

Curriculum Vitae 2010-2015

1. Michelle Bach-Coulibaly

Senior Lecturer Theater Arts and Performance Studies
Brown University

2. 63 Cypress Street, Providence, RI 02906

www.yeredonmali.org

3. Education

M.F.A. (Dance, Teaching, and the Body Therapies) Connecticut College. 1982.

B.F.A. (Theater and Dance) University of Wisconsin-Milwaukee. 1980

4. Professional Appointments

Brown University, Promoted to Senior Lecturer in 1997-current.

National Theater Institute, Visiting and Core Faculty. 1982-current.

Theatre Makers, Eugene O'Neill Theatre Center. Faculty. 2010- current.

Visiting Instructor of Dance. Rhode Island School of Design. 2009.

Visiting Adjunct Professor of Dance. Queens College, NY. 2008.

Director of the Antioch College Study Abroad Program. Art and Culture in Mali. 2006. Brown University, Lecturer. 1987-1997

Director of After School Program, "WHO AM I?" Shea High School. 2002-2006.

Connecticut College. Visiting Assistant Professor. 2001, 2000 and 1996.

Bristol Community College. Adjunct Professor in Theater. 2001.

Artistic Director of Babemba USA. 1991-2006.

Roger Williams Middle School, Director of West African Dance Program 1989-2001.

The Music School. Director of Dance Program. 1994-97

Trinity Square Repertory Theater Conservatory. Core Faculty. 1981-1989.

Connecticut College. Teaching Fellow. 1980-82.

The Williams School. Director of Dance, 1981-84.

University of Wisconsin-Milwaukee. Teaching Associate. 1979-80.

5. Completed Research

Original devised movement theatre pieces for the Concert Stage, Film, Outreach in and Out of School Time programs, collaborative qualitative studies, and International Festivals.

The Rhythm of Change Festival 2015. www.rhythmofchange festival.com

Contemporary Mande Performance as Cultural Diplomacy

I produced the 2015 Rhythm of Change Festival in conjunction with Zach Ruffa. The title and focus of the 2015 RoC Festival explored how art-making can be an effective tool for Cultural Diplomacy. Six artists from Mali, Senegal, Burkina Faso, France and the USA came together for the first time in residence at Brown to deliberate and negotiate important topics through cross cultural creation. Six new works were developed and performed over the RoC weekend to full houses and generative talk-backs. RoC supported the return of 22 Brown Alums who have worked over the years in the Mande program

Tradejorica. A new work developed with Lacina Coulibaly and Bazoumana Kouyate for the Rhythm of Change Festival'15. February at the RoC Festival Headliner Performance Concert. Currently on tour in Europe.

Manjiani. This restaged and re-choreographed Mande celebratory dance included newly devised material developed for the RoC Festival Opening Ceremony.

Bone Waves. A new work based on Buddhist scripture from the Heart Sutra, and the paintings of Japanese artist-scholar Iwasaki Tsuneo. SFOD

Fladugu. A new choreography researched in the Malian street party cannon. This celebratory dance looks at gender relationships and breaking through social constraints. May Mande Final

Sunu. This work was commissioned by the Afrika Nyaga Festival in downtown Providence. September

Malidon, Marakadon and Birimba. Three restaged and imagined Bamana dances from the Beledugu region. RISD Opening Ceremony. September

KoteDon. A new choreography with a film I made in 1990 in pre-coup Mali called *Street Party in Lafiabougou*. October Family Weekend

They Worked-We Write. A new work commissioned for the Slater Mill commemoration of youth workers of the Industrial Revolution. This was presented on RI Cable Arts Program Good News Rhode Island. November. Salter Mill Museum, Pawtucket, RI

2014.

AnkaTaa and Manjani. Two Contemporary Mande dances reconceived and choreographed for final performance concert. December. Ashamu Dance Studio.

Meet Me At Lindy's. New work choreographed for the Gordon School Enrichment Program Concert for 25 seventh and eighth graders. The Gordon School. December of 2014.

ON STAGE: Making Art for Social Change. Five new works developed in conjunction with sixty Fall River students for their 21st Century Program. Fonseca Elementary School, Fall River. August of 2014.

PUT UP YOUR DUKZ. This newly devised multi-media dance theatre piece was researched in the relationship between Hip-Hop, Dances of the Harlem Renaissance, Contact Improvisation, West African dance, and Contemporary Dance vocabularies to some of Duke Ellington's most powerful musical themes. Personal narratives of growing up on the streets of Providence's Southside helped inspire a dialogue and plea for a lessening of violence amongst youth groups.

Collaboration with Project 401ri, beatboxer Omni Prum, Bill Ferri, and Becky Bass. (Family Weekend Concert, The Dublin School, NH, The University of New Hampshire, RoC '14, Spring Festival of Dance, Commencement Dance Concert, Triskelion Arts in Brooklyn, NY). October of 2013 through March of 2015.

Dansa-Wolosodon, Wasalunka, Somonodon. Re Stagings and new choreography for our annual concert to open the school year at RISD. September of 2014.

FIRST WORKS and AFRIKA NYAGA.

