

Karen Schaffman, Ph.D.

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EDUCATION

- 2001 **Ph.D., University of California, Riverside**
Dance History and Theory (now Critical Dance Studies)
Dissertation: From the Margins to the Mainstream: Contact Improvisation and the Commodification of Touch
Research focuses on the dance form contact improvisation in relationship to cultural studies, choreographic analysis, and identity politics. With a particular emphasis on race, gender, class, and sexuality, the dissertation is an historical analysis of the form as it shifts from the American subculture into mainstream contemporary dance in the global sphere.
- 1991 **2-Year Degree (conservatory equivalent), European Dance Development Center (EDDC)**
Hogeschool voor de Kunsten, Arnhem, Holland
Subject: Experimental Dance and Performance
Formerly named Center for New Dance Development, EDDC is internationally recognized as an institution forwarding experimental choreography, somatic dance training, and performance.
- 1985 **B.A., University of Massachusetts, Amherst**
Bachelor's Degree with an Independent Concentration Program
Study: Dance and Literature
Focusing on dancing as an intelligible text, the independent concentration enabled for critical inquiry and studio practice in the Five College Dance Program (Amherst College, Hampshire College, Mt. Holyoke College, Smith College, and UMASS).

SOMATIC CERTIFICATION

- 2016 **Certified Practitioner, The Feldenkrais Method™**
Movement education and somatic research.
San Diego 3 Training, Four-year training program directed by Elizabeth Beringer

EDUCATOR

2001-Current, PROFESSOR and PROGRAM DIRECTOR (founder), Dance Studies at California State University San Marcos (CSUSM)

Courses Taught

DNCE 101	Introduction to Dance, 10 semesters	(course founder)
DNCE 124	Screening Dance/Introduction to Dance Through Film and Video, 10 semesters	(course founder)
DNCE 200	Movement Awareness, 14 semesters	(course founder)
DNCE 201	Contemporary Tech I, 2 semesters	(course founder)
DNCE 301	Contemporary Tech II, 4 semesters	(course founder)
DNCE 311	Movement Improvisation, 7 semesters	(course founder)
DNCE 320	Global Modern Dance, 3 semesters	
DNCE 323	Women in Performance: Choreographies of Resistance, 10 semesters, cross-listed with Women's Studies	(course founder)
DNCE 324	Dance and Visual Media, 2 semesters	(course founder)
DNCE 390	Choreography Workshop and Production, 14 semesters	(course founder)
DNCE 400	Performance Lab, 6 semesters	(course founder)
DNCE 420	Dance Ensemble and Repertory, 4 semesters	(course founder)
DNCE 440	Teaching Dance in the Community, 4 semesters	(course founder)

GEH 101	The Search for Self-Definition, 3 semesters
TA 323	Power & Popular Culture, 6 semesters
VPA 101	Introduction to Interdisciplinary Arts, 2 semesters
VPA 302	Process of Art, 2 semesters
VPA 402	Multidisciplinary Project, 2 semesters
VSAR 304	Performance Art, 1 semester

CURRICULUM DEVELOPMENT: 28 Courses for CSUSM

Lower Division General Education

DNCE 101	Introduction to Dance
DNCE 124	Screening Dance/Introduction to Dance Through Film
DNCE 200	Movement Awareness
DNCE 222	Contemporary Ballet

Upper Division General Education

DNCE 303	Contemporary Folklorico, co-written with Alfonso Cervera
DNCE 305	Contact Improvisation, co-written with Anya Cloud
DNCE 323	Women in Performance: Choreographies of Resistance
DNCE 324	Dance and Visual Media
DNCE 350	Learning Through the Moving Arts

For the Minor or Electives

DNCE 130-1-10	Special Topics Practice (Salsa, Ballroom, Capoeira, Contact Improvisation, Afro-Cuban, Hip Hop I, Hip Hop 2, Ballet, Performance Professional Practices)
DNCE 201	Contemporary Tech I
DNCE 203	Hip Hop 1
DNCE 301	Contemporary Tech s
DNCE 305	Contact Improvisation with Anya Cloud
DNCE 39	Professional Practices
DNCE 311	Movement Improvisation
DNCE 400	Performance Lab
DNCE 420	Dance Ensemble and Repertory
DNCE 440	Teaching Dance in the Community
VPA 101	Introduction to Interdisciplinary Arts

2006-2016 Course Coordinator/Curator of Guest Artists for California State University Summer Arts Program

2016	DNCE 427,627 Trisha Brown Dance Company Repertory: Composition, Technique, and Performance with Eva Karczag and Lisa Kraus @ CSU Monterey Bay
2009	DNCE 427,627 Deborah Hay: Experimentalism – Dance & Choreography @ CSU Fresno
2006	DRAM 425,625 Viewpoints in Action: Performance Techniques for Actors and Dancers with Anne Bogart and Mary Overlie, co-coordinated with Professor Tanya-Kane Perry @ CSU Fresno

DANCE EDUCATIONAL and SERVICE ACTIVITIES at CSUSM

2001-Current Advising and Supervision

Until fall 2022, sole tenure-track faculty in the discipline. Organize course schedules, post job listings, hire faculty, grant writing, curricular development, formulation of minor, co-visioning of Major (forthcoming) internships, community engagement, curate guest artists, **co-producer of fall and spring dance concerts.**

2002-Current OFF-Centre: Annual Spring Dance Concert, Artistic Director, Co-Director, Co/Producer

Multi and cross-disciplinary collaborations, 50-100 students involved each year. Mentor students in multiple dance classes as well initiate collaborations with students in Graphic Design, Theatre Production and Design, Theatre Arts, Literature and Writing. In 2017, co-established the Experimental Dance Project (with Lecturer Anya Cloud), a continuation of hosting guest artists residencies through the formulation/articulation of experimental and contemporary projects based in social change and transformation.

