

## AALAC Workshop Proposal

### **Title: “Improvisation, Interdisciplinarity, and the Liberal Arts”**

Location and Date: Amherst College, fall 2014

### **Workshop Organizers**

Jason Robinson (Amherst College, Assistant Professor of Music), workshop liaison,  
jrobinson@amherst.edu\*

Judy Franklin (Smith College, Associate Professor of Computer Science, jfrankli@smith.edu)\*

Mark Lomanno (Swarthmore College, Visiting Assistant Professor of Music, Mellon Postdoctoral Fellow,  
mlomanno@gmail.com)

Sandra Mathern-Smith (Denison University, Professor of Dance, mathern@denison.edu)

### **Participating Faculty**

Chris Aiken (Smith College, Assistant Professor of Dance, caiken@smith.edu)\*

Ann Cooper Albright (Oberlin College, Professor of Dance, ann.cooper.albright@oberlin.edu)

Stephon Alexander (Haverford College, Associate Professor of Physics, salexand@haverford.edu)

Tamar Barzel (Wellesley College, Assistant Professor of Music, tbarzel@wellesley.edu)\*

Gurminder Bhogal (Wellesley College, Associate Professor of Music, gbhogal@wellesley.edu)\*

Timothy Burke (Swarthmore College, Professor of History, tburke1@swarthmore.edu)

Eric Charry (Wesleyan College, Professor of Music, echarry@wesleyan.edu)\*

Jamey Haddad (Oberlin College, Professor of Music, jhaddad@oberlin.edu)

Angie Hauser (Smith College, Assistant Professor of Dance, ahauser@smith.edu)\*

Daniel Koppelman (Furman University, Professor of Music, daniel.koppelman@furman.edu)

Carla Mann (Reed College, Professor of Dance, cmann@reed.edu)

Eric McIntyre (Grinnell College, Associate Professor of Music, mcintyr2@grinnell.edu)

Joseph Moore (Amherst College, Professor of Philosophy, jgmoore@amherst.edu)\*

David Olsen (Wellesley College, Assistant Professor of Media Arts, dolsen@wellesley.edu)\*

Dominic Poccia (Amherst College, Rufus Tyler Lincoln Professor of Biology, dlpoccia@amherst.edu)\*

Mercedes Teixido (Pomona College, Associate Professor of Studio Art, mercedes\_teixido@pomona.edu)

Colleen Thomas (Barnard College, Associate Professor of Professional Practice, cthomas@barnard.edu)

Steve Waksman (Smith College, Associate Professor of Music and American Studies,  
swaksman@smith.edu)\*

\*Local or semi-local faculty, limited travel and accommodation funding needed. See proposed workshop budget for full details.

### **Workshop Proposal Submitted To**

Gregory S. Call, Dean of the Faculty, Amherst College

## **Keynote Speakers**

The proposed workshop will feature two keynote speakers, both leading figures in improvisation studies.

### **George E. Lewis, Edwin H. Case Professor of American Music, Columbia University**

MacArthur Fellow, co-editor (with Benjamin Piekut, Cornell University) of *The Oxford Handbook of Critical Improvisation Studies* (Oxford University Press, forthcoming 2012) and author of *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008)

### **Ajay Heble, Professor, School of English and Theatre Studies, University of Guelph**

Project Director of Improvisation, Community, and Social Practice (ICASP), an extensive seven year research project supported by the Social Sciences and Humanities Research Council of Canada

## **Description**

The proposed workshop, "Improvisation, Interdisciplinarity, and the Liberal Arts," aims to bring together liberal arts faculty from several disciplines whose scholarship, creative work, and/or pedagogies engage improvisation as a fundamental and critically engaged human activity. The workshop will provide opportunities to build collaborative networks among the faculty of AALAC institutions whose work and/or teaching explores improvisation. Participants will learn about the ways in which improvisation studies is taking shape at liberal arts colleges and will explore ways to further integrate improvisation into their pedagogy. While music continues to provide trenchant models for understanding the dynamics of real time human behavior, the burgeoning field of critical improvisation studies forges broad interdisciplinary perspectives and activates core critical methods in the liberal arts. In his 2011 University Lecture at Columbia University, George E. Lewis suggests that "improvisation is everywhere but it's very hard to see, because this ubiquitous practice of everyday life, fundamental to the existence and survival of every human formation, is as close to universal as contemporary critical method could responsibly entertain. And thus [...] the humanistic and scientific study of improvisation can provide us with new understandings of the human condition."

There is a significant and growing body of critical studies that focus on improvisation. In the near future, Lewis and Benjamin Piekut (Cornell University) will publish *The Oxford Handbook of Critical Improvisation Studies*, a highly anticipated, extensive, co-edited two volume work dedicated to improvisation at the intersection of numerous disciplines. Indeed, influential work on improvisation is now taking place in a number of fields, including anthropology and sociology; architecture and urban studies; cognitive and computer science; contemplative studies; cultural studies; dance; economics; education; linguistics; literary theory; musicology, ethnomusicology, and music theory; neuroscience and psychology; performance, film, gender, and sexuality studies; philosophy; theology; and elsewhere. Within these numerous, overlapping discourses, improvisation emerges as a "polymorphous" and "polysemic"<sup>1</sup> human activity.

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<sup>1</sup> Daniel Fischlin and Ajay Heble, "The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue," *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, Daniel Fischlin and Ajay Heble, eds. (Middletown: Wesleyan University Press, 2004): 31.

For the liberal arts, improvisation serves as a model of engagement with the world that brings together critical thinking and creative activity. Such a critical/creative model for interaction and knowledge production illuminates processes of individualism, collectivism, and community formation; negotiation, debate, and consensus; listening, attending, and active participation in the world. The proposed workshop will explore these processes and their ramifications for the liberal arts by focusing on the following questions:

- How does improvisation engage and activate modes of critical thinking, creativity, and knowledge production in a liberal arts context?
- How does improvisation serve as a model of interdisciplinary studies within liberal arts? How might it be incorporated into the curriculum?
- How might improvisation offer new pedagogical models?
- How does the burgeoning field of critical improvisation studies encourage new ways of thinking about real time human activity in fields traditionally associated with improvisation (music, dance, theatre)?

### **Schedule and Format**

The proposed workshop will occur at Amherst College and will take place over three days during the fall semester, 2014. There will be two invited keynote speakers (from non-AALAC institutions) and three presentation sessions by participating faculty. The schedule is planned as follows:

#### Day 1

Travel to Amherst College, arrival in the late afternoon  
Evening reception followed by keynote 1 presentation

#### Day 2

Session 1 (presentations by participating AALAC faculty) in the morning  
Light lunch with all participants  
Session 2 in the early afternoon  
Keynote 2 presentation in the late afternoon  
Dinner for all participants

#### Day 3

Session 3 in the morning  
Light lunch and closing remarks  
Travel home in the afternoon

### **Evaluation of the Workshop and Anticipated Follow-up Activities**

A survey will be conducted with all participating faculty following the proposed workshop. If significant interest emerges from the workshop, the workshop liaison will propose a special issue on "Improvisation and the Liberal Arts" to the editors of *Critical Studies in Improvisation / Études critiques en improvisation*,

the leading journal in improvisation studies, for which workshop participants may submit essays. It is our hope that the connections we build during the workshop will continue to inform and enrich the research and pedagogy of the participants.