Guest choreographer for the First Works /Afrika Nyaga Performance Series at the Kennedy Plaza. September of 2014.

RHYTHM of CHANGE FESTIVAL 2014: The Urban Body in Crisis.

Over 150 Brown students, 30 artists and 20 community members came together for this annual festival of art and social justice. Three concert performances and two days of workshops, talks, films, and panels brought artists from around the world to the Brown University campus to engage with students on ideas around the notion of “Bodies”: bodies in prisons, transgendered bodies, disenfranchised bodies and gender discrepancies, queer performance, and issues of poverty and artistic production. Everett Dance Theatre, Ana “Rokafella” Garcia, and Project 401 opened the conversation about disenfranchisement and art as empowerment. BAM producer, Sophie Shackleton, NGO Mali Health Organizing Project and Matthew Garza came to speak and engage the students in meaningful dialogue about the power of personal story to serve and inspire action. I choreographed two Malian Ballets for the Opening Ceremony, produced all aspects of festival content and production. February 21-23rd, 2014.

PUBLICATION for Collaborations: Arts and Culture Economy. The Impact of Arts Based Afterschool Programs. Examples and Implications.

Connecting Public Policy and Academic Research in Rhode Island.

For three months I conducted qualitative research throughout the state of Rhode Island on the effects of high-quality out-of-school-time (OST) programs on youth crime rates in RI, in collaboration with two Roger Williams University Economics professors Matthew Gregg and Rupayan Gupta. (attached). Completed February of 2014.

2013

Cole Middle School Performance Series:

Created and performed an evening of dances and music from Mali in collaboration with Sidy Maiga and Seydou Coulibaly. November of 2013

Movement Exchange Community Performance Series:

Taught and performed with Project 401ri and Sidy Maiga. November of 2013

PUT UP YOUR DUKZ: Version I

Finished three sections: *Jack the Bear*, *Passion Flower*, and *Rock'in Rhythm* of new work with Project401ri. Family Weekend Concert. October of 2013.

RISD OPENING CEREMONY.

Choreographed three Malian ballets, *Dununba*, *Sidiyasa*, *Sunu*, for full evening performance. September of 2013.

NIGHT RUN. Love and War: old themes with a new twist. The impossible keeps happening. Imaginary and real worlds collide as drone warfare is being fought in the mountains, bringing young lovers out into the open. They unknowingly encounter a group of Night Runners, commonly known as witches or wizards from the Luhya people of Western Kenya. They are believed to have extraordinary spiritual powers that are practiced in the night as they run naked through the town, making loud and threatening noises entering people's homes and rooftops, casting spells, disrupting the lives of those who dare to brave an open encounter.

Spring Festival of Dance. May of 2013.

LITTLE BY LITTLE. A West African ceremonial dance from the Bambara people of Mali, West Africa, created to express the teachings of the Bambara proverb, “Little by little the bird builds its nest”. This is a reminder to be patient in all things, diligent towards our goals without aggression towards oneself or others. May of 2013.

RHYTHM OF CHANGE FESTIVAL: Songs of Resistance/Bodies of Resilience 2013

This festival was unique, as it marked the one-year anniversary of the coup d'état in Mali. The political insurrection invited increasingly tight-fisted rule by the Taliban and al-Qaeda insurgents in the country's north, where Sharia Law forced music to be banned. Two of our invited artists, Amkoullé and Djeneba Seck received death threats for infusing political activism into their song lyrics. RoC 2013 addressed the recent occupation of Mali; the ensuing socio-political upheavals and how these political events affected health and educational inequalities. Our goal was to look at how performance served to create a vibrant space for reflection, contemplation, and reconciliation.

We brought three of Mali's most prominent artist-activists—Djeneba Seck, Sekou Kouyate, and Amkoullé—to perform their original musical anthems that were part of the resistance movement against the ongoing political insurrection in Mali. I co-produced this three day festival and their musical concert that toured to local schools, RISD, on local TV program, *Good News Rhode Island* and resulted in an original recording being produced in association with Berklee School of Music and Notable Productions. February of 2013.

2012

RASALUNKA: The Wasalu region dances from Mali meets Rasabox, meets American Sign Language, and personal narratives on the affects of rape and building a garden. In collaboration with Paula Murray Cole and Sidy Maiga. Family Weekend, October of 2012.

AFRIKA NYAGA FESTIVAL: I Choreographed two Malian ballets and performed with Oumou Sangare and AfriManding. September of 2012.

An Evening with OUMOU SANGARE at Brown University. Co-produced and hosted an evening of music and conversation with Oumou Sangare at the George Bass Theatre. September of 2012.

RISD OPENING CEREMONY: Created three new Malian ballets and performed with AfriManding. September of 2012.

HOUSE OF GHOSTS: Transnational collaboration with Gao Yanjinzi, Director of the Beijing Modern Dance Company, Brian Reeder from American Ballet Theatre, Salimata Soumare from Troupe Yeredon, Mali, West Africa. Spring Festival of Dance, Commencement Dance Concert, Year of China Festival. May of 2012.