2009-2010 Interim Chair for the Visual & Performing Arts Department

2001-2020 Committees served: Promotion and Retention Committees, General Education Committee, Arts & Lectures (Chair), Disability Services Committee, The Beloved Community, School of Arts Leadership Council, Dance Studies Leadership (sole Tenure Track faculty in the unit for 21 years)

CHOREOGRAPHY FOR CSUSM STUDENTS

PROJECT DIRECTOR of Collaborations WITH CSUSM Students (selected)

- 2019 *Remembering the 1940s through Music and Dance* at the George G. Glenner Alzheimer's Family Center in Chula Vista (TOWN CENTER) and Encinitas.
- 2016 un/COVER, for an ensemble of 22 students
- 2014 *Rosas Remix Project*, based on *Rosas Danst Rosas* by Anne Teresa De Keersmaeker
- 2013 *Rite Off-Centre*, for the 100th anniversary of Rite of Spring.
- 2012 *CSUSM Performance Lab*, Collaboration with Dr. Judy Bauerlein. A dance and theatre collaborative class culminating in *Me, My Solo, and I*, 17 solos, performed for the CSUSM New Play Festival.
- 2011 *Earth Day Recycled Fashion show/* performance with students from San Marcos High Tech High
- 2009 *CAGED*, dance performance with live channel video, selected for the Palomar Dance Festival at Palomar College
- 2008 *CSUSM Performance Lab*, Collaboration with Dr. Judy Bauerlein. Students mentored while studying with five professional artists including Tim Miller, Patricia Payne, BodyCartography Project, Theatre of the Oppressed, Kristina Wong. Culminated in three distinct student performances at CSUSM and a site-specific performance at the Museum of Modern Man in Balboa Park (San Diego).
- 2004 *UpFRONT*, storefront installations in downtown Escondido featured for "First Night Celebration" Coordinated efforts with Office of Service Learning and City of Escondido.
- 2003 *MAIDS*, inspired by the exhibition of artist Cheryl Parry and the history of indentured servants. Site specific work and theatrical.

DIRECTOR/CURATOR of performance works FOR CSUSM students (selected)

- 2023 *Experimental Dance Project*, residency with invited guest artist dohee lee
- 2021 *Experimental Dance Project*, residency with invited guest choreographer, D.J., filmmaker: jose e. abad
- 2020 *HBCU Dance Project*, residency with invited guest choreographer: T. Lang and vocalist Malesha Taylor
- 2020 *Experimental Dance Project*, residency with invited guest choreographer: mayfield brooks and vocalist Malessa Taylor
- 2019 *Experimental Dance Project*, residency with invited guest choreographe: Lxs Dxs
- 2018 *Experimental Dance Project*, residencies with invited guest choreographers: Michelle Boulé, Alfonso Cervera, and Jaamil Olawale Kosoko
- 2009 *To the Moon, To the River*, extracurricular duet -selected for the Palomar Dance Festival, Palomar College
- 2008 *There's an Elephant in the Room*, with video by Lecturer Tony Allard
- 2007 *Downstream:!:::mediate::strings*, extracurricular project with Prof. Kristine Diekman, and Tony Allard. interdisciplinary live and streamed, with Arts & Technology faculty Kristine Diekman and Tony Allard
- 2005 *Releasing the Ties that Bind*, extracurricular trio, for the annual Spring Dance Concert
- 2004 *Latinas Y Que*, Service Learning video project via Prof. Diekman's Video in the Community class.
- 2004 *Downstream:BYOB*

For CSUSM Bring Your Own Body Conference, Dept. of Literature and Writing, extracurricular project with Kristine Diekman and Tony Allard.

- 2003 *Downstream:Media*, extracurricular project with Kristine Diekman, Prof. Bill Bradbury, Tony Allard.
- 2002 *Struggle for the People*. Performed at the California Center for the Arts, Escondido, CA in a shared performance by Karen Schaffman and Dr. Imara.
- 2002 *Generate*. Extracurricular multimedia performance project for faculty, students, and staff, based on intergenerational relationships and notions of memory. Presented in Women's Rites Symposium.

COMMUNITY-ENGAGED LEARNING PARTNERSHIPS

- 2019 George G. Glenner Alzheimer's Family Center in Chula Vista (**TOWN CENTER**) and Encinitas.
- 2014-18 CSUSM Community Engagement Partner: A Step Beyond, non-profit organization, housed a Center for the Arts Escondido. Initiated CSUSM relationship.
- 2011-23 Palomar College Dance Advisory Board
- 2014 Performance collaboration directed by BodyCartography Project. With Faculty and students from CSUSM/SDSU/UCSD.
- 2009 Artistic residency with Sara Shelton Mann for local dance artists and students at CSUSM and SDSU, in collaboration with Professor Leslie Seiters. Culminating in evening-length performance.
- 2002 Co-organized and initiated 4 collaborative North County Higher Education Alliance (NCHEA) guest-artist residencies with faculty from Palomar College and Mira Costa College. Included: legendary choreographer Donald McKayle; Lux Boreal, contemporary dance (Tijuana, Mexico); Latina Dance Theatre, feminist collective; and Eveoke Dance Theatre.
- 2005
- 2003 *Curious Fish*. Choreography by Katsura Kan. Organized community guests and selection of students to participate. Performance at California Center for the Arts Escondido.