**Proposed Workshop Budget**

Only 15 of the 22 faculty listed above (organizers and participating faculty) require travel and accommodations. Others reside within daily commuting distance from Amherst College. In addition, 5 of the 15 traveling faculty reside within driving distance of Amherst College and will only require mileage reimbursement for travel.

|                                   |                        |
|-----------------------------------|------------------------|
| Stipend for workshop coordinators | \$1,000 (to be shared) |
|-----------------------------------|------------------------|

|                                                                         |         |
|-------------------------------------------------------------------------|---------|
| Travel and accommodations for faculty participants                      |         |
| \$600@10 participants (airfare)                                         | \$6,000 |
| \$100@10 participants (ground transport)                                | \$1,000 |
| \$300@5 participants (mileage reimbursement)                            | \$1,500 |
| \$310@15 participants (two nights lodging)                              | \$4,650 |
| [Lord Jeffrey Inn, special rate, walking distance to workshop location] |         |

|                                                |         |
|------------------------------------------------|---------|
| Travel and accommodations for keynote speakers |         |
| \$600@2 keynote speakers (airfare)             | \$1,200 |
| \$310@2 keynote speakers (two nights lodging)  | \$620   |
| [Lord Jeffrey Inn]                             |         |

|                                |         |
|--------------------------------|---------|
| Honoraria for keynote speakers |         |
| \$1,000@2 keynote speakers     | \$2,000 |

|                                                                |         |
|----------------------------------------------------------------|---------|
| Workshop expenses                                              |         |
| Reception, two lunches, dinner, coffee/refreshments            | \$1,530 |
| [Amherst College catering, facilities, and technology support] |         |

|               |       |
|---------------|-------|
| Staff support | \$500 |
|---------------|-------|

|        |          |
|--------|----------|
| TOTAL: | \$20,000 |
|--------|----------|

**1. Chris Aiken**

**2. Address**

25 Corticelli Street  
Florence, MA 01062  
610-425-7672

Dance Department  
Green Annex Building  
Office 203  
413-585-3241

**3. Degrees:**

University of Illinois, Champaign-Urbana Master of Fine Arts,  
Choreography, 2003  
Brandeis University English and American Literature  
Bachelor of Arts, 1983 Magna Cum Laude

**4. Awards and Honors:**

The Mesa Artist Center, Artist Residency Fellowship (2003)  
John Simon Guggenheim Foundation Fellowship, \$40,000 (1999)  
Bush Foundation Artist Fellowship \$40,000 (1998)  
Five McKnight Foundation/Minnesota Dance Alliance Choreography Fellowships  
Award amounts \$2000-\$15,000 (1993, 1994, 1995, 1996, 2001)  
Minnesota State Arts Board Choreography Fellowship \$9000 (1994)

Finalist for Alpert Award for Choreography (1998 and 1999)

**5. Employment History:**

Smith College, Assistant Professor, Department of Dance (2010-Present)

Ursinus College, Associate Professor, Department of Theater and Dance  
(2003-2010)

University of Illinois at Urbana-Champaign, Visiting Lecturer in Dance (2001-2003)

University of Minnesota, Adjunct Faculty (1991-2001)

Minnesota Center for Arts Education, Faculty (1996-1998)

**6. Grants Received:**

**National Performance Network Creation Fund Grant.** \$10,000 grant for the  
creation of new work, *Utopia Parkway*, co-created with Angie Hauser. Co-

Commissioners: University of Utah, Kenyon College and LINKS Hall (Chicago), 2010.

**National Performance Network Community Fund Grant.** Grant to fund composition and design workshops with underserved high school students at Marwen Art Center in Chicago, 2010.

**National Performance Network Creation Fund.** \$9000 commissioning grant for the creation of new work *Dwell*, co-created with Angie Hauser. Co-Commissioners: LINKS Hall (Chicago) and Denison University, 2006.

**Philadelphia Dance Projects: DANCE BOOM,** \$3,000 commissioning grant to participate in Philadelphia dance festival at the Wilma Theater.

**Jacob's Pillow Commission,** "Improvisation Project", with Steve Paxton, Kirstie Simson, Ray Chung, and Ka Rustler, (1998)

**Jerome Foundation Operating Fund Grants:** \$10,000/year 1995-1997 and 1998-2000

**Jerome Foundation Travel Study Grants (1994 and 1997)**  
**Jerome Foundation Dancer Pool Grant (1994)**

**Dance Theater Workshop Commissions** (1996, 1999)  
**DanceLink Touring, Residency, Commissioning Grant** (3 years: 1995-98)

## 7. Publications:

***Chris Aiken Training Story.*** *The Body Eclectic: Evolving in Dance Training:* Melanie Bales (Editor), Rebecca Netti-Fiol (Editor); University of Illinois Press, 2008. Interview with Rebecca Netti-Fiol.

**Ann Cooper Albright  
Professor and Chair  
Department of Dance  
Oberlin College  
Oberlin, Ohio 44074  
440-775-8156 (w)**

#### **EDUCATION**

New York University, NYC .....Ph.D. in Performance Studies, Feb. 1991

Summer Institute in Movement Analysis.....New York University, summer 1985

Temple University, Philadelphia.....M.F.A. in Dance, May 1983

Bryn Mawr College, Bryn Mawr.....B.A. in Philosophy, 1981

Laban Centre for Movement and Dance.....Certificate of Studies, 1980 London,  
England

#### **TEACHING EXPERIENCE**

|              |                                                                                                                                                                                                                                                                                                                                                         |
|--------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1989-present | Professor of Dance, Oberlin College<br>(teaching courses in dance history and criticism,<br>performance theory, contemporary dance technique,<br>contact improvisation, First Year Seminar: Bridging<br>the Body/Mind Divide, and various interdisciplinary<br>courses, including Autobiography and Performance,<br>Queer Acts, and Somatic Landscapes) |
| Spring 2012  | Teaching in Greece: Athens, Corfu, Thessaloniki and<br>Nafplio at the University of the Peloponnese.                                                                                                                                                                                                                                                    |

#### **ADMINISTRATIVE POSITIONS**

|               |                                                                                                                                                                           |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2013-2014     | President elect, Society of Dance History Scholars                                                                                                                        |
| 2012- present | Chair, Department of Dance, Oberlin College                                                                                                                               |
| 2004 - 2012   | Chair, Editorial Board,<br>Society of Dance History Scholars<br>(responsibilities include the Series in Dance History,<br>published by the University of Wisconsin Press) |
| 2010-present  | Member, Editorial Board, Choreographic Practices,<br>England                                                                                                              |

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|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2009- present | member of Screendance Network (funded by the Arts and Humanities Council, England) and member of the editorial board for the International Journal of Screendance |
| 2009-present  | member, Ohio Dance Board of Directors                                                                                                                             |
| 2009-present  | member, Editorial Board, Choros, an international journal of dance (Greece)                                                                                       |