<http://browntransnationaldance.blogspot.com/>

THE CULTURAL SHOW. Created a new Malian ballet for New Works/ World Traditions for Brown University Student Cultural Show. April of 2012.

A PERFECT WEDDING: Choreographed main stage production in collaboration with director John Emigh. April of 2012. Leeds Theatre.

VENUS: Movement coach and choreographer for Trinity Graduate production with director, Ryan Purcell. Pell Chaffee Theatre. January through March of 2012.

THE RHYTHM OF CHANGE FESTIVAL 2012. THE COMMUNAL BOWL: Art and Better Nutrition. *FILEN: Seko ni Donko ani Balokonyuman.*

I produced this annual three day festival of Mande performance and social engagement investigating the role of art-making and performance in combatting malnutrition in Mali. In association with Art in One World Festival.

<http://rhythmofchange2012.blogspot.com>

MANDE DRUMMING and DANCE TOUR: Created three ballets with guest artists Salimata Soumare, Djibril Coulibaly, Alhassane Sissoko, Seydou Coulibaly, and Sidy Maiga to tour in the schools and art centers. Cushing Academy, John F. Kennedy Presidential Library, Suffield Academy. February of 2012.

2011

TOPIKAL HEAT: Original theatre-dance piece that was inspired by working with Butoh practitioners, Eiko and Koma. Issues of thirst, resurrection, and the formation of a cat calliope informed the work. An original musical score was written in dialogue with the images on stage. Fall Dance Concert. November of 2011.

http://brown.edu/cis/sta/dev/taps_videos/fall_dance_11.html.

63 minutes in.

JUMP CUT: A Danced Play about Mobility: A Dialogue Between Art and Violence.

This new work was devised through intensive physical training in Muay Thai Kickboxing, The Ten Commandments of Street Self-Defense, Neutral Masque, Demon Work, Authentic Movement, Contact Improvisation and automatic writing. An original musical score was written from found sound and vocal sculpting.

Parents Weekend. October of 2011.

FILEN: The Community Bowl, Art and Better Nutrition: Seko Ni Donko ani Balokonyuman. Director and coordinator of Conference on Performance and Nutrition at the Yeredon Centre in Djumanzana, Mali, West Africa.

As the director of The Yeredon Centre, I coordinated this international conference bringing together film, dance, music and theatrical artists, with social activists, international NGO's, (including Right to Play, Mali Health Organizing group or MHOP and Project Muso) with Mande scholars, doctors, local community healthcare workers, and politicians to engage in a day of dialogue and deliberation on the nature of malnutrition in Mali, West Africa. By utilizing the communicative power of Mande performance, artists and educators collaborated on ways to support communication and educational advancement on issues of malnutrition, and endemic disease. The UTRA Program supported four of the eight Brown students who traveled to Mali for this festival. Summer of 2011.

I AM HERE and MOVING TO THE BEAT: OLIS Library Performance Series.

The Office of Library and Information Services in Rhode Island commissioned me to develop two programs for young children, teenagers and families. I toured these two performance programs to 22 different libraries through out the state. Summer of 2011.

LUNA RISE: New Performance work utilizing masquerade, Bunraku puppetry, aerial dance work, original text, sound score, and installations. This piece investigated systemic, generational and personal oppression through narrative, memoirs, artifacts, dream-work, and a diverse vocabulary of movement and theatrical practices.

Performed for the Spring Festival of Dance in The Stuart Theatre. May of 2011.

RHYTHM of CHANGE FESTIVAL: KA MALI DON.

Mande scholars, social entrepreneurs, social activists, and artists convened to educate, stage performances and deliberate on Mande Performance Traditions and Social Change. Working with Adopt-A-Doctor, Mande Scholar and Author Cherif Keita, and numerous Mande artists, we looked at the ways in which performance sustains culture, is a vital educational tool for global health, and supports economic growth. February of 2011.

<http://kamalidonfestival.blogspot.com>

INFANT ULCERS GROWING: Multi-media work with digital video-composition, live choir composition, and new text for the Faculty Triennial Exhibition at David Winston Bell Gallery, Brown University. February of 2011.

LOVE LETTERS TO MY OPPRESSOR: New Movement Theatre piece inspired by working with Theatre of the Oppressed practitioners. Original text, live sound score, and movement compositions. Family Weekend Concert. October of 2010. Ashamu Dance Theatre.

ROAD HOME ZYDECO.

This original performance art work was developed through researched narratives and newswire reports of survivors of Katrina five years after, with correlative BP Gulf Coast oil catastrophe reports, French art songs, new Zydeco and Cajun songs, spoken word, film, and five new dances that included a funeral dirge, Mardi Gras competitive celebrations, Bourbon Street brawls, and indigenous folk dances from the region. May of 2010.

The Rhythm of Change Festival: AN KA TAA:

I produced this fourth festival of African Performance for Social Change. The festival focused upon building partnerships with ten different non-governmental organizations and three community groups to present five different performances, film screenings, panel discussions, twenty different workshops, and a community ritual that included Troupe Komee Josee from Mali, The African Underground All-Stars from Senegal and Mali, performance artist and scholar Thomas DeFrantz, Inziragukanya Drummers from Burundi, Jean Appolon from Haiti, Hip-Hop artist Buddha Stretch, Shelley Wyant and Theatre of the Oppressed, Rwandan artist-activist Clementine Igilibambe, The Haitian Choir of St. Michael's Church, New Works/World Traditions, and poet Eli Marienthal.