TEACHING AT OTHER INSTITUTIONS OF HIGHER LEARNING

- 2015 **Faculty**, La Jolla Playhouse: Summer Youth Theatre, 3-weeks intensive, San Diego, CA.
- 2015 **Guest Faculty**, 10 day-residency. Hochschule für Musik und Tanz, University of Köln, Germany, M.A. Dance Studies Program. Course title: Distillations: A Writing, Editing, and Dancing Workshop."
- 2012 **Guest Artist**, ReDANCE Project: Taught module for BFA and MFA students at ArtEZ Institute for the Arts, Arnhem, Holland. Course subject: Judson Dance Theater.
- 2003 **Guest Faculty**, Taught two-week module at Dance Unlimited/ArtEZ, MFA program, Arnhem, Holland. Course title: Writing Strategies for the Thesis.
- 2002 **Guest Faculty**, Faculty, Dance Unlimited: Taught two-week module at Dance Unlimited/ArtEZ, MFA program, Arnhem, Holland. Course title: Weighing the Variations: Contact Improvisation and Composition.
- 2002 **Guest Artist** Hot House: Dance Improvisation, Creation, and Dirty Work, with Lower Left at CSU Summer Arts (performer-teacher)
- 2000 **Guest Artist** Hot House: Launch, Plunge and Sweat, at CSU Summer Arts (performer-teacher)
- 2000 **Instructor**, University of California, Davis, Department of Theatre and Dance
Contact Improvisation: 2 sections, Fall Semester, and 1 section Composition
- 1999 **Instructor**, University of California, Davis, Department of Theatre and Dance
Contact Improvisation: 2 sections, Fall Semester
- 1996 - **Instructor**, University of California Riverside, Department of Dance: Taught Watching the
- 2000 Dance Go By (1 quarter), Introduction to Dance (5 quarters), Modern I (2 quarters).
- 1991 - **Faculty Member**, TuT: Schule fuer Neuen Tanz und Performance, Hannover, Germany.
- 1994 Taught full time in the two-year professional certification program and community program: Anatomical Release, Contact Improvisation, Contemporary Technique, Choreography, Contact Improvisation for the Blind and Visually Impaired. Worked also as an advisor, student evaluator, curator, and faculty choreographer for a performance tour.

TEACHING at INTERNATIONAL FESTIVALS (SELECTED)

- 2022 *Al Viento: Polinizando Historias Corporales/Into the Wind: Pollinating Body Stories* – a collaboration with Emmanuel Vega and Kristine Diekman. Embodied storytelling and haptic technology. NÉCTAR / IV Foro de Arte & Polinización, 2022. Produced by FRONDA, Pachuca, MX.
- 2022 *Seattle Festival of Improvisation*, Seattle, WA. Co-taught workshop with mayfield brooks, Karen Nelson and Lesly Rodriguez.
- 2017 *Jewish Culture Festival*, Krakow, Poland. Awareness through Movement™ workshops series, Jewish Community Center of Krakow.
- 2017 *Ponderosa Summer Festival*, Awareness through Movement™ - weeklong classes. Stolzenhagen, Germany.
- 2014 *International Contact Improvisation Festival* Freiburg, Germany. Co-taught workshops "Dancing Between Opposites," with Anya Cloud.
- 2011 *Kontakt Budapest*, Budapest, Hungary. Co-taught intensive week-long workshop "Practice into Performance," with Peter Pleyer. Lead afternoon conference, "The Politics of Dancing" (following the work of Ishmael Houston Jones).
- 2009 *Seattle Festival of Dance Improvisation*, "Writing and Dancing" workshops,
- 2006 *Kontakt Budapest*, Budapest, Hungary. Intensive week-long workshop - "Shifting Locations: Between Movement and Stillness."
- 2000 *Bellas Artes*, San Miguel de Allende, Mexico. Contact improvisation 10-day intensive co-taught with Nina Martin
- 2000 *Verbadance*, Seattle, WA. Week-long intensive in writing and improvisation
- 1999 *Seattle Festival of Alternative Dance Improvisation*, 2 classes (title?)
- 1998 *Seattle Festival of Alternative Dance Improvisation*, 2 classes (title?)

PUBLICATIONS

- 2023 **Submitted Abstract Proposal to an upcoming Bloomsbury Series: *Women's Innovations in Theatre, Dance, and Performance*. Refreshing, "Excavating the Dinosaurs: Carolee Schneemann and Prehistoric Contact Improvisation."**
- 2020 **On-line Journal Piece: elsewhere and otherwise a virtual collaboration with Agata Siniarska for the launch of GRAND(re)UNION, a multi-year international exchange project inspired by the dance collective the Grand Union (1970-1976). Produced by Arts Stations foundation, Counterpulse, Movement Research and The Trust for Mutual Understanding.**
- 2018 **Journal Article:** "SARA SHELTON MANN: In the Presence of Action," co-co-orchestrated with Anya Cloud. In *Contact Quarterly*, vol. 43, no. 1, Winter/Spring 2018
- 2016 **Journal Article:** "Le Sabotage: Strategy for Redirecting the Dance." Co-written with Stéphanie Auberville, In *Contact Quarterly*, vol. 41, no. 1, Winter/Spring 2016.
- 2010 **Book Article:** "More than Just a Dance Class: Contact Improvisation in Higher Education." In *Encounters with Contact Improvisation*, ed. by Ann Cooper Albright, Oberlin: Oberlin College Press, 2010.
- 2008 **Journal Article:** "Contact Improvisation and Its Influence on Contemporary Dance Practice." An edited transcript from panel co-organized by Jess Curtis and Karen Schaffman. In *Contact Quarterly*, vol. 34, no. 2, Summer/Fall 2008.
- 2007 **Journal Article:** "Veronika Blumstein: Platform for Performance of Alternate Histories and Identities." In *Contact Quarterly*, vol. 32, no. 2, Summer/Fall 2007.
- 2005 **Web-journal Interview/Article.** "Streaming the Performer's Body: An Interview with Downstream." Compiled by Jason Farmon in *Extensions: The Online Journal of Embodied Technology*, vol.2:mediatedbodies, 2005. See: <http://www.wac.ucla.edu/extensionsjournal/v2/downstream.html>.

- 2003 **Book Chapter** "Weighting Metaphors: Dancing with Hilary and Ray Gibbs." In *Taken by Surprise: A Dance Improvisation Reader*, edited by David Gere and Ann Cooper Albright, Middletown, CT: Wesleyan University Press, 2003.