## PUBLICATIONS

### Books

|                 |                                                                                                                                                                                                                                                                                                             |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2013 (in press) | <i>Engaging Bodies: The Politics and Poetics of Corporeality</i> , Wesleyan University Press                                                                                                                                                                                                                |
| 2010            | <i>Modern Gestures: Abraham Walkowitz Draws Isadora Duncan Dancing</i> , Wesleyan University Press                                                                                                                                                                                                          |
| 2007            | <i>Traces of Light: Absence and Presence in the Work of Loie Fuller</i> , Wesleyan University Press                                                                                                                                                                                                         |
| 2003            | <i>Taken by Surprise: Improvisations in Dance and Mind</i> (a collection of essays co-edited with David Gere which includes my essays "Present Tense: Contact Improvisation at Twenty-five" and an epilogue "Dwelling in Possibility")<br>Wesleyan University Press                                         |
| 2001            | <i>Moving History/Dancing Cultures: a dance history reader</i> commissioned for Wesleyan University Press, co-edited with Ann Dils, (includes theoretical introductions to each of the sections, as well as a general introduction, all co-written by the editors, as well as reprints of two of my essays) |
| 1997            | <i>Choreographing Difference: The Body and Identity in Contemporary Dance</i> , Wesleyan University Press (awarded a 1998 Outstanding Academic Book Award from CHOICE)                                                                                                                                      |

### Websites

[www.wesleyan.edu/wespress/tracesofflight](http://www.wesleyan.edu/wespress/tracesofflight)  
[www.acceleratedmotion.wesleyan.edu](http://www.acceleratedmotion.wesleyan.edu)  
[www.oberlin.edu/girlsinmotion](http://www.oberlin.edu/girlsinmotion)  
[www.new.oberlin.edu/theater-dance/encounters](http://www.new.oberlin.edu/theater-dance/encounters)



**STEPHON H ALEXANDER**  
**Curriculum Vitae**

Department of Physics and Astronomy  
The Koshland Center for Integrated Natural Sciences  
Haverford College  
Haverford, PA 19041  
814-321-4707

email: stephonalexander@mail.mac.com

Citizenship: U.S

Languages: English, Spanish

**Education:**

|      |                   |                                                                                                                                                   |
|------|-------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| 2000 | Brown University  | Ph.D. Physics<br><i>Thesis Advisor: Professor Robert Brandenberger</i><br><i>Thesis: "Topics at the Interface of String Theory and Cosmology"</i> |
| 1996 | Brown University  | Sc.M Electrical Engineering                                                                                                                       |
| 1995 | Brown University  | Sc.M Physics                                                                                                                                      |
| 1993 | Haverford College | B.S Physics<br><i>Senior Thesis: "On Barkhausen Noise and Magnetic Hysteresis"</i>                                                                |

**Fellowships and Awards:**

|              |                                                                                         |
|--------------|-----------------------------------------------------------------------------------------|
| 2007         | NSF CAREER Award, Cosmology, High Energy Theory                                         |
| 2007         | Foundational Questions in Physics and Cosmology Grant                                   |
| 2006         | Columbia University Teacher's College, Community Leadership Award                       |
| 2005-present | National Geographic Society Emerging Explorer Membership                                |
| 2002         | Issac Newton Institute for Mathematical Sciences<br>Junior Fellow, Cambridge University |
| 2000-2002    | PPARC Postdoctoral Fellow                                                               |
| 1998-2000    | GANN Fellow                                                                             |
| 1997-98      | NASA Space Grant Fellow                                                                 |
| 1994-present | New England Board of Higher Ed. Scholar                                                 |
| 1991         | Hansiker award in Mathematics                                                           |
| 1989-93      | Ira D.E.A Reid College Scholarship                                                      |

**Research Interests:**

Theoretical cosmology at the interface with particle physics, string theory and quantum gravity

Including:

Baryogenesis, CMB Physics, Dark Energy/Cosmological Constant Problem,

Topological Defects/Solitons, Non-Perturbative QFT, Physics Beyond the Standard Model, Dark Matter

**Professional Appointments:**

|           |                                                                        |
|-----------|------------------------------------------------------------------------|
| Nov 2008  | Moore Visiting Professor<br>The California Institute of Technology, CA |
| Present   | Associate Professor of Physics<br>Haverford College, PA                |
| Present   | Adjunct Professor of Physics<br>Penn State University, PA              |
| 2005-2008 | Assistant Professor of Physics<br>Penn State University, PA            |

**Postdoctoral Research Experience:**

|           |                                                                                                       |
|-----------|-------------------------------------------------------------------------------------------------------|
| Present   | Theory Postdoctoral Researcher, SLAC and Institute for Theoretical Physics<br>Stanford University, CA |
| 2000-2002 | Theory Postdoctoral Researcher, Imperial College, London, U.K                                         |
| 2001-2002 | Visiting Postdoctoral Researcher, ISCAP Institute, Columbia University, N.Y                           |
| 2000-2005 | Visiting Postdoctoral Researcher, Perimeter Institute, Waterloo, Canada                               |

**General Research Experience:**

|             |                                                                                                                 |
|-------------|-----------------------------------------------------------------------------------------------------------------|
| Spring 1996 | Research in Quantum Heterostructures, Electrical<br>Engineering, Brown University, RI                           |
| 1994-95     | Research in Protein Structure Determination,<br>X-ray Crystallography, Biophysics Dept., Harvard University, MA |
| 1993-94     | Science Education Research, University of Pennsylvania, PA                                                      |
| Summer 1994 | Physics Education Research, City on A Hill Charter School, MA                                                   |
| Summer 1993 | Computer Engineering Research, Carnegie Mellon University, PA                                                   |

**Professional Appointments:**

|         |                                                                   |
|---------|-------------------------------------------------------------------|
| Present | Board of Directors<br>Network for the Improvement of World Health |
| Present | Emerging Explorer<br>The National Geographic Society              |
| Present | Scientific Member<br>Institute for Gravitation and the Cosmos     |
| Present | Member<br>National Society of Black Physicists                    |

TAMAR BARZEL

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Wellesley College  
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Brookline, MA 02446  
(617) 739-2716

### Academic positions

Assistant Professor, Ethnomusicology, Department of Music, Wellesley College, Wellesley, Mass. 2006–present.

Scholar-in-Residence, Hadassah-Brandeis Institute, Brandeis University, Waltham, Mass. Spring 2012.

Mellon Postdoctoral Fellow in Ethnomusicology, Department of Music, Wellesley College. 2004–06.

### Publications

*Downtown and Disorderly: “Radical Jewish Music” on Manhattan’s Experimental Music Scene* (Indiana University Press, Ethnomusicology Multimedia Series). Forthcoming.

Biographical articles on Anthony Coleman, Shelley Hirsch, and Marc Ribot. *New Grove Dictionary of American Music*, ed. Charles Hiroshi Garrett (Oxford University Press). In press.

“Subsidy/Advocacy/Theory: Experimental Music in the Academy, New York City, and Beyond,” in *People Get Ready: The Future of Jazz is Now*, ed. Ajay Heble and Rob Wallace (Duke University Press, 2013), 153–65.

“The Praxis of Composition/Improvisation and the Poetics of Creative Kinship,” in *Jazz/Not Jazz: The Music and Its Boundaries*, eds. David Ake, Charles Hiroshi Garrett, and Daniel Goldmark (University of California Press, 2012), 171–89.

“Radical Jewish Music in New York City: Then and Now” *Berlin Jewish Museum Journal* 4 (2011), 15–23.

“An Interrogation of Language: ‘Radical Jewish Culture’ on New York City’s Downtown Music Scene,” *Journal of the Society for American Music* 4(2) (May 2010), 215–250.

Multimedia review: *Secrets*. Tzadik TZ 8130, 2009. *Journal of the Society for American Music* 4(1) (February 2010), 115–119.

Multimedia review: *Marc Ribot: La corde perdue/The lost string*. Anaïs Prosaïc, director. La Huit, 2003. *Journal of the Society for American Music* 3(4) (November 2009), 519–522.