The festival partnered with The Janbe Organization to Rebuild Haiti, Clementine Refugee Scholarship Fund, The Foundation for West Africa, Gardens for International Health, Inziragukanya Burundi Refugee Drum Ensemble, MHOP, The Djoumanzana Orphanage, The Che Blenke Dancers of Jiniyeila Village, the Sekou Camara primary source library in Mali, and the Yeredon Centre for Cultural Preservation and Social Engagement in Mali.

Performances included Tommy DeFrantz' *Monks Mood*, The Africa for Haiti Concert, AWARE Theatre Troupe, and the WHEN CHILDREN DANCE Concert with the Haitian Choir and Dance Ensemble. This festival was sponsored by the Department of Theatre Arts and Performance Studies, The Office of International Programs, The Creative Arts Council, Office of the President for the Haiti Fund, Brown International Organization, and by private donors. March of 2010. <http://rhythmofchangefestival2010.blogspot.com>

DOGON. New performance and educational program for the Museum of Natural History at Roger Williams Park. Commissioned by the Museum to create a full evening lecture and performance series on Dogon culture and Malian performance traditions. This series included several Malian dances and folklore narratives including the Malinke *Mandiani*, the

Bozo *Somonodon*, the *Khassonke Sounou*, the *Bamana Bush Genie Masquerade*, and the *Dogon Dama Masquerade*. April of 2010.

MALIBA. Educational Theatrical performance commissioned by the John Fitzgerald Kennedy Presidential Library and Museum for the **CELEBRATE!** educational series. We presented selected dances from the Bamana ***Koteba Masquerade***. February of 2010.

2009

ROAD HOME. Original movement theatre work filmed and researched in New Orleans' lower ninth ward, in collaboration with Debra Green, a community leader and survivor of Hurricane Katrina. Performed at the Providence Black Rep, The Harvard-Yale-Brown Conference at Harvard University, Habitat for Humanity Fundraiser, "Katrina, Katrina", at the Construction Company performance series in NYC, and for the Family Weekend Concert at Brown University. Fall of 2009.

PARADISE FOUND at the Wang Center. Paradise Found was a new site-specific performance for Citi Performing Arts Center/Wang Center's annual fundraiser for educational outreach. Original material created for this three- hour interactive corporate event. Fall of 2009.

CRUDE. Original movement theatre work researched and work-shopped at the Dragon's Egg artist retreat, in collaboration with Professor Bill Suggs, Dr. Bruce Becker, Everett Hoag, and Shelly Wyantt. Performed for the Spring Festival of Dance at Brown University.

Left To Chance. A site-specific performance looking at the intersection of accident, chance, the creation of circumstance and intentional art making. Firehouse #13 Art Space and Gallery. Fall of 2009.

N'Gwi, Somonodon and Sogunikun. N'Gwi and Somonodon are two different full-length Mande educational programs, and Sogunikun is a Bamana masquerade performance series developed for schools, museums and community centers. Performed at the Gordon School, Cushing Academy, RISD Museum Education Series, The Haffenreffer Museum, RISD opening ceremonies, for the Mali Health Organizing Project's fundraiser for Healthcare in Mali, opening for Vieux Farka Toure, and for the La Foyer West African Cultural Celebration. Spring and Fall of 2009.

2008

Tomora. New movement theatre piece created for the Queens College Dance Ensemble Concert Series. Tomora is the name given to a blues tuning on Mande stringed instruments found in Northwestern Mali. The dance sequences accumulate and respond to one another in a manner likened to these blues tunings. Fall of 2008.

I am Eating My Ethics: The Bloodline Project

The Bloodline Project's development involved numerous rewrites and development for different venues, purposes and audiences. As guest artists at the Construction Company in NYC, the piece explored the use of fable to address the Global Food Crisis. As the keynote

presentation for the Watson Institute's Conference on Sustainable Entrepreneurship at the Haffenreffer Museum, the piece was redeveloped into a lecture demonstration format with film documentary and interactive audience participation. For Providence Waterfire's 1000 Ships Commemoration, the piece was distilled into a powerful dance to commemorate the abolition of the Atlantic Slave Trade in Rhode Island. For the Family Weekend Concert Series at Brown University, the piece looked at the difficulties we, as Westerners, have with conservation, moderation, and poverty. Fall of 2008.

2007-2008 (Fall of 2007, Spring of 2008, Summer of 2008)

Bloodline. Bloodline is the artistic centerpiece for an international collaboration and humanitarian project committed to developing and implementing educational programs on the prevention of malaria in the United States and Mali, West Africa. The development for Bloodline began at Brown University in the fall of 2007, with research on malaria and its relationship to environmental, public health care and global program initiatives to combat infant mortality rates caused by the disease. It premiered as a multimedia production for the Spring Festival of Dance in collaboration with Public Health Brown professor, Dr. Bruce Becker. It was redeveloped to tour to Mali, West Africa. The Bloodline Project was performed throughout Mali in collaboration with Save the Children, The CAFO Association for the Betterment of Women and Children, and the Children's Performance Ensemble from Madame Togo's Orphanage in August of 2008. This tour to Mali was supported by the Creative Arts Council, The Office of International Affairs, The Watson Institute, RISD Office of Student Life, the Africa Group, the Department of Theatre, Speech and Dance, and by private donors.