MANUSCRIPT: *Steady and Shifting: Contact Improvisation in the 1990s.*

CONFERENCE PAPERS, PANELS and PRESENTATIONS

- 2016 Form in Question at New York University, curated by Nina Martin. Invitation to co-organize and co-facilitate panel discussion titled "Ensembles Practicing Over Time" with Paul Langland.
- 2016 "Inspiring Future Scholars" Poster presentation at National Dance Education Organization's Annual Conference, Washington, DC. Co-presented with Jennifer Oliver, *A Step Beyond. AND* at the CSUSM 2016 Celebration of Faculty Scholarship and Creative Activities.
- 2013 "Anatomical Research and The Fantasy of Spectatorship: Rocking, Taxidermy and the Red Heel." Presented at the joint conference of the Congress on Research in Dance (CORD and Dance Under Construction at UCLA, Los Angeles, CA. Co-written and presented with Anya Cloud.
- 2012 "Many Hats: Dance Artists/ Collaboration/Community." Round-Table discussion at the annual conference for The National Dance Educator's Organization, Minneapolis, MN. Invited.
- 2011 "Kinesthetics of Crying and Soundtracks of Tears: Performing Grief in Works by Deborah Hay and Ralph Lemon." Paper presented at the joint conference of the Congress on Research in Dance and The Society for Ethnomusicology in Philadelphia, PA.
- 2010 "Divesting Authority: Steve Paxton's Role in the Legacy of Contact Improvisation." On panel "Risking Encounter: When Bodies Meet in Performance," at joint conference of the Congress on Research in Dance, American Society for Theatre Research, and Theatre Library Association in Seattle, WA.
- 2009 - 2008 "United & Severed: Collaborative Research and Cognitive Authority." A conference paper, co-written with Professor Kristine Diekman, delivered at three distinguished events: Conference on Research in Dance, Hollins University (2008), College Arts Association Annual Conference, Los Angeles (2009), and International Symposium on Electronic Arts, Ireland (2009, delivered by Prof. Diekman only).
- 2007 "Recuperating Loss: Remembering Through Veronika Blumstein." On panel titled "Dance in Exilic Memory" at the Congress on Research in Dance, Barnard University, New York City.
- 2005 "Contact Improvisation and Community: Variations on Intimate Corporeal Exchange." By invitation for "Art and Community" panel at Naropa University, Boulder, CO.
- 2002 "Excavating the Dinosaurs: Carolee Schneemann and Prehistoric Contact Improvisation." Congress on Research in Dance Conference, Pomona College, Claremont, CA.
- 2001 "Contact Improvisation and Global Export: Variations on Intimate Corporeal Exchange." Congress on Research in Dance, New York University, New York City, NY, October 2001.
- 1998 "Fragments for a History of Flying and Catching in Contact Improvisation: Representing Principles through Motif." Society for Dance History Scholars Conference, University of Oregon, Eugene, OR.

INVITED LECTURES AND TALKS (selected)

- 2018 Faculty and Staff Leadership Conference, CSUSM,
- 2017 Gender Equity Center, CSUSM, Women and Activism Faculty Panel
- 2017 Jewish Culture Festival, Krakow, "Remembering Veronika Blumstein," invited and hosted by the Jewish Community Center of Krakow
- 2014 "Embodied Historiography: Invitations to Practice," University of Hamburg, Germany, Performance Studies.
- 2012 "Juggling the Lexicon: Lessons I Learned from Deborah Hay" Re-delivered on featured panel for ReDANCE Guest Residency, at ArtEZ Institute for the Arts, Arnhem, Holland.
- 2010-11 Career Talks with Dance and Theatre MFA Candidates at University of California San Diego
- 2010 "Juggling the Lexicon" By invitation for symposium *An Uncanny Beauty: A Celebration of Deborah*

- Hay. By Presented by the Center for Women's & Gender Studies at The University of Texas at Austin.
- 2008 *United and Severed* Panel Talk. With Kristine Diekman, Richard Keely, Anna O'Cain, Kim Anderson, Ivy Kensinger, and Michele Caputo. California Center for the Arts Escondido, Escondido, CA (2008) and Art Produce Gallery (2009).
- 2008 "Writers Salon: Performance, Pen & Tea" with Melinda Buckwalter. For CI36: A celebration of the 36th Anniversary of Contact Improvisation. Co-hosted Juniata College, Huntingdon, PA.
- 2007 "History of Contact Improvisation," a lecture at the Universitaet Der Kunst Inter-University Center or Dance Berlin (HZT).
- 2007 "Contact Improvisation and Contemporary Practice." Moderator and Co-Organizer of panel at TanzFabrik, Berlin, Germany with Jess Curtis (co-organizer), Stephanie Maher, Sarah Mann, Peter Pleyer, Frederike Plafki, and Meg Stuart.
- 2007 "Veronika Blumstein. A performance lecture" with Peter Pleyer and Angela Gueirro for "Tanz und Text Festival." TanzFabrik, Berlin, Germany.
- 2007 "Veronika Blumstein: Platform for Performance of Historical Gaps and Unspoken Identities." For Colloquium Series: "New Research in Dance Studies with speakers on Interdisciplinary Approaches to Dance and the Body" University of California Riverside's Department of Dance.
- 2006 Opening Lecture for "Veronica Blumstein/Moving Exiles: Festival fur Erfindung und Choreografie," Bremen, Germany.
- 2001 Scripps College, Pomona, CA, Dance Dept., Contact Improvisation
- 1999-2000 University of California, Los Angeles, Dept. of World Arts and Cultures, Advanced technique, improvisation and contact improvisation
- 2000 University of California, Irvine, Dance Dept, Improvisation
- 1999 California State University San Marcos, Visual and Performing Arts Dept. Lecture Demonstration on Dance and Identity
- 1999 Pomona College, Pomona, CA, Dance Dept., Contact Improvisation
- 1998 San Diego State University, San Diego, CA, Contact Improvisation
- 1998 SDSU, San Diego, CA, Contact Improvisation.