“If Not Klezmer, Then What? Jewish Music and Modalities on New York City’s Downtown Music Scene,” in “Jewish in America, (Part Two),” eds. Sara Blair and Jonathan Freedman, special issue, *Michigan Quarterly Review* (Winter 2003), 79–94.

“Hirhourim al-yahadut v’jazz b’america” (Some thoughts on Jews and jazz in the U.S.A.), trans. Lev Hakak, in *HaDoar: Hebrew Quarterly of America* 82/1 (2002), 36–38.

### Courses Taught

**MUS101:** Music of the Sphere (co-taught); **MUS105:** Introduction to Musics of the World; **MUS111X:** Introduction to the Language of Music; **MUS208:** The Blues in Historical and Cultural Context; **MUS209:** A History of Jazz; **MUS250:** Individual study; **MUS276:** American Popular Music in the Twentieth Century; **MUS285:** New York City’s Downtown Music Scene; **MUS225/325:** Global Pop: The Social Life of Sounds; **MUS245/345:** Doing Ethnomusicology: Critical Music Studies out in the Field; **MUS300:** (1) Field Methods and Key Topics in Ethnomusicology; (2) Modern Outsiders: Free Jazz; (3) New York Noise: Remaking the Avant-Garde; **MUS350:** Individual study; **MUS360/370:** Honors Thesis.

### Selected Conference Presentations

- Co-organizer and presenter, Jewish Studies Special Interest Group session. Paper: "Old Wine in New Bottles?: Musical Manifestations of Jews and Jewishness in Twentieth Century American Popular Media." Annual meeting, Society for American Music (SAM). Little Rock, Ark. March 2013.
- Co-organizer and presenter, *Disciplining Gendered Bodies: Ethnic Transformations in Visual and Musical Culture*. "Épater le Punkeoisie—Listening to Jewish Queercore." Annual meeting, American Studies Association (ASA), Washington, D.C. October 2011.
- Co-organizer and presenter, *From Musical Trope to Social Action: Popular Music Styles and the Power of Semiotic Ambiguity*. Paper: "Authenticity, Heteronormativity, and Jewish Erasure: G-d Is My Co-Pilot's Radical Intervention into Punk Rock's Social Codes." Annual meeting, Society for Ethnomusicology (SEM), Los Angeles. November 2010.
- Session organizer and presenter, *Jews and the Avant-Garde*. Paper: "Halutz, Build On!: Pioneer Songs and Punk Rock Semiotics." Biennial conference, American Jewish Historical Society (AJHS). New York City. June 2010.
- Session organizer and presenter, *Crisis in New Music?* Paper: "Funding Experimental Music in New York City." Guelph Jazz Festival Colloquium, University of Guelph, Ontario, Canada. September 2007.
- "Instruments that Speak in the Voice of a People: Hawaiian Slack-key Guitar and Jewish Klezmer Violin." Annual meeting, SEM, Honolulu. November 2006.
- "Free Jazz? Jews, Race, and the Price of the Ticket." Annual meeting, ASA, Oakland, Calif. October 2006.
- "The Tradition Continues on the Lower East Side': Place, Space, and the Jewish Imaginary on New York City's 1990s Downtown Music Scene." MaKomPositions III: The Interplay Between Real and Imagined Places in Judaism, University of Potsdam, Germany. June 2005.
- Session organizer and presenter, *Jazz on the Run: Improvising Identities after the 'Golden Age.'* Paper: "'Rootless Cosmopolitans,' 'Selfhatters' Orchestra,' 'Jews and the Abstract Truth': Theorizing Jewish Identity on New York City's 1990s Downtown Scene." Improvising America: An Interdisciplinary Jazz Studies Colloquium, University of Kansas, Lawrence. March 2005.

### Selected Invited Lectures and Curated Events

- "'Rootless Cosmopolitans'...? Sounds of Judaism, Gender, and Memory in Manhattan's Musical Avant-Garde." Seminar, *New Ideas about Jewish Women and the Arts*, Hadassah-Brandeis Institute for Research on Women and Gender, Brandeis University. April 2012.
- "Experimental Aesthetics at the Jewish Museum." Transnational Studies Initiative, Harvard University, Cambridge, Mass. April 2012.
- "Avant-Garde Musical Poetics and the 'Jewish Cry' in Anthony Coleman's Selfhatters' Orchestra. American Music(s): Musical Diasporas in the US lecture series, Center for American Music, University of Texas, Austin. April 2012.
- Organizer and presenter, *Practicing: A Concert and Conversation*. Lecture and roundtable interview. Synagogue Kolot Chayenu, Brooklyn. May 2010.
- Organizer and presenter, *In the words of Anthony Coleman (après Walter Benjamin): 'I flâne, therefore je suis.'* Lecture and roundtable interview. Museum of Jewish Art and History, Paris, France. April 2010.
- "The Tradition Continues on the Lower East Side': Experimental Music and the American Jewish Imaginary in 1990s New York City." Jewish Music Forum academic seminar series, Center for Jewish History, New York City. January 2006.
- "East New York Memories: Jewish American Identity and the Music of Shelley Hirsch." ReJewvenation: The Futures of Jewish Culture Conference, University of Toronto. October 2005.

## **CURRICULUM VITÆ**

Gurminder Kaur Bhogal

Music Department  
Wellesley College  
106 Central Street  
Wellesley, MA 02481

gbhogal@wellesley.edu

- Qualifications:**
- Ph.D., Music History and Theory  
Dissertation title: *Arabesque and Metric Dissonance in the Music of Maurice Ravel (1905-1914)*  
Advisors: Professors Richard Cohn and Berthold Hoeckner  
University of Chicago, August 2004
  - M. Mus., Historical Musicology  
Thesis title: *Schoenberg and Busoni: A Battle of Two Minds*  
Advisor: John Deathridge  
King's College, University of London, September 1997
  - B. Mus., First Class Honours, Piano  
Royal College of Music, London, July 1996
  - Licentiate of the Royal Schools of Music (Recorder performance), 1994
  - Diploma of the Royal College of Music (Piano teaching), 1993
  - Licentiate of Trinity College London (Recorder performance), 1991
- Work Experience:**
- Associate Professor of Music, Department of Music,  
Wellesley College, Wellesley, MA, USA, July 2006 – present
  - Lecturer, University of Chicago, Mar 2002 – June 2003
  - Teaching Assistant, University of Chicago, January 2000 – June 2001