Sounou at Night. This original Contemporary Mande ballet was commissioned by the Principia Dance Department for their Spring Festival of Dance. Principia College, Elmhurst, Illinois. Spring of 2008.

5g. Invited Lectures, Conference Presentations and Residencies.

2015

a. Experiencing Engagement: How journalism and communities can thrive together.

The University of Oregon, Portland, Oregon October 1-4, 2015

This conference was sponsored by **JOURNALISM THAT MATTERS** and the School for Journalism and Communication at the University of Oregon. I was invited as a session leader and presenter at the Innovations Expo. The session I hosted was entitled "How to Build Empathetic Narratives with Embodied and Virtual Communal Spaces."

My participation at the Innovations Expo included a presentation on New Works/ World Traditions as a space for transnational and community engagement, with art-making as a force for egalitarian exchanges within diverse community perspectives. This conference was a powerful example of how important it is to bring multiple perspectives into the room to discuss, define and distill ideas around effective community engagement and the role of journalism in the new world of rapid information exchange. Editors of large newspapers, international journalists, artist activists, and community leaders helped to create a safe and open space for a kaleidoscope of perspectives on effective engagement.

b. The Seventh Annual ACMHE Conference: Building Just Communities

Howard University, Washington DC. October 8-11th, 2015

My participation at this conference was as a invited speaker and host of an open workshop and discussion on the making of *Bone Waves*. My talk was entitled *Devising Performance: Using Contemplative and Artistic Pedagogies to Heal, Unite and Provoke*.

I brought Brown University Senior Natalie Cutler to assist in this workshop to engage the audience in the process of creation, development and performance. We looked at *Performance* as a flow state, an experience in liminalities and impermanence. Our 30 participants did not want to leave and after we finally closed the session, we were invited by Professor Maria Jose Botelho to Amherst College to participate in their conference on Sustainability of the Arts in Academia on October 28th.

c. National Theatre Institute: Teaching Tomorrow's Theatre Artists: A National Conversation. November 20-22nd, 2015

I was one of twenty invited conversation participants to look at the nature of Theatre Education today and the challenges we face as change makers. James Bundy gave the opening remarks about the nature of privilege and responsibility in teaching young actors and the roles we play in creating a diverse and open forum for change. The weekend was a vibrant look at the multiple perspectives from both National and International Theatre Artists and educators on topics of race, inclusion and sustaining excellence.

d. Wheaton College: Invited Lecturer in the Ethnomusicology Department. Gave two different lectures on the Koteba and the Meaning of the Wasalu. November

2014

NEW URBAN ARTS: Conversations in Creative Practice series. I was an invited guest speaker and presenter. I shared my film and creative work on global healthcare engagements in Mali. April of 2014.

National Coalition for Dialogue and Deliberation: I was an invited workshop leader for this National Organization's annual board meeting being held in Boston. July 2014.

Harvard University. Harvard University Humanities Symposium, "Music, Memory, Sensory Ecologies, and the Body": I was an invited speaker to share ideas on presence and the body, entitled "The Presence of Absence". My talk-workshop looked at the creative act of "disappearing" in constructing empathetic art-making.

Bradley Children's Hospital and the RISD-Brown Pre-Med Program: I gave an intensive workshop with faculty, pre-medical students, and twenty children with autism on, **Art as a Source of Healing**. This workshop explored the interrelationship of art-making and creativity to healing.

John Fitzgerald Kennedy Library. Invited guest performer and lecturer on Mande cultural history. Choreographed and staged four dances with a cast of ten.

AFRIKA NYAGA AFRICAN FESTIVAL. Choreographed three dances for festival of African performance with Oumou Sangare.

Shanghai Theatre Academy: Winter Institute: 2012 and 2014

In 2012, I was invited to teach at the initial STA Winter Institute where I taught a course entitled *Inner Necessities*.

In 2014 I returned to teach a course entitled *Transmitting Authenticity through Embodied Mnemonics*.

2011

YALE UNIVERSITY and the World Performance Project's THINK JAM: IMPROVISATION ACROSS DISCIPLINES Symposium. I was an invited guest to participate in the first Think Jam Symposium.

HARVARD UNIVERSITY: African Dance Diaspora Symposium on Embodied Knowledge. I was an invited panelist to speak of transference, accumulation and the passage of embodied knowledge within the African movement Diaspora.

OLIS Summer Reading Series in the Libraries: One World, Many Stories.

I toured, performed and spoke at 32 different community libraries.

SUFFIELD ACADEMY. Invited guest performer and speaker on Mande Performance Culture.

2010

Museum of Natural History at Roger Williams Park: DOGON CULTURE Educational Series, and Mande Art and Culture Programs for Danvers, MA High School, Coventry Elementary School, La Salle Academy, John F. Kennedy Museum and Library.

2009

RISD Office of Student Affairs invited me to teach, perform and work with students on performance-based research.

Guest performances and educational programs at La Salle Academy, Cushing Academy, RISD Education Department, Gordon School, BRIARI Conference at the Watson Institute, Haffenreffer Museum Education Department, and Fountain Street Creative.

5i. Other Research related to the Theater (movement for the theatre, co- directing and coaching)

2015

Prometheus Bound

Movement coach for Trinity MFA project with Brian Mertes.

A Perfect Wedding. Choreography with director John Emigh. Spring of 2012.

Venus. Trinity Consortium Graduate production with director Ryan Purcell. Spring of 2012.

Peer Gynt. Choreographed and coached movement. Spring of 2008.

The Greeks. Movement coach. Main Stage production. 2007.

HAIR. Choreographed Main Stage Production. February- April of 2006

As Five Years Pass. Co-directed with John Emigh. 2003. Leeds Theater.

Candide. Sock and Buskin Main Stage production. Choreographed under the Direction of Don Wilmeth. Spring of 2002.

Dead Souls. RISD Cabaret. Co-directed and choreographed. January of 1998.

Las Meninas. Stuart Theater. Choreographer and movement coach, under the direction of John Emigh, Nov. '97

5h. Produced the following productions/programs at Brown University

2015

Dance Composition Concert. December

Anka Taa West African Dance Concert. December

Family Weekend Concert. October

Commencement Dance Concert. May

Mande Festival on the Green. May

The Rhythm of Change Festival: Mande Contemporary Performance as Cultural Diplomacy.
February

2014

Family Weekend Concert. October

Commencement Dance Concert. May

Mande Festival on the Green. May

RHYTHM OF CHANGE FESTIVAL. February.

2013

Mande Festival. May 2013

Commencement Dance Concert. May 2013

RHYTHM OF CHANGE FESTIVAL. February of 2013.

Family Weekend. October 2013

2012

Mande Dance, Music and Culture Festival Fete. May 2012

Commencement Dance Concert. May 2012.

RHYTHM OF CHANGE 2012: The Communal Bowl African Performance Festival.

Family Weekend Concert. October of 2012.

2011

Mande Dance, Music and Cultural Studies Concert, May 2011

Commencement Dance Concert. May 2011

RHYTHM OF CHANGE FESTIVAL: Ka Mali Don. February 2011.

Parents Weekend Concert series. October 2011.

2010

Mande Dance, Music and Culture Performance. May 2010.

Commencement Dance Concert. May of 2010.

Rhythm of Change Festival: Anka Taa. February of 2010.

2009

Spring Festival of Dance, May of 2009.

Mande Dance, Music and Culture Performance, May of 2009.

Family Weekend Concert, October of 2009.

Dance Composition Concert. December of 2009.

Research in Progress

I am currently conducting research on a new work called *Masking* which explores the relationship between high imaginative states of creativity, perfectionism and Mental Illness. Working in collaboration with Neuro Scientist and former Buddhist nun, Eunmi Kim, and Dr. Bruce Becker we are currently enrolled in a two year line of study at the Center for Mindfulness in Medicine, Healthcare and Society at the University of Massachusetts Medical School, Stress Reduction School. This research is part of the MBSR (Mindfulness-Based Stress Reduction) course developed by Jon Kabat-Zinn that Ms Kim and I are both currently enrolled in. Here daily assignments, writings and meditative practices are informing what methodologies I will utilize to devise the new work in a non-invasive and healing manner.

I am very involved in the ongoing work at my research center in Mali, West Africa, **The Yeredon Center**. We continue to offer new and exciting programming as a model-school for international exchange and research on art and social service projects. It currently supports researchers from all over the world to come and utilize the library and facilities while in the country. We continue our work with a community youth dance and musical troupe, Troupe Yeredon, and their film making initiatives. Our mission at the Yeredon Centre remains focused upon cultural preservation projects by supporting Malian artists in micro-financing projects, by documenting rural village ceremonies that are disappearing from the cultural patrimony, and by engaging communities in sustainable education and public healthcare programs on malnutrition prevention, farming and water-well projects in the rural village of Jinijela, and community art projects on malaria prevention. The library at the Yeredon Centre continues to be upgraded in its collection of books on Mande culture in French, English and Bambara on Contemporary African Art, Dance, Textiles, Society, and Music. Culture and Documentary Films are currently being made of the youth groups who reside and train at the Yeredon Center. These films keep the research going and inform us of the most recent developments in Contemporary Mande Dance and Music.

We are in the process of digitizing and editing over 25 years of footage taken during the past twenty-five years in Mali.

As far as Mande research goes I have documented over 28 years of footage of artisan groups from urban centers and in local villages such as Jinijela where the Che Blenke and Koteba are still performed. I continue to organize cultural exchange trips for students, artists and NGOs working in social and medical programs in Mali and have joined forces with Dance Adventures, a new eco travel business that organizes immersive learning experiences for the general public.