CHOREOGRAPHY AND PERFORMANCE (1986 - current, selected)

- 2022 **Al Viento: Polinizando Historias Corporales/Into the Wind: Pollinating Body Stories** – a collaboration with Emmanuel Vega and Kristine Diekman and community participants. NÉCTAR / IV Foro de Arte & Polinización, 2022. Produced by FRONDA, Pachuca, MX.
- 2022 **Duet** with Galia Ebschutz and sound design by
- 2022 **Total Support System**: a performance AKA support for water bugs is different. **Performer** invited by Lower Left. Performers: Andrew Wass, Anya Cloud, Karen Schaffman, Leslie Scates, Margaret Sunghe Paek, Marion Ramírez, Nina Martin with music by Loren Kiyoshi Dempster at Critical Mass CI @50, Oberlin College, Oberlin, OH.
- 2019 **Anthropo+Screen by-products** is a performance research project, dialogue and collaboration with garment designer [Alena Kudera](#), under alias KUDERA + MPEARSONATER. **Film Project: Mary Pearson (U.K). Performer and collaborator with Anya Cloud and Mary Pearson.**
- 2019 **Director and performer for the culminating event performance** at the 25th anniversary celebration of Critical Dance Studies Ph.D. UC Riverside. Invited collaborators: Nicole Carr Anya Cloud (co-facilitator), Justin Morrison, Kristianne Salcines, Cornelius Stringer
- 2018 **Action Movie**: A series of all-day **durational site-specific performances** in the museum. Directed by Body Cartography at the Museum of Modern Art, San Francisco, CA. Coinciding with [Robert Rauschenberg: Erasing the Rules](#)
- 2018 **ECHO, Director's Assistant for Sara Shelton Mann in a work with Anya Cloud, Jessie Zarritt and Pamela Z.**
- 2018 **The Chameleon Complex (CSUSM Experiment #1)**. Concept and composition with Jaamil Olawale

- Kosoko. @ OFF-Centre: the annual spring dance concert, San Marcos, CA. **Performer alongside CSUSM students.** Choreography nurtured by Anya Cloud.
- 2017 **The Gathering. Team Assistant** for work by Sara Shelton Mann with Anya Cloud. Dancer's Group, San Francisco, CA.
- 2016 **Glimpse 3: PERFORMANCE INSTALLATIONS of the UNDERSCORE.** Directed by Nancy Stark Smith, @ Velocity Founders Theatre, Seattle, WA.
- 2016 **Girls at Work.** Directed by Yolande Snaithe, @ RAW Space/Spreckels Theatre, SD, CA, **Ensemble Performer.**
- 2015 **Erasing Time with Sara Shelton Mann.** 4-hour retrospective directed by Sara Shelton Mann @ Yerba Buena Theatre in San Francisco, CA
- 2015 **ksks, Trio** directed by Anya Cloud and in collaboration with Kristianne Salcines, @ danceSTORM, UCRiverside ARTS Block
- 2014 **Between Us..with love.** Directed by BodyCartography Project. @ CSUSM and SDSU
- 2014-2010 **collaborative dance theatre live,** Improvisation in performance research group, practicing weekly since Fall 2007. **LIVE Weekly Practice and Performance.** With Kris Apple, Liam Clancy, Anya Cloud, Ron Estes, Eric Geiger, Jess Humphrey, Mary Reich, Karen Schaffman, Leslie Seiders, and Yolande Snaithe. @ SDSU Dept of Music and Dance; CSUSM Arts & Lectures Series; UCSD Dept of Theatre and Dance, Conference for Narrative Therapists, SD; Space4Art, SD; Kulturzentrum Haus am Westbahnhof, Landau, Germany; Museum of Contemporary Art San Diego with Jennifer Steinkamp's installation work; UAG Gallery, Archive Fever Festival, SD; Blurred Borders Dance Festival, City College, SD; Pieter Performance Art Dance Space Los Angeles; CECUT, Cuerpos en Transit Festival, Tijuana, Mexico; 10th Avenue Theatre, SD; La Frontera Festival, Tijuana, Mexico.
- 2013 **The Fantasy Project. Performance & Collaboration** with Anya Cloud and Mary Reich, @ UC San Diego, Directed by Anya Cloud for her MFA Thesis Concert.
- 2012 **BARK, director and performer,** in collaboration with Eric Geiger, Leslie Seiders, Liam Clancy and Omar Ramos. @ Behold: Queer Performance Festival, Highways, Los Angeles; CounterPULSE, San Francisco: Agitprop Space, SD, REDCAT, Los Angeles (selected by jury for the A.W.A.R.D. Show!); and Presented by Studio Current and Seattle Festival of Improvisation
- 2012 - **FIRE, an adaption of choreography by Deborah Hay created in 1991. A work of Hay's Solo**
- 2011 **Performance Commissioning Project. Performed** in concert with Eric Geiger's solo Art & Life. @ Festival of Deborah Hay, Philadelphia, PA (2012); Bryant Lake Theatre Bowl, Minneapolis, MN (2011); University Art Gallery for "Art Fever" Festival (2011), San Diego; Chapel at the Naval Training Center, SD (2011). California Center for the Arts Escondido, produced by CSUSM's Arts & Lectures Series (2002). Performed first at Sushi Performance & Visual Art, SD (1999).
- 2009 **Home on the Radar Range.** Performance & Collaboration with Rosemary Hanson, @ Seattle Festival of Improvisation Dance, Seattle, WA.
- 2009 **Kalpa 1: My Life as a Turtle.** Directed by Sara Shelton Mann. A collaboration and performance with Karen Schaffman, Leslie Seiders, Rachel Lincoln, Jess Humphrey, Eric Geiger, Ron Estes, and students from SDSU and CSUSM. Soundscore by Tony Allard. @ CSSUM and SDSU.
- 2007 **ReConstruct & Deconstruct: tete a tete.** Based on Robert Rauschenberg's Pelican (1964). **Performance & Collaboration** with Peter Pleyer. Commissioned by K3 @ Kampnagel, Hamburg, Germany.
- 2007 **UpRooted,** co-Director with Mary Reich. Performers and collaborators: Tonnie Sammartano, Buffy Swallow, Eric Geiger @ SDSU.
- 2007 **Horizontal Desire,** solo performance, under the fictional choreographer Veronika Blumstien @ [Büro Kopernikus](#), Bremen, Germany.
- 2007 **Mein Kaddish, solo performance** - soundscore created with Tony Allard, a memorial for Veronika Blumstein's mother, inspired by Allen Ginsberg's Kaddish, @ [Büro Kopernikus](#), Bremen, Germany.
- 2006 **Dry Wash, performer and co-producer of film** (via Lower Left) by BodyCartography Project, location Joshua Tree National Park, screened at numerous festivals and at the San Diego Museum of Contemporary Art.

- 2004 **MARS. Performance & Collaboration** with Andrew Wass, @ Sushi Performance & Visual Art, San Diego, CA.
- 2004-1997 **Available Space with LOWER LEFT.** Co-hosted 7 years of quarterly improvisation performances invited guests including Mary Overlie, Simone Forti, Paul Langland, Dan Froot, among others
- 2001 **Deborah Hay's Boom Boom Boom.** Performed the transitional dances in evenings of performance by Deborah Hay, with Nina Martin, Jane Blount, and Mary Reich. @ Sushi Performance & Visual Art.
- 2000 **MORE HORNS WINGS TALES**, in collaboration with Nina Martin, Mary Reich, and Jane Blount. Performed @ and co-produced by Sushi Performance & Visual Art.
- 2000 **My Hands Are Dirty**, directed by Nina Martin. Performed @ and co-produced by Sushi Performance & Visual Art.
- 1998&2003 **Monster Grrl, solo performance**, @ Sushi Performance & Visual Art; CSUSM and USC in 2003
- 1998 **HORNS WINGS TALES, co-Directed** with Nina Martin, feminist carnivalesque. **Performed @ and co-produced** by Sushi Performance & Visual Art.
- 1994 **Moving Ruins, choreography & direction** for students at TuT, @ the Aegeindekirche Memorial Church, Hannover, Germany.
- 1992 **Recall. Choreography & direction** work for students at TuT @ Icefabrik, Hannover, Germany
- 1991 **Dort Hast Du Immer Lust. Performance & Collaboration** with Carsten Wiedemann and Ursula Ritter, @ Icefabrik; Die Werkstatt, Duesseldorf; Iwanson, Munich; Tanzfabrik, Berlin. Produced by CND0/EDDC.
- 1989 **Dopple Vla, Performance & collaboration** with Sylvia Schedl, in phone booths, Arnhem, Holland.
- 1986 **Third Moon Ballet**, directed by/collaboration with Jon Lefan with Freddi Long and Lauren Elder. @Project Artaud, San Francisco, CA.

MEDIA ART EXHIBITION

2008-2009 United & Severed: In that Window of Time

A collaboration with Kristine Diekman, Richard Keely, and Anna O'Cain

Media-art installation based on the experiences of women living with traumatic injuries. Developed through interviews and artistic exchange, the women reveal personal perceptions of their bodily experiences within the world. Work incorporates performance, video, audio, sculpture and writing. Funded by California State University San Marcos. http://public.csusm.edu/diekman/un_sev/

- October-December 2009: Art Produce Gallery, San Diego, CA
- July-November 2008: California Center for the Arts Escondido, Escondido, CA

FILMS and SCREENINGS

2016 THE LIVE LEGACY PROJECT – FILM DOCUMENTATION

Film directed by Angela Guerreiro. In collaboration with Karen Schaffman, the German Dance Film Institute and Help Images. Funded by Tanzfonds Erbe, an initiative by the German Cultural Foundation. Premiered at Tanzkongress, Hannover, Germany.

2008-2010 What Happens in That Window of Time

A collaboration with Kristine Diekman. Excerpted media installation United & Severed: That Window of Time, the video addresses the kinesthetic and perceptual experiences of Ivy Kensinger, a woman living with traumatic injury.

- 2010: On the Wall 2010, Berlin, Germany
- 2009: Society for Dance History Scholars Dance For Camera Screening, Stamford University
- 2009: San Diego Tijuana DANCEonFILM Festival, Cultural Center Museum Gallery Installation (CECUT), Tijuana, Mexico
- 2008: SEEDS Festival at Earthdance, Plainfield, MA

CURATION

2020-current Think Gravity - Dance Tank: Celebrating and Reckoning with Contact Improvisation and Performance

Co-directed with Anya Cloud (Professor of Dance, CU Boulder). Archival and media direction by Tara Knight (Professor of Critical Media Practices, CU Boulder).

Think Gravity has several components: (1) physical investigation and theoretical/archival research; (2) rhizomatic co-curation of multi-generational 50th anniversary week-long symposium at CU Boulder with predominantly BIPOC artists; (3) interviews with prominent teaching artists; (4) digital archiving of interviews, video edits, and dissemination of the culminating materials (14+ videos, 4 interviews, photographs by Tim Richards, for a website (slated at CU Boulder)); and (5) a feature length documentary film.

Lead artists: Ishmael Houston-Jones, Darrel Jones, Makisig Akin, and Karen Nelson.

Participants: Jose E. Abad, Jun Akiyama, Elle Hong, Ryuta Iwashita, Eryn Rosenthal

Students from CSUSM & CU Boulder: Minnie Atkins, Daniel Grove, Ray Halmrast, Caiser Le Boss, Skyla Miles, Lesly Rodriguez, Strina Ross.

Project funded by an anonymous donor with support from CSUSM and CU Boulder.

2012-2014 The Live Legacy Project: Correspondences between German Contemporary Dance & Judson Dance Theater Movement

Curation and Co-collaborator with Angela Guerreiro (Project Director). German heritage project funded by TanzFonds Erbe (90,000 Euros), with symposium hosted by Tanzhaus nrw, Duesseldorf, Germany July 7-12, 2014. See www.the-live-legacy-project.com. Symposium included performances, round-table, dyad conversations, and workshops. Guests included: Trude Cone, Pauline de Groot, Dieter Heitkamp, Peter Hulton, Gabrielle Klein, Martin Nachbar, Lisa Nelson, Mary (Fulkerson O'Donnell), Peter Pleyer, Ka Rustler, Isabel Schad, Nancy Stark Smith, Gabrielle Wittmann, Silke Z, among others.

2010-2017 PADL West, Founder

Co- Artistic Director with Eric Geiger and Anya Cloud

Mission: Performance • Art • Dance • Laboratory (PADL) West fosters and presents innovative embodied research. By offering a laboratory for creative exploration and interdisciplinary collaboration, PADL West imparts diverse artistic perspectives, enhances community dialogue, and promotes educational opportunities concerning the body and culture.

2017: Sara Shelton Mann at PADL West's summer festival, City Heights Performance Annex, SD.

2017: Jeannine Durning, weekend workshop, upcoming

2017: Darrel Jones, Master class White Box Theatre, SD. upcoming

2017: Shelly Senter, Master class White Box Theatre, SD. upcoming

2016: The Way You Look (at me) Tonight Jess Curtis/GRAVITY with Claire Cunningham, co-funded by the New England Foundation for the Arts (NEFA) and CSUSM. Master classes at CSUSM and White Box Theatre, SD.

2016: Ishmael Houston Jones, co-funded by CSUSM. Master classes at CSUSM and White Box Theatre, SD.

2015: Mary Pearson, co-funded by CSUSM. Master classes at CSUSM and White Box Theatre, SD

2015: Snowbirds: A Winter Dance Residency Project, project fundraiser, mentor, co-advisor

2014: Relay by Margit Galanter, co-funded by CSUSM. Master classes at CSUSM.

2014: Body Cartography Project, co-funded by CSUSM and in partnership with SDSU.

2012: The Painted Bird by Pavel Zustiak/Palissimo, Inc., co-funded by the National Dance Project, @ CSUSM, master classes @UCSD and CSUSM.

2012: Heaven's What Have I done by Miguel Gutierrez. @ SDSU, master class @ UCSD

2011: The Big Picture, an improvisation workshop with Nina Martin @ UCSD
 2011: BARK @ Agitprop Space, San Diego, CA.
 2011: Dances for Non-Fictional Bodies by Jess Curtis/Gravity, co-funded by the New England Foundation for the Arts. @ UCSD
 2011: Launch of PADL West with *FIRE* and *Art & Life*, two solo adaptations of choreographies by Deborah Hay @ The Chapel, Naval Training Center Promenade, San Diego, CA

2008-2013 Chair, Arts & Lectures Committee, California State University San Marcos

Led 10-person campus-wide committee to deliver 30-40 events per Academic Year. Written four successful internal grant proposals generating approximately \$36-45,000/year and one successful external grant from the City of San Marcos. Supervised event coordinator and developed publicity materials and more.

1994-2006 Lower Left Dance Collective

Co-Founder and Member

Lower Left was founded by Nina Martin, Mary Reich Karen Schaffman and Jane Blount as a teaching and performance collective dedicated to improvisation and postmodern dance aesthetics and techniques. Co-produced national artists from 1997-2001, Lower Left while company-in-residence at Sushi Performance & Visual Art in downtown San Diego. Projects included:

- Annual Summer Performance Intensives taught by Lower Left and guest artists.
- Process Works, a quarterly forum for works-in-progress by Southern California artists.
- Zero-Two-One, a 3-month mentoring program for emerging choreographers and performance artists.
- Co-taught Creative Research with Mary Reich and Contact Improvisation.
- The Satellite Project. Karen Schaffman, Artistic Director, commissioned works by Nina Martin, Lionel Popkin, Keith Hennessy, BodyCartography Project. The performance premiered November 2005 @ Museum of Contemporary Art, La Jolla.
- Lower Left was featured guest artists at California State University Summer Arts (2000 and 2002), Fresno, CA and the 3rd International Festival for Movement and Dance on the Volga, Yaroslavl, Russia (1998). Lower Left received grants from the California Arts Council (2000-2002) and the City of San Diego (1998-2006).
- Lower Left, co-curated the following artists: BodyCartography Project, Ray Chung, Jess Curtis, Simone Forti, Dan Froot, Deborah Hay, Keith Hennessey, Kathleen Hermesdorf, Paul Langland, Karen Nelson, Mary Overlie, Victoria Marks, among others.

2002-current Grants written and curation for public events including artist performances, lectures, film screenings, and master classes at CSUSM. Produced by Dance Studies, with other funders including the Arts & Lectures Series (CSUSM),, the Black Student Union (CSUSM),, the National Latino Research Center (CSUSM), the LGBTQA Pride Center (CSUSM), Instructionally Related Activities Fund (CSUSM), and PADL West

2020 Raja Feather Kelly, XXXXXXXX

2019 LXS DXS collective with Randy Reyes, Stephanie Hewett, Jubilee July, Felix Sol Linck-Frenz, jose e abad, Gabriel Christian.
 2018 Michelle Boulé, The Monomythe, performance for The Experimental Dance Project
 2018 Jaamil Olawale Kosoko, Screening of White State Black Mind and conversation with taisha paggett and Ni'Ja Whitson, for The Experimental Dance Project
 2018 Alfonso Cervera and Irwin Gonzalez, Dancing Mexicandad(es), lecture and performance, for The Experimental Dance Project
 2017 Keith Hennessy lecture demonstration
 2016 Jess Curtis/GRAVITY, The Way You Look (at me) Tonight
 2016 Crystal Sepulveda, Film Screening and Performance

- 2016 Kathleen Hermesdorf and Mathias, Master Classes
- 2016 Ishmael Houston Jones, Performance
- 2015 Mary Pearson, Performance
- 2014 Margit Galanter, Relay
- 2014 Body Cartography Project, Performance and Film
Anya Cloud and Jes Mulette, Performance
- 2013 Locally Grown Dance Series, Eric Geiger and Leslie Seiters/Little Known Dance Company
- 2012 Pavel Zusitak/Palissimo, The Painted Bird
- 2012 Locally Grown Dance Series, MFA Candidates from UCSD
- 2012 Lux Boreal, Lamb
- 2011 Earth Day Celebration
- 2011 Locally Grown Dance Series, Victoria Mark, Dance Films
- 2010 Lionel Popkin, There's an Elephant in this Dance
- 2010 Captain Paul Hammer, "Stress: The Ancient History of a Modern Problem," Veterans Day Event
- 2010 Rhythm Talk with Mojalet Dance Theatre, Stick Together
- 2010 Locally Grown Dance Series, Liam Clancy
- 2009 Dr. Heidi Kraft, Veterans Day Event, Rule Number One
- 2009 Locally Grown Dance Series, Kalpa: My Life as a Turtle, directed by Sara Shelton Mann
- 2009 Eveoke Dance Theatre, Lecture-Demonstration
- 2009 Locally Grown Dance Series, Leslie Seiters, Joe Alter, and Pat Sandback (3 faculty from SDSU)
- 2008 Latina Dance Theatre, Lecture-Demonstration
- 2008 Lux Boreal Dance Theatre, Lecture Demonstration
- 2008 BodyCartography Project, Lecture-Demonstration
- 2007 Lux Boreal Dance Theatre, Flor de 7 Hojas (with the National Latino Resource Center)
- 2007 Supita Dhuruva and Anusrree Bonnerjee, Rhythms of Color (with Prof. Rangeeta Ghiara)
- 2006 Hana van der Kolk, What if Every Cell?
- 2006 Stephanie Juno, Swallowed Whole: Stories from Inside the Painting
- 2006 Eveoke Dance Theatre, Performance
- 2006 Community Arts Panel (with Professors Kristine Diekman and Deborah Small)
- 2005 Planet Brazil, Master classes
- 2005 BodyCartography Project, Master classes
- 2005 Keith Hennessy, Performance (with Professor Kristine Diekman)
- 2004 Pat Payne, Spoken Word
- 2004 Ricardo Peralta Dance Company, performance and master class
- 2003 Urban Bush Women, excerpts from Hairstories
- 2003 Katsura Kan, Curious Fish
- 2003 Pat Payne, Performance
- 2003 Olive Bieringa "The Kinesthetic Eye: An International Dance for the Camera Screening"
- 2002 Dr. Anthony Shay, "Dance and Human Rights in the Islamic Middle East.
- 2002 Lower Left, My Hands are Dirty

PROFESSIONAL DEVELOPMENT: MOVEMENT TRAINING HIGHLIGHTS

- 1994-current Intensive training (7-50 days) with: BodyCartography Project, mayfield brooks, Ray Chung, Anya Cloud, Jess Curtis, Simone Forti, Kathleen Hermesdorf, K.J. Holmes, Eva Karczag, Benoit Le Chambre, Sara Shelton Mann. Karen Nelson, Lisa Nelson, Mary Overlie, Steve Paxton, Mary Reich, Nina Martin, Susan Schell, Nancy Stark Smith.
- 1998-current Yoga (Hatha, Vinyasa Flow, Restorative) and honor to my teacher Dr. Ranjani Cobo).
- 2014, 2016 Eva Karczag at The Live Legacy Project and CSU Summer Arts (Trisha Brown Repertory)
- 2016 Lisa Kraus at CSU Summer Arts (Trisha Brown Repertory)
- 2010, 1999 Deborah Hay, Choreography intensive at CSU Summer Arts and the SPCP on Whidbey Island
- 2006-2015 Visual Imagery and inter-modal explorations in the process of art. Workshops and private sessions with Pamela Underwood, MA European Graduate School.

2004	Viewpoints with Mary Overlie (founder) and Ann Bogart. CSU Summer Arts.
1996-1997	Bartineff Fundamentals and Laban Movement Analysis training with Dr. Sally Ness, UC Riverside. Completed “competency” with analysis project “Fragments for a History of Flying and Catching in Contact Improvisation: Representing Principles through Motif.”
1996-1998	Pilates-based work, employed by J.L. BodyConditioning, Del Mar, CA.
1993	Circus Earth. 3-month intensive training in collaborative apprenticeship learning for artist residencies in San Diego public schools.
1989-1991	Intensive study in postmodern dance, performance art, Alexander Technique, experiential anatomy, somatic approaches, contact improvisation, improvisation, and composition with Nancy Stark Smith, Nina Martin, Benoit Le Chambre Lisa Nelson, Eva Karczag, Lisa Kraus, Mary Fulkerson O’Donnell, Tony Thatcher, Steve Paxton, Carmelita Tropicana, Susan Milani, Karin Finley, among others. (At SNDO, Amsterdam, Holland and CNDO/EDDC, Arnhem, Holland.)
1990	Ideokinesis course with Irene Dowd. Summer M.A. program, Wesleyan University
1985	McKinnon School of Massage. 100-hour Certificate in Swedish Massage. Oakland, CA.
1986, 1985	Summer Intern for The Yard, Martha’s Vineyard, MA.
1979-1980	Trinity College, Modern and Jazz
1973-1979	The Hartford Conservatory, Ballet, Modern, Jazz (scholarship student)

GRANTS AND AWARDS (details available upon request)

Additional SERVICE to Dance (selected)

2020	Contact Quarterly
2008-2011	Board Member for the Congress on Research in Dance (selected)