- In Press:**
- Monograph: *Details of Consequence: Ornament, Music and Art in Paris* (Oxford University Press, 2013). Forthcoming.
- Select**
- “Visual Metaphors in Music Analysis and Criticism,” in *The Routledge Companion to Music and Visual Culture*, ed. Anne Leonard and Tim Shephard (New York: Routledge, 2013), forthcoming.
- Publications:**
- “Lakmé’s Echoing Jewels,” in *The Arts of the Prima Donna in the Long Nineteenth Century*, ed. Rachel Cowgill and Hilary Poriss (Oxford: Oxford University Press, 2012).
  - “Not Just a Pretty Surface: Ornament and Metric Complexity in Ravel’s Piano Music,” in *Unmasking Ravel: New Perspectives on the Music*, ed. Peter Kaminsky (Rochester, NY: University of Rochester Press, 2011).
  - “Breaking the Frame: Arabesque and Metric Complexity in Ravel’s Sunrise Scene,” *Zeitschrift der Gesellschaft für Musiktheorie* 5/1, 2008.
  - “Debussy’s Arabesque in Ravel’s *Daphnis et Chloé* (1912),” *twentieth-century music* 3/2, 2007.
  - Book review: Deborah Mawer, *Ravel’s Ballets: Creation and Interpretation* (Aldershot: Ashgate, 2006), *Music and Letters* 89/1 2008.
  - Book review: Elizabeth McCombie, *Mallarmé and Debussy: Unheard Music, Unseen Text* (Oxford: Oxford University Press, 2003), *Nineteenth-Century Music Review* 3/2 2006.
  - Book review: “*Claude Debussy As I Knew Him*” and *Other Writings of Arthur Hartmann*, Edited by Samuel Hsu, Sidney Grolnic, Mark Peters (Rochester, NY: University of Rochester Press, 2003), *Nineteenth-Century Music Review* 3/2 2006.
- Awards:**
- Wellesley College Faculty Award, Humanities Reserve Fund, 2012
  - Wellesley College Faculty Award, Humanities Reserve Fund, 2009
  - Wellesley College Faculty Award, Mildred McAfee Fund, 2006
  - Wadmond Award for research, University of Chicago, 2004
  - Pauline Kaschens Fellowship for dissertation support, University of Chicago, 2001 – 2003
  - François Furet Travel Award, University of Chicago, 2002
  - Arthur J. Komar Award for best student presentation at Music Theory Mid-West, 2000

Timothy J. Burke

Professor of History  
Swarthore College  
[tburke1@swarthmore.edu](mailto:tburke1@swarthmore.edu)  
610-328-8115

Timothy Burke's main field of specialty is modern African history, specifically southern Africa, but he has also worked on U.S. popular culture and on computer games. Professor Burke teaches a wide variety of courses at Swarthmore, including surveys of African history, the environmental history of Africa, the social history of consumption, history of leisure and play, and a cultural history of the idea of the future.

Professor Burke is the author of *Lifebuoy Men, Lux Women: Commodification, Consumption and Cleanliness in Modern Zimbabwe* (Duke University Press, 1996) and the co-author of *Saturday Morning Fever: Growing Up With Cartoon Culture* (St. Martin's Griffin, 1999). He is currently completing a book on individual experience and agency in 20th Century Zimbabwe, and has maintained the blog, "[Easily Distracted: Culture, Politics, Academia and Other Shiny Objects](#)," since Nov. 2002.

## ERIC CHARRY

Music Dept., Wesleyan University, Middletown, CT 06459  
860.685.2579, echarry@wesleyan.edu, echarry.blogs.wesleyan.edu

### EDUCATION

Princeton University, *Ph.D. in Music*, 1992  
New England Conservatory of Music, *Master of Music with honors*, 1983  
New England Conservatory of Music, *Bachelor of Music with honors*, 1979

### SELECT FELLOWSHIPS, GRANTS, AWARDS

National Endowment for the Humanities Summer Institute: *Ethnomusicology and Global Culture*, 2011  
Project Director.  
New England Conservatory of Music, *Outstanding Alumni Award*, 2004 (25<sup>th</sup> anniversary class)  
Mellon Foundation Summer Research Grant, summer 2003  
American Philosophical Society Research Grant, summer 1994  
Social Science Research Council, *Ph.D. Dissertation Research Fellowship*, 1988-1990  
Council on Regional Studies, Princeton University, 1990  
American Institute of Indian Studies, *Professional Development Fellowship*, 1984-1985

### TEACHING

Professor of Music, Wesleyan University (Associate 1998-2012)  
Visiting Associate Professor of Music, University of Pennsylvania (fall 2005)  
Taught graduate course: Improvisation in Cross-Cultural Perspective.  
Assistant Professor of Music, University of North Carolina at Greensboro (1992-1998)  
Director of Annual Summer Jembe Institutes at UNCG (1996-1998)  
Visiting Assistant Professor of Music, Duke University (spring 1996)  
Preceptor, Princeton University  
*Jazz History* with Professor Lawrence Gushee (1991).  
Aural Training and Improvisation Teacher, N.E.C. of Music Extension Division (1983)  
Teaching Assistant, New England Conservatory of Music  
*Non-Western Music* with Peter Row (1982-83).  
*Third Stream Music* with Ran Blake (1982-83, 1978-79).

### SELECT PUBLICATIONS

#### Books

2012 (editor) *Hip Hop Africa: New African Music in a Globalizing World*, Bloomington: Indiana U. Press.  
2000 *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa*, Chicago: U. of Chicago Press.

#### Articles, chapters, encyclopedia and dictionary entries

forth. "Cecil Taylor," in Charles Hiroshi Garrett (ed.), *The Grove Dictionary of American Music*, 2<sup>nd</sup> ed., New York: Oxford University Press. Expected publication August 2013.  
2009 "Ornette Coleman" (272-276) and "Cecil Taylor" (1478-1481), in Alfred W. Cramer (ed.), *Musicians and Composers of the 20<sup>th</sup> Century*, Pasadena, CA: Salem Press.  
2008 "Music: Africa" (5: 302-304), in Peter N. Stearns (ed.), *The Oxford Encyclopedia of the Modern World*, New York: Oxford University Press.  
2007 "Ethnomusicology and the Study of Africa" (2: 344-346), "Fodeba Keita" (3: 94-95), "Salif Keita" (3: 95-96), and "Youssou N'Dour" (4: 20-21), in Joseph C. Miller and John Middleton (eds.), *New Encyclopedia of Africa*, 2<sup>nd</sup> ed., Detroit: Charles Scribner's Sons Reference Books.  
2005 "Introduction," in Babatunde Olatunji, with Robert Atkinson, assisted by Akinsola Akiwowo, *The Beat of My Drum: An Autobiography*, Philadelphia: Temple University Press, 1-26.  
2003 "Africa," in *The Harvard Dictionary of Music*, 4th ed., Don Randel (ed.), Cambridge: Harvard University Press, 17-26.  
2001 "Griot" (10: 427), "Guinea" (10: 540-46), "Jembe" (12: 942-43), "Mali" (15: 688-96), "Senegal" (23: 74-78), in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., Stanley Sadie (ed.), London: Macmillan.  
2000 "Music and Islam in Sub-Saharan Africa," in *The History of Islam in Africa*, Nehemia Levtzion and Randall Pouwels (eds.), Athens: Ohio University Press, 545-573.



- 1997-8 "Freedom and Form in Ornette Coleman's Early Atlantic Recordings," *Annual Review of Jazz Studies* 9: 261-94.
- 1996 "Plucked Lutes in West Africa: an Historical Overview," *Galpin Society Journal* 49: 3-37.
- "A Guide to the Jembe," *Percussive Notes* (April) 34(2): 66-72.
- 1994 "The Grand Mande Guitar Tradition of the Western Sahel and Savannah," *The World of Music* 36(2): 21-61.
- "West African Harps," *Journal of the American Musical Instrument Society* 20: 5-53.

### Reviews

- 2010 Review of DVD, Patrick Kersalé (dir.), *Tambours et Djembes du Burkina Faso/Drums and Djembes of Burkina Faso*, 2003, Playasound, PS69001. *Yearbook for Traditional Music* 42: 236-237.
- 2008 Review of DVD, Roderic Knight (prod.), *Mande Music and Dance: Performed by Mandinka Musicians of The Gambia in the Late Twentieth Century*, 2005, Lyrichord/Multicultural Media, LYRDV 2001. *Ethnomusicology* 52(1): 154-156.
- 2005 Review of two CD-ROMs: *The Jazz Discography*, Version 4.4, Tom Lord, 2004; and *85 Years of Recorded Jazz (1917-2002, A-Z Complete)*, W. Bruyninckx and D. Truffandier, 2004. *Notes: Quarterly Journal of the Music Library Association* 61(3): 833-837.
- 2003 Review of Meki Nzewi, *African Music: Theoretical Content and Creative Continuum, The Culture-Exponent's Definitions*, Oldershausen: Institut für Didaktik populärer Musik, 1997. *African Studies Review* 46(3): 157-58.
- Review of Scott Saul, *Freedom Is, Freedom Ain't*, Cambridge: Harvard University Press, 2003. *Annual Review of Jazz Studies* 13: 223-226.
- 2000 Review of Michelle Kisliuk, *Sieze the Dance! BaAka Musical Life and the Ethnography of Performance*, Oxford: Oxford University Press, 1998. *The World of Music* 42(2): 145-49.
- 1999 "Free Jazz" (15-17), "Africa" (361-62), in *Reader's Guide to Music: History, Theory, Criticism*, Murray Steib (ed.), Chicago: Fitzroy Dearborn. (Essays reviewing major books in the field.)
- 1998 Review of John Cowley, *Carnival, Canboulay, and Calypso: Traditions in the Making*, Cambridge: Cambridge University Press, 1996. *Yearbook for Traditional Music* 30: 145-47.

### CD and Video Notes

- 2007 Liner Notes for CD: *African Virtuoses: The Classic Guinean Guitar Group*. Stern's Africa, STCD 3024.
- 1999 Liner Notes for CD: *Grand Papa Diabate: Guitar Extra Dry*, Popular African Music, PAM AG 703.
- 1998 Liner Notes for CD: *Djessou Mory Kante: guitare sèche*, Popular African Music, PAM AG 701.

### Works-in-Progress

Book Manuscript: *Freeing Music: The Emergence of an Avant Garde in Jazz, 1956-1965*  
Under contract with the University of Chicago Press.

### Select Radio Interviews

Public Radio International, *Afropop Worldwide, Hip Deep Series*:  
*The Art of Improvisation, Part 1* (February 2005), [afropop.org/hipdeep/HipDeep.html#programId=583&view=1](http://afropop.org/hipdeep/HipDeep.html#programId=583&view=1)

### PEER REVIEWS/EDITORIAL BOARDS

Peer review of book manuscripts, articles, and revised editions for university presses (Indiana University Press, Oxford University Press, Temple University Press, Wesleyan University Press, University of Chicago Press, University of Michigan Press, University of Rochester Press), commercial presses (McGraw Hill, Palgrave Macmillan, Prentice Hall, Wadsworth Publishing), and journals (*Africa, Africa Today, African Music, Ethnomusicology, Jazz Perspectives, Journal of African Cultural Studies, Journal of Musicological Research*).

National panelist: Fulbright mtvU Fellowships (2009-2011); National Endowment for the Humanities Summer Fellowships in Music and Dance (2010); National Endowment for the Humanities Fellowships in Music (2004).

Member of Editorial Board: *Ethnomusicology* journal (2012-); *African Music* journal (2010-present); *Jazz Perspectives* (2007-present); *Wesleyan University Press* (2008-2012).

**Judy A. Franklin**  
**Curriculum Vitae**

Computer Science Department  
Smith College  
Northampton, MA 01063

**1. Education**

Jazz Improvisation lessons (flute), 1989-2008, John Payne Music Center, Brookline, MA

Ph.D. 2/88, U. Massachusetts, Amherst, MA, Electrical/Computer Engineering Department

M.S. 2/83, U. Massachusetts, Amherst, MA, Computer/Information Science Department

B.A. 5/80, Clarion University of Pennsylvania, Clarion, PA, Mathematics, summa cum laude

**2. Employment**

Associate Professor – 7/05 – present: Smith College, Computer Science Department

Department Chair – 7/07 – 7/08: Smith College, Computer Science Department

Assistant Professor – 7/01 – 6/05: Smith College, Computer Science Department

Lecturer – 7/99 to 6/01: Smith College, Computer Science Department

Visiting Assistant Professor - 7/96 - 6/99: Mount Holyoke College, Math/Stats/CS Department

Principal Investigator of a Project, Principal Member Technical Staff - 8/94-7/96:

Machine Learning Laboratory, GTE Laboratories Incorporated, Waltham, MA

Senior Member, Member Technical Staff - 9/87-8/94

Machine Learning Laboratory, GTE Laboratories Incorporated, Waltham, MA

**3. Grants Received**

Clare Boothe Luce Foundation Spring 2012- Spring 2015

with Computer Science and Smith College development office.

Tuition scholarships for Computer Science majors.

National Science Foundation 9/09-9/14

RI:Small:RUI: Intelligent Soundscape Analysis and Generation

Robust Intelligence Program, Computer & Intelligent Systems Division

Sherman-Fairchild Foundation, 2006-2009, One of several co-authors of grant funded for visiting artist-in-residence in arts and technology at Smith College

National Science Foundation 9/02 – 9/05

RUI: Machine Learning of Improvisational Time Series,

Information & Intelligent Systems Div, Knowledge and Cognitive Systems Prog.

National Science Foundation 2003-04, One of several researchers funded under grant from the National Science Foundation for Smith to become Internet2

National Science Foundation award 1/98 - 6/99

Positive Human/Machine Interaction Through Music

Computer & Intelligent Systems Division, Human Computer Interaction Program

#### 4. Concerts, Performances, Exhibitions, and Compositions

- Franklin, J., 2012, *Maybe Bass*, 60 second computer music composition submitted, for the 60x60 North-East (United States) Then What If? Mix
- Franklin, J., 2012, *About Kathy*, 60 second computer music composition submitted, for the 10th annual Vox Novus 60x60 performance season.
- Franklin, J., 2011, *Moving*, 60 second computer music composition submitted, for the LIVEWIRE mix in collaboration with the Vox Novus 60x60 Project, for a festival installation for the UMBC Department of Music second annual LIVEWIRE Festival and Symposium (Oct. 27-29, 2011), 60x60 Composition contest. Livewire 2: On Fire focuses on controversies, developments and trends in contemporary music in the first decade of the 21st century.
- Franklin, J., 2011, *Some Topics*, 60 second computer music composition submitted, January 2011 for Vox Novus ninth annual 60x60 project; composers/sound artists' works 60 seconds.
- Franklin, J. 2010, *This Winter* – 60 second computer music composition for part of ICMC 2010, part of one hour concert at conference and part of Burgandy performance.
- Franklin, J., 2009. *Maine*, 60 second computer music composition accepted for “60X60 New Media : New Music : New England” New England competition for live event/exhibit & web installation Composition, [www.nmnmme.org](http://www.nmnmme.org)
- Franklin, J., Baltera, C., and Smith, S., 2006, Computer Science summer “closet” installations, audio and visual immersive installation, July 20, McConnell Hall, Smith College.
- Franklin, J., 2000, An Implementation of Human/Computer Interaction via Jazz Improvisation, presented/performed at the College Music Society’s Women and Music Technology Workshop, Agnes Scott College, Atlanta, GA, March, 2000.
- Franklin, J., 2002, electro-acoustic song, *Thrashing Out*, submitted to eContact! 5.4 / DISContact! III electro-acoustic music competition, was part of web searchable database.

#### 5. Publications: Articles in refereed journals, book:

- Franklin, J. A., 2006, Jazz Melody Generation Using Recurrent Networks and Reinforcement Learning, August 2006, in International Journal on Artificial Intelligence Tools. Special Issue on Artificial Intelligence in Music and Art, Guest Editors: B. Manaris and P. Machado, pp. 641-650. World Scientific Publishing, Hackensack, NJ.
- Franklin, J. A., 2006, Recurrent Neural Networks for Music Computation, *INFORMS Journal On Computing*, Cluster on Computation in Music, Summer issue of 2006, (Vol. 18, No. 3).
- Franklin, J. A. & Locke, K. K. 2005, Recurrent Neural Networks for Musical Pitch Memory and Classification, *Int'l Journal of Artificial Intelligence Tools*, V. 4, Nos. 1&2, Feb/April 2005.
- Benbrahim, H. & Franklin, J., 1997, Biped dynamic walking using reinforcement learning, *Robotics and Autonomous Systems Journal*, December, 1997.
- **Book:** Franklin, J., Mitchell, T., Thrun, S., eds., 1996, *Recent Advances in Robot Learning*, Kluwer Academic Publishing.
- Gullapalli, V., Franklin, J. A., Benbrahim, H., 1994, Acquiring Robot Skills via Reinforcement Learning, *IEEE Control Systems Magazine*, February 1994.

**Others:** Author of book chapters/refereed conference proceedings articles. Reviewer for many years: International Symposium on Music Information Retrieval, and Grace Hopper Celebration of Women in Computing scholarship committee. On Programme Committee: 2008 Workshop on Music Machine Learning, reviewer for Artificial Intelligence in Music and Art, special Track of the 19th Int'l Florida AI Research Symposium, Journal of Autonomous Robots, 1997, issue on Robot Learning, and 5th IEEE Mediterranean Conference on Control. Served on many National Science Foundation review panels.

## **JAMEY HADDAD**

**601 Spruce Drive, Oberlin, Ohio 44074 | (C) 917-769-8258 | jameyhaddad@me.com**

### **Work History**

**Professor of Performance and Improvisation, Percussion, drum set, ensemble training  
Oberlin Conservatory**  
1990 to present

Previous teaching at:

The New School

Berklee College of Music

New England Conservatory

Cleveland Institute of Music

Oberlin Conservatory

In Addition to teaching, my performance career highlights includes:

Recording on over 200 CD's and 40 films.

Recording on 2 Grammy winning CD's with singer Nancy Wilson

Currently performer for:

Paul Simon for the past 15 years, toured with the Sacred Music Festival of Fez

Morocco, recorded with saxophonist Joe Lovano , Performed the music of Osvaldo Golijov  
for performance of a cello/percussion concerto with Yo Yo Ma. it has been performed

worldwide now in over 20 cities. I collaborate regularly with Paul Simon, Simon and Garfunkel, Osvaldo Golijov, Yo Yo Ma, Dawn Upshaw, Esperanza Spalding, Danilo Perez, Joe Lovano, Elliot Goldenthal, Brazil's Assad Brothers, Simon Shaheen, The Paul Winter Consort, Nancy Wilson, Dave Liebman, Maya Beiser, Trichy Sankaran, vocalist Betty Buckley, Steve Shehan, Leo Blanco, Nguyen Lee, Bobby Salvaggio, among many others. Recently toured with Danilo Perez's international jazz ensemble that is the latest edition of Dizzy Gillespie's United Nation Orchestra. After the Perez tour, I immediately began a tour with the Assad Brothers, a Brazilian classical guitar duo, which will reflect the influence of Arabic music on the America's.

### **Education**

Jazz Performance/Arranging

**Berklee College of music, 1972-75** - Boston, Ma

Fulbright fellow to Madras S. India,

1980 NEA Jazz Performance grant,

1984 NEA Jazz Performance grant

Ohio arts grant

PA arts grant,

Cleveland arts prize.

2012 Voted The top world Percussionist in "DRUM Magazine"

2007 Voted one of the top 4 world-percussionists by the most largely read periodical "Modern Drummer"

South Indian Carnatic Music - 1986

**Fulbright Scholar** - Madras South india I came to Berklee College as a Jazz music and left school early to go on the road and start my professional career.

### **Affiliations**

The Cleveland Orchestra

The Rock and Roll Hall of Fame

The MIM, (The Musical Instrument Museum, AZ)

Cleveland Community College

Oberlin Conservatory

Berklee College of Music,

The Cleveland Inst. of Music

The Cleveland Arts Prize foundation.

NEC

The New School, (NYU)

Remo Percussion

Cooperman Fife and Drum

Vic Firth Percussion

LP Percussion

Crescent Cymbals

Yamaha Drums

# 1 Angie Hauser

2 25 Corticelli Street, Florence, MA 01062  
610 425 7674 413 585 3318

## 3 Degrees

**Ohio State University.** Master of Fine Arts, Choreography, University Fellow. 1999

**University of South Carolina,** Bachelor of Art, Art History, Cum Laude. 1993

## 4 Awards and Honors

**BESSIE Award.** New York Dance and Performance Award. Awarded for choreographic work in Landing/Place. 2006

**University Fellow.** Ohio State University Graduate School. Department of Dance. 1995 - 1996

## 5 Employment History

**Smith College.** Assistant Professor. 2011 – present

**Columbia College Chicago.** Assistant Professor. 1993 -1996

**Denison University.** Visiting Full-Time Faculty. Spring Semester 1993

**Cornell University.** Visiting Full-Time Faculty. Spring Semester 2000

## 6 Grants Received

**MAP FUND.** \$35,000 to support *History* and *Dance Fort*, a new dance and archival project by the collaborative team Angie Hauser, Darrell Jones, Bebe Miller, Talvin Wilks (“Gotham Dance”), 2011

**National Performance Network Creation Fund Grant.** \$10,000 commissioning grant for the creation of new work, *Utopia Parkway*, co-created with Chris Aiken. Co-Commissioners: University of Utah, Kenyon College and Links Hall (Chicago), 2010

**National Performance Network Community Fund Grant.** Grant to fund composition and design workshops with underserved high school students at Marwen Art Center in Chicago, 2010

**National Performance Network Creation Fund.** \$9,000 commissioning grant for the creation of new work, *Dwell*, co-created with Chris Aiken. Co-commissioners: LINKS Hall (Chicago) and Denison University, 2006

## 7 Publications

*Angie Hauser Training Story.* *The Body Eclectic: Evolving Practices in Dance Training*; Melanie Bales (Editor), Rebecca Nettle-Fiol (Editor); University of Illinois Press; pp 197 – 204. 2008. Interview with Melanie Bales.

## 8 Concerts, Performances, Exhibitions

### A. Bebe Miller Company

2000 - present

*A History (Premiere 2012) - Evening length duet with Angie Hauser and Darrell Jones.*

Presented by

**Northrup Center for the Arts**, Minneapolis, MN, February 12, 2013

**Krannert Center for the Performing Arts**, Urbana, IL, February 8, 2013

**Yerba Buena Center for the Arts**, San Francisco, CA, January 25 – 26, 2013

**Wexner Center for the Performing Arts**, Columbus, OH, October 27 – 30, 2012 (Premiere)

Commissioned work-in-progress performances presented by

**MotionBank and The Forsythe Company**, The Frankfurt Lab, Frankfurt, Germany, June 7 -9, 2012

**Weslyan University**, Middletown, CT. November 17 -19, 2011

**Danspace**, New York, NY. January 7, 2011

**Krannert Center for the Arts**, Urbana, IL. June 2011

*Necessary Beauty (Premiere 2009) - Evening-length sextet with Angie Hauser, Kathleen Hermesdorf, Kristina Isabelle, Bebe Miller, Cynthia Oliver and Yen-Fang Yu. Live music by Albert Mathais.*

Presented by

**Wexner Center**, Columbus, OH, October 2008

**Dance Theater Workshop**, New York, NY. November 2008

**Krannert Center for the Arts**, Urbana, IL 2009

**Mryna Loy Center**, Helena, MT. March 2009

**Bates Dance Festival**, Lewiston, ME. August 2009

*Landing/Place (Premiere 2005) - Evening-length quintet with Kathleen Fisher, Angie Hauser, Kathleen Hermesdorf, Darrell Jones, David Thomson. Live music by Albert Mathais.*

Presented by

**Clarice Smith Performing Arts**, College Park, MD, September 2005

**Wexner Center**, Columbus, OH, June 2005

**Bates Dance Festival**, Lewiston, ME, July 2005

**RedCat**, Los Angeles, CA, October 2005

## **DANIEL M. KOPPELMAN**

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Greenville, SC 29601 USA  
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Furman University, Department of Music  
Greenville, SC 29613 USA  
+1 864-294-2094  
<http://facweb.furman.edu/~dkoppelman>

### EDUCATION

Ph.D., University of California, San Diego, 1992.

Major Field: Theoretical Studies.

Dissertation Title: The Development of a Computer-Assisted Rhythm Tutor (Edwin Harkins, advisor).

Piano Study with Aleck Karis, Cecil Lytle.

M.M., with Highest Distinction, Indiana University, 1987.

Major Field: Piano Performance; Cognate: Music Theory.

Piano Study with James Tocco.

B.M., Summa Cum Laude, San Francisco State University, 1981.

Major Field: Piano Performance.

Piano Study with Wayne Peterson.

### Further Study and Residencies:

Artist-in-Residence, Association New Music, Odessa, Ukraine, 2009 (in conjunction with Fulbright award).

Artist Residency, Center for Research in Computing and the Arts (CRCA), La Jolla, CA, 2003.

Visiting Artist Residencies, Studio for Electro-Instrumental Music (STEIM), Amsterdam, NL, 2002, 2003.

Max/MSP Night School, UC Berkeley (CNMAT), 2001.

Computer Music Workshop in Max/MSP & Pd, SUNY at Buffalo, 1999.

### FELLOWSHIPS, GRANTS, and AWARDS (selected)

Alester G. Furman, Jr. and Janie Earle Furman Meritorious Teaching Award, 2011.

Associated Colleges of the South, Faculty Renewal Grant (with Benjamin Broening, University of Richmond), 2009-10.

Fulbright Scholarship (to teach and perform in Odessa, Ukraine), 2007-08. Extension awarded, 2008-09.

Faculty Research and Professional Growth Grants, Furman University, 1998, 2001, 2002, 2004, 2007, 2010, 2011.

Greenville Metropolitan Arts Council Grants, 1998, 2001, 2006, 2010, 2012.

Mellon Foundation "Career Enhancement" Award (\$24,000, for Live Sampling project), 2005.

### TEACHING EXPERIENCE

Fulbright Scholar, 2008; South Ukrainian State K. D. Ushynsky Pedagogical University, Odessa, Ukraine.

Courses taught: "Contemporary American Music: Composition and Performance"; "Projects in Music Technology".

Professor, 2009-present; Associate Professor, 1999-2009; Assistant Professor, 1996-9; Furman University, Greenville, SC.  
Awarded tenure, 1999.

Courses taught:

"Contemporary Styles and Techniques." Analysis of selected repertoire from the 20th and 21st centuries.

"Projects in Music Technology." Performance, recording, programming, and research projects.

"Introduction to Music Technology." MIDI sequencing and notation, digital audio, multimedia, CAI.

"Advanced Harmony." An introduction to Schenkerian analysis.

"Basic Musicianship." Aural, written, and keyboard theory.

"Independent Study." Advanced digital audio, multimedia, analysis, and jazz projects.

"Composition Seminar". Team-taught seminar in analysis and composition.

"Piano Proficiency." Basic keyboard.

"Applied Piano." Private piano lessons.

### ORIGINAL WORKS

*Chips of Chiseled Clouds*. Disklavier. 2013.

*Ballistic Etude 3.2: Remix* (arrangement for MIDI controller and computer of piece by Mark Kilstofte), 2011.

*ScotchTape*. MIDI controller and computer, 2010.

*The Weave*. Piano and computer, 2009-10.



*A Multitude of Drops.* Suite in 5 parts for soprano, tenor saxophone, piano and computer, 2006.  
*Matryoshka: three nested preludes.* Piano and electronics, 2005.

#### DISCOGRAPHY

Benjamin Broening, "*Recombinant Nocturnes*," for piano and electronics (Innova, 2011).

"*Escapement*," CD/DVD of 21st century works for piano and electronics (2005). Reviewed and selected for "Unsigned Artist of the Month" in *Keyboard* magazine, December, 2005. Remixed 5.1 surround-sound release (Everglade Records, 2008).

David Gillingham, *Interplay for Piano Four-Hands and Orchestra*, Czech Radio Symphony Orchestra, Vladimir Valek, cond., (MMC Recordings, 2008).

Mark Applebaum, *On the Nature of the Modern Age*, for piano duet and live electronics (Innova, 2008).

#### PERFORMING EXPERIENCE (selected)

**duo runedako** (with Ruth Neville), multiple keyboards, 1988-present. Concerto performances with Czech Radio Symphony Orchestra, Towson University New Music Ensemble, Greenville Symphony Orchestra, Furman University Symphony Orchestra, Birmingham-Bloomfield Symphony Orchestra, and Grosse Pointe Symphony Orchestra. US performances in La Jolla, Charleston, Bowling Green, Ann Arbor, San Diego, Chicago, Salt Lake City, Baltimore, Detroit, Greenville, and the International Computer Music Conference, New Orleans, LA, November, 2006. European performances in Paris (France), Ukraine (Odessa, Kyiv, five other cities); Krakow (Poland); Amsterdam (Netherlands); Mikkeli (Finland); Prague (Czech Republic).

#### **Solo:**

Artist-in-Residence, Disklavier Festival, University of Wisconsin, Madison, WI, March, 2013.

Third Practice Electroacoustic Music Festival, Richmond, VA, 2002, 2004, 2010, 2011.

Bowling Green New Music Festival, Bowling Green, OH, October, 2010.

Sonorities Festival, Belfast, Northern Ireland, April, 2007.

Florida Electroacoustic Music Festival, Gainesville, FL, 2004, 2007.

Society for Electro-Acoustic Music in the US National Conferences, 1999, 2004, 2005.

Artist-in-Residence, Hutchison Keyboard Weekend, Canton, NY, October, 2004.

International Computer Music Conference, Miami, FL, November, 2004.

#### **Chamber:**

Two Days and Two Nights of New Music, Odessa, Ukraine, 2006, 2008, 2009.

LiSaFest06@Furman; performance of four world-premiere commissioned compