9:15 Welcome and Registration  
C-201/202

9:45 – 11:30, Session A, C-203

Erika T. Lin, The Graduate Center, CUNY  
Student facilitator: Eylül Fidan Akınçı

Miriam Atkin, The Graduate Center, CUNY  
Doing What We Can't Do: Poets on Illness & Mobility

Ashley Chang, The Yale School of Drama  
A Material Feminist Approach to Dance: FlucT’s Agape

Amanda DiLodovico, Temple University  
Minimalism Meets the Chorus Line: Disablement and Disabled Theater

Alexandra Harlig, Ohio State University  
“Unity in Diversity:” Millennial Multiculturalism and Individualized Unison in Hip-Hop Class

Stefanie Miller, Brown University  
Performances of Empathy in the Making of "Postnational" Canada

Kevin O’Connor and Caro Novella, University of California Davis  
(re)tuning, (re)escoring fascia/onco relations

Phoebe Rumsey, The Graduate Center, CUNY  
Nostalgia and the Formation of Subjectivity: A Collage of Memory in Meg Stuart’s Hunter

Charmian Wells, Temple University  
Belonging in Diaspora: Eleo Pomare’s Choreographic Articulations
9:45 – 11:30, Session B, C-204

Paul Scolieri, Barnard College  
Student facilitator: Margit Edwards

Dasha A. Chapman, Duke University  
Dancing Radical Presence: the work of Haitian choreographers Jean Appolon and Yonel Charles

María Regina Firmino-Castillo, California Institute of Integral Studies  
Carnal and Telluric Relationalities: Kaqchikel Ontological Resistance Through Performance

María de Lourdes Dávila, New York University  
From Alejo Carpentier’s Rite of Spring to Mario Bellatin’s Jacob the Mutant

Tanja Klankert, University of Bern  
Japanese and Korean guest performances in Europe and the U.S. between the 1920s and the 1950s: An imaginative approach to dance historiography

Sissi Liu, The Graduate Center, CUNY  
A Decade of Sutra’s World Tour: The Inadvertent Creation of Kungfu Dance Theatre

Carolyn Pautz, Temple University  
Ailey Extension and Misuse of Afro-Cuban Folklore

Seth Powers, The Graduate Center, CUNY  
"As Many Hands as Meanings:" Disciplinarity and South Asian Dance Theory

Mayurakshi Sen, The Graduate Center, CUNY  
Colliding Spaces: The transcultural creation of Modern Indian Performing Aesthetic and Repertoire

Mary Taylor, The Graduate Center, CUNY  
Folk dance revival in Hungary, Dancehouse Movement

Ante Ursic, University of California Davis  
Towards a Critical Tight Wire Practice

11:30 – 12:00, Coffee Break  
C-Level
12:00 – 1:00, Publishing Session
Room 5409, 5th Floor
Moderated by Susan Tenneriello, Baruch College, CUNY
Norm Hirschy, Oxford University Press
Mariellen Sandford, TDR: The Drama Review

1:00 – 2:15 Lunch

2:15 – 4:00, Session C, C-204

Thomas DeFrantz, Duke University
Student facilitator: Ryan Donovan

Heather Rastovac Akbarzadeh, Stanford University
“Do Iranian Dancers Need Saving? Savior Spectatorship and the Production of Iranian Dancing Bodies as ‘Objects of Rescue’”

Marc Arthur, New York University
Choreographing Rage

Sima Belmar, University of California, Berkeley
Talk About (and Around) Dance: Joe Goode’s 29 Effeminate Gestures

Elizabeth Bergman, Temple University
Performing the Hollywood Musical’s Song and Dance: Camp Masculinity and Recycled Choreography in Michael Jackson’s The Way You Make Me Feel

Shane Breaux, The Graduate Center, CUNY
Terping Up a Racialized Comedic Storm: Dancing for Laughs in Black Vaudeville

Ryan Donovan, The Graduate Center, CUNY
Revolution in Dance: The Economy of Fosse

Laura E. Katz, Temple University
Dance as Method: Discovering Agency in and through training, study and performance

Janice L. Mahinka, The Graduate Center, CUNY
“I knew something was going to happen then, I just didn’t know what”: Structural feeling and hypermetric expectation in musical salsa dancers

Adrienne Oehlers, Ohio State University
Late to the Game: The White Aesthetic of the Rockettes
2:15 – 4:00, Session D, C-203

VK Preston, University of Toronto
   Student facilitator: Janet Werther

Chloë Rae Edmonson, The Graduate Center, CUNY
   The Aristocrat of Harlem: Slumming, Immersion and Intoxication in
   Prohibition-era New York City

Margit Edwards, The Graduate Center, CUNY
   The procession of the Feast of St. Xavier in Luanda in 1621

Franziska König-Paratore, The New School
   Challenging and Negotiating Artistic Autonomy. Approaching the
   Case of East German Dance

Marija Krtolica, Temple University
   Fin de siècle Hysteria and Choreographic Commentary on
   Embodying Unconscious

Esther Kurtz, Brown University
   “I also want to enter!”: Sounds, bodies and the energetic call-and-
   response in Rural Samba of Bahia

Camelia Lenart, SUNY Albany
   Transition, Transdisciplinarity and Transemotions in the Actor-Director John
   Gielgud’s Creative Relationship with the Modern Dancer Martha Graham

Tessa Nunn, Duke University
   A Fear of Ballerinas’ Feminine Femininities

Buck Wanner, Columbia University
   What does it mean to study “history” when studying dance?

Janet Werther, The Graduate Center, CUNY
   Lost & Found: Scenes of an Artistic Transmission
2:15 – 4:00, Session E, C-201/202

Katherine Profeta, Queens College, CUNY
Student facilitator: Phoebe Rumsey

Diana María Acevedo-Zapata, Universidad Pedagógica Nacional de Colombia
A Dancing Philosophical Approach to Simondonian Concept of Life

Eylül Fidan Akıncı, The Graduate Center, CUNY
Mette’s Pharmacy

Romain Bigé, École Normale Supérieure
Towards a dance aesthetics of weight

Lauren DiGiulio, University of Rochester
Circling the Sign: Pattern and Gesture in Lucinda Child’s Melody Excerpt

Amir Farjoun, The Graduate Center, CUNY
Moving and Thinking through Bad Times and Worst

Zack Fuller, The Graduate Center, CUNY
Choreographic Methodology in Maijuku’s The Rite of Spring

Piper Marshall, Columbia University
Emotion, for art’s sake

Hannah Shaw, Rutgers University
Anti-Architectural Strategies: Gordon Matta-Clark in dialogue with Joan Jonas and Trisha Brown

Ilya Vidrin, Harvard University, Centre for Dance Research
Rhetorical Theory and Dance: A Bidirectional Relationship?

Beth Weinstein, University of Tasmania, University of Arizona
Exploring the seam between Architecture and Choreography through Labor

4:00-4:30 Break
4:30 – 6:00 Roundtable
Martin E. Segal Theatre
Moderated by Erika T. Lin, The Graduate Center, CUNY
Thomas DeFrantz, Duke University
VK Preston, University of Toronto
Katherine Profeta, Queens College, CUNY
Paul Scolieri, Barnard College

6:30 Performance Intervention
Martin E. Segal Theatre
The Bureau for the Future of Choreography