Haitian Drumming in Port-au-Prince March 1999

Grants Written for Other Non-Profit Sources:

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

Professional Affiliations and Boards:

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

Service National, International, Local:

- *Curriculum Committee Dance Program Cornish College of the Arts 2022-2023 *FYCE Task Force at Cornish College of the Arts, First Year curriculum review across the college 2023 *Library Liaison, Cornish College of the Arts 2022-2023(updating dance holdings in media, digital, and print).
- *Artistic Director, Cornish Dance Theater 2022-2023
- * Curriculum Revision UNC Asheville 2015-2017
- *Department restructuring committee Coppin State University 2021
- * Strategic planning committee Coppin State University 2019-2020
- *MLK Day planning committee Coppin State University 2021-2022
- *Curriculum Revision Coppin State University 2019-Current
- *Baltimore Arts Education Initiative 2020-22
- *Praxis Place organization and curation, social justice and dance emphasis 2006-current through CCB dance Project, organized work in Abidjan, LA, Chicago, Michigan, Baltimore.
- *Past Board member, Haiti Soleil
- *Past Reviewer, Journal of Haitian Studies
- *Reviewer Journal of Theater, Dance, and Performance Training 2022

Languages:

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

Selection of Courses Designed And Taught:

Somatics, Improvisation, and Healing This course will traverse the ways in which somatics, and improvisation have been engaged through dance studies by considering differing issues in race, culture,

gender, location, and interculturalism. Of specific interest will be the ways in which somatics has rapidly expanded as a field of technical study in dance programs in postmodern dance and in global forms-The course will also centralize a decolonized view in which non-western somatic practices are addressed in the growing canon. We will read about the “history” of somatics, its pedagogies, such as improvisation, as well as the intersections of healing, spirituality, disability, eco somatics, and the relationships between somatics and emergent choreographic practices in the global south. The course will also engage some viewing of somatics based practices and small exercises/scores as is appropriate to practice led research and hybrid teaching modules. Students taking this course will develop an advanced understanding of practice-led work in somatics in the field of dance through dance studies lenses, at large, internationally in the field of dance.

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

Writing on Dance In this course we will work with a variety of ways in which performative writing in the field of dance is viewed and practiced by artists and scholars. You will learn new ways to express information in writing and, also be asked to experiment with genre, voice, mode of description, intertextuality, and impetus for writing. We will start with writing from the body, as a point of departure, to query how we as artists write about our dance work, processes, practices, corporeal understandings, and view performances. We will expand this idea of performative writing to engage artistic statements as well as the observations and noticing in other practice-led work in the field.

Experiential Anatomy-Movement Foundations In this course we will work together as a group and in separate solo in-class assignments to build integrated movement and deep experiential awareness of anatomy. This concept of alignment across forms will be discussed in terms of the physical bodies that we work in and our own unique structures as dancers. We also as a class locate the ways in which we engage the back of the body as well as groundedness through the feet in relation to other alignment patterns in dance. The goal for us as a group is to develop a functional understanding of how everyone body has variations of structure upon which safe aligned and integrated movement will also happen in variation across contemporary, classical, and global forms.

Dancemaking and Administration This course is designed to assist students with the production, administration, and circulation of their own dance work. This course content is designed to assist students in producing a long solo, articulating their professional CV and project dossiers for a complex choreographic work, and garnering some basic skills in small company administration. Students will also work on articulating their work through writing a grant.

Dance Studies Analyzes concert dance practices, the dancing body, and choreographies in reference to theories of the body, notions of modernism and postmodernism. The course will develop a dialogue about how we best read choreographies, dance(s) significations and importance in our world and how bodies in motion express important meanings. Students will be asked to read dance-studies texts, watch related filmed materials and engage in a productive dialogue about the meaning(s) in motion as they relate to the world in which we live. This course will also draw upon embodied exercise and students will be asked to make connections between the physical body and the materials they are learning.

Movement Research This course develops improvisation and movement research as sets of tools to further

engage choreographic ideas of composition and accumulation in a variety of modes. Specific to this course, students will further develop basic ideas of improvisation in solo and small groups to create succinct phrases, short dances, and beginning accumulated scores. The course material and tool kit will be gently contextualized by short readings and film of dance pedagogically appropriate to a level one movement research course.

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

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

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

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

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

Dance, Choreography, and Race This course on Dance, Choreography, and Race will address the ways the

in which “race” has factored into the formation of staged dance traditions in the United States including

20

modern and African based contemporary dance. As a point of departure this class will draw upon critical race theories to analyze the ways in which race and movement have been collapsed in notions of aesthetics, fusions between movement forms have been created, and exchanges have occurred during shifting racial structures. Specific attention will be paid to the ways in which modern/contemporary dance has been segregated and how black and white artists have fused conceptions of modern dance and African based forms. In line with this set of inquiries, this course will examine the complex set of power-based dynamics that pervade the making of modern/contemporary dance in the United States that include notions of cultural property, coalition, appropriation, mimesis, and structural racism. Ultimately, this course will analyze historical accounts of dancemaking, dance studies, and filmed performance of modern/contemporary dance between the 1940’s and the present through the lens of critical race theories.

African Based Dance, Travel, and Change

This course will address current issues in dance studies surrounding the cultural production and research of African based dance in the United States, Africa, Latin America, and the Caribbean with a goal of teasing out unities and differences, collaborations, and travel patterns between peoples and artistic practices. Central to understanding the ways in which dance forms have traveled are changing notions and theorizations of diaspora, race, gender, and practice. This course will begin by analyzing current trends in diaspora studies and employ works by diaspora scholars to foreground discussions and writing about key notions of embodiment, race, translation, and inter-culturalism in dance practice and dancemaking. Dance studies texts will include scholarly and film-based works by and about artists from and working with African diasporic dance.

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

Dance in Theater from 1920’s to the Present In this course we will cover a relatively large swath of dance practice, primarily made for a variety of “staged” settings between the Victorian era and pre-current day. Our focus will be on unpacking some of the interesting intersections through dance studies lenses. We will discuss how dance forms have been staged and the dynamics of those staging’s and how we read them differently. Keen attention will be paid to how artists choose to navigate the aesthetic and political choices they have made to make live art performances. There is an interesting intersection in dance studies between dance history, critical theory, ethnology, and practiced based inquiry. As such, we will read texts that provide critical, thought provoking, and historical analyses of dance, dance work for the stage, politics, and aesthetics of those interventions. You all as students will be expected to read texts, watch videos of dance, engage in collegial dialogue, and write about your findings in this course.

Community Dancemaking This course is designed to create space for students to question what the production of dance is in community. Students will receive hands-on experience with live-art making, site dance production, and installation/site film. The course will question the intersections as well between live art, anti-racism, decolonization, collaboration, and performance making.

References Available By Request

Sample Publications:

https://intellectdiscover.com/content/journals/10.1386/jdsp_00082_1

<https://academic.oup.com/florida-scholarship-online/book/17149/chapter-abstract/174511387?redirectedFrom=fulltext>

https://www.jstor.org/stable/41715166?searchText=Celia%20Weiss%20Bambara&searchUri=%2Faction%2FdoBasicSearch%3Fscope%3DeyIwYWdlTmFtZSI6ICJkb3VybmFsIG9mIEhhaXRpYW4gU3R1ZGllcyIsICJwYWdlVXJsIjogIi9qb3VybmFsL2poYWl0c3R1ZCIsICJ0eXBIIjogImpvdXJuYWwiLCAiamNvZGVzIjogImpoYWl0c3R1ZCJ9%26Query%3DCelia%2BWeiss%2BBambara&ab_segments=0%2Fbasic_search_gsv2%2Fcontrol&refreqid=fastly-default%3A58736d0ad9820843c3b2a577cb8e1328

Sample Dance Work:

Dance Films 2019-2022

Cycles of Growth (2022)

<https://www.youtube.com/watch?v=P745Ng-UfR0>

Je Te Souhaites Du Bien et Après (2020)

<https://youtu.be/cmkbFSuzmFo>

This contemporary dance project engages the thematic materials of how we treat others in society and suggests perhaps other ways of intertwining our worlds. Very often we say how we wish people well but turn a blind eye to their plight or to the lives of others in general. This work suggests then a way of seeing, hearing and speaking differently so as to break apart established ways of societal blindness or numbness. The work draws upon the ways that we are blind to those around us and presents an observation of the human condition.

Blue, Green (2021)

https://youtu.be/AUGNtbXI6_U

This screen dance was researched in sites in Asheville, NC in 2019 and in Marquette, MI in 2020.

Solo Dance Theater Work -Who Fears Not Death (2021)

22

<https://www.youtube.com/watch?v=hAPzdYITPz8>

Who Fears Not Death (2021) 27-minute solo with original choreography/score and dance by Celia Weiss Bambara,

Work Set on Students (2022) Cornish College of the Arts

This is Cornish Dance Theater production for the Sophomore ensemble (22 min)

<https://vimeo.com/jazzyphoto/review/776806615/b7800606de>