The national dance troupe scene continues to be filmed and documented as a continuum and includes traditional performances by Troupe District du Bamako, Troupe Fakoli, Madame Togo's Orphanage Ensemble, Fanta Coulibaly's Theatre Troupe, Troupe Komee Josee, and Troupe Yeredon which is our local youth troupe. I continue to engage students and professionals in projects involving educational advancement for women and children through the CAFO Association for the Betterment of Women and Children, The Amadou Hampate Ba Association, as well as through Brown University NGO's working in Mali, which includes, The Right to Play, MHOP or Mali Health Organizing Group, and Project Muso. The Build a School Project is thriving with having just completed its 14th school in rural Mali.

Please look at www.yeredonmali.org.

To the Profession

As far as Mande research goes I have documented over 28 years of footage of artisan groups from urban centers and in local villages such as Jinijela where the Che Blenke and Koteba are still performed. I continue to organize cultural exchange trips for students, artists and NGOs working in social and medical programs in Mali and have joined forces with Dance Adventures, a new eco travel business that organizes immersive learning experiences for the general public.

The national dance troupe scene continues to be filmed and documented as a continuum and includes traditional performances by Troupe District du Bamako, Troupe Fakoli, Madame Togo's Orphanage Ensemble, Fanta Coulibaly's Theatre Troupe, Troupe Komee Josee, and Troupe Yeredon which is our local youth troupe. I continue to engage students and professionals in projects involving educational advancement for women and children through the CAFO Association for the Betterment of Women and Children, The Amadou Hampate Ba Association, as well as through Brown University NGO's working in Mali, which includes, The Right to Play, MHOP or Mali Health Organizing Group, and Project Muso. The Build a School Project is thriving with having just completed its 14th school in rural Mali.

Please look at www.yeredonmali.org.

As a performance artist, I continue to develop new movement theatre works engaged in Contemplation, Social Justice and Art Activism. This year we were invited to tour on several campuses due to the high level of investigation in topics that are of interest to educators in the academy. The Yeredon Center continues to offer new and exciting programming as a model-school for international exchange and research on art and social service projects. It currently supports researchers from all over the world to come and utilize the library and facilities while in the country. We continue our work with a community youth dance and musical troupe, and film making initiatives.

To the Community:

Member of Steering Committee for RiTAC, Rhode Island Teaching Artists. I participate in committee work and monthly meetings to negotiate the role of teaching artists both here in Rhode Island and in NYC with The Community Word Project and TATIP for Teaching Artists. I continue to work in the schools and community centers as a consultant, artist in residence, and as a mentor. This year I have continued my work in Fall River schools to further the role of the arts in education at Fonesca and at the Watson School. I am also an artist in residence at the TAPA Trinity Academy for the Performing Arts.

The annual RoC Festivals works with community partners to bring high quality programs to local youth groups and organizations.

7. Service

To the University:

2015

First and Second Year Academic Advisor

Seminar Leader for First readings

Steering Committee for Engaged Scholarship

Contemplative Studies Initiative Committee

2014:

First and Second Year Academic Advisor
Faculty Advisor and Liaison for the Women's Varsity Volleyball Team
Seminar Leader for First Readings

2013:

First and Second Year Academic Advisor
Faculty Advisor and Liaison for the Women's Varsity Volleyball Team.
Seminar Leader for First Readings

2012.

Freshman and Sophomore Advisor
Seminar leader for The First Readings: "Sons of Providence".

2011.

Freshman and Sophomore Academic Advisor
Seminar Leader for First Readings, "Factory Girls"

2010.

First year Advisor
Seminar Leader for First Readings, "The Beak of the Finch".

8. Academic honors

President's Scholar. Connecticut College. MFA awarded.1980-82.

9. Research Grants

2015

EEG-Cowels Foundation. \$8,000.00

To Support the Rhythm of Change Festival Art and Cultural Diplomacy

OVPR

To Support research for the creation of Masking.

EarthDance and Authentic Movement Grant. To support participation in the United Body Seminar.

CAC Grant. To support the Rhythm of Change Festival

OSI. Office of Student Involvement at RISD. To support the Rhythm of Change Festival

2014.

The Lenz Foundation. Women in Buddhism Grant to conduct research on the Kapala I The Kripalu Center, March of 2014, Tenuto San Vito, Italy. November of 2014.

OVPR. Research for Heart Sutra travel and resources. Fall of 2014.

CAC Artist in Residence for Rhythm of Change 2014.

AICU. Association for Independent Schools and Universities. Researching Arts and Cultural Economies in Rhode Island.

2012

Four International UTRA awards were given to my students to conduct Art and Social Justice work in Mali. The Coup d'etat in March of 2012 prohibited us from traveling but the research in Mali continues.

CAC awarded several grants to bring three Malian artists here for the ROC Festival of 2012, Oumou Sangare for Conversations in Africana Studies, and Bill T Jones, and Nan Jambong in collaboration with First Works.

2011

The **UTRA** program awarded us with five research grants. One was to upgrade technological aspects of the Mande Program with Robert Warner, and four were International Travel and Research grants to conduct a conference on Performance and Malnutrition in Mali, West

Africa. The International Travel and Research Team included Eliza Reynolds, Emily Goldman, Tyler Lowell, and Rie Ohta.

Research Grant from the Contemplative Studies Initiative to act as representative at the Conference on Contemplative Inquiry in Higher Education at the Garrison Institute.

2010

International Team UTRA for three students to conduct work in Mali: Jessica Goldschmidt, Sam Yambrovich, and Navarra Buxton. They are to work with Radio JeKafo, the Djoumanzana Orphanage, and the Bloodline Project in Mali.

2009

Our **International UTRA** team traveled to Mali in August of 2009 to implement the creation of a digital songbook, dance video of children from the Djoumanzana Orphanage, and documented personal narratives of three outstanding women artists. Michele Baer, Matthew Garza, and Remi Fernandez-O'Brien traveled and conducted specific projects in Mali and continued working on them back here in the USA.

11. COURSES TAUGHT (since 2010)

Fall of 2015

TAPS 0310: Beginning Modern Dance (23)

TAPS 0320: Dance Composition (18)

TAPS 1370: New Workd/World Traditions (6)

Spring of 2015

TAPS 1000: Intermediate Modern Dance (5)

TAPS 1390: Contemporary Mande Performance (58)

TAPS 1370: New Works/World Traditions (7)

Fall of 2014

TAPS 0310: Beginning Modern Dance

TAPS 0320: Dance Composition (5)

TAPS 1370: New Works: Anka Taa (7)

Spring of 2014

TAPS 0330: Mande Dance, Music and Culture (98)

TAPS 1000: Intermediate Modern Dance

TAPS 1370: New Works/ World Traditions

Fall of 2013

TAPS 0320: Dance Composition (15)

TAPS 0310: Beginning Modern Dance (32)

TAPS 1370: New Works/World Traditions

Spring of 2013

TAPS 1000: Intermediate Modern Dance

TAPS 1370: New Works/World Traditions

TAPS 1390: Contemporary Mande Performance

Fall of 2012

TAPS 0310: Beginning Modern Dance (38 enrolled)

TAPS 1310; Advanced Modern Dance (7 enrolled)

TAPS 1370: New Works World Traditions (6 enrolled/ 14 participants)

Spring of 2012

TAPS 1000: Intermediate Modern Dance

TAPS 0330: Mande Dance, Music and Culture (99 enrolled)
TAPS 1370: New Works World Traditions (3 enrolled/ 14 participants)

Fall of 2011

TAPS 0310: Beginning Modern Dance (18 enrolled)
TAPS 1310: Advanced Modern Dance (9 enrolled)
TAPS 0320: Dance Composition (9 enrolled)
TAPS 1370: New Works World Traditions (18 participants/ 5 enrolled)

Spring of 2011

TAPS 1000: Contact Improvisation and Intermediate Modern Dance (18 enrolled)
TAPS 1280 T: Contemporary Mande Performance (98 enrolled) (1380)
TAPS 1280 O: New Works/World Traditions (18 enrolled) (1370)

Fall of 2010

TAPS 0310: Beginning Modern Dance
TAPS 1310: Advanced Modern Dance
TAPS 1280 O: New Works/World Traditions

Spring of 2010

TAPS 1000: Intermediate Modern Dance: Contact Improvisation (12 enrolled)
TAPS 0330: Mande Dance, Music and Culture (136 enrolled)
TAPS 1280 O: New Works/World Traditions: Research to Performance (6 enrolled, 18 actively participating)

Fall of 2009

TSDA 0320: Dance Composition (8 enrolled)
TSDA 12800: New Works/World Traditions (5 enrolled/15 participated)

Spring of 2009

TSDA 1280T: Contemporary Mande Performance Traditions (134 enrolled)
TSDA 12800: New Works/World Traditions (8 enrolled/18 participated)
TSDA 1000: Intermediate Modern Dance (23 enrolled)

Fall of 2008

TSDA 128:8 New Works/ World Traditions (3 enrolled/ 16 students involved)
TSDA 0310: Beginning Modern Dance (32 enrolled)
TSDA 1310: Advanced Modern Dance (6 enrolled)
Dance 395: Special Problems in Dance (7 students) Queens College, Flushing, NY
Dance 160: Beginning Modern Dance (32 students) Queens College, Flushing, NY
Spring of 2008 TSDA 128:8 New Works/World Traditions (12 enrolled)
TSDA 0100: Intermediate Modern Dance (10 enrolled)
TSDA 0330: Mande Dance Music and Culture (142 enrolled)

Honors/Masters Thesis Directed:

" Giving Soul to Form": The Creation of a Gesture Language in Fin-de-Siecle Austrian Expressionist Arts. Sarah Burns". 2004
"Los Congos de Portobelo: Africanisms in African Panamanian Dance and Performance Culture". Yolanda Covington. 2000.
"Embodying the Landscape in Dance". RISD graduate student in Architecture, Masters Thesis. Mariana Mariscal. 2000.
"The Metaphysics of Sports in American Society" by Camilla Mager, 1999.
"The Rhythm of Change" by Evie Ladin, 1991. Awarded the Arnold and Fulbright Fellowship Awards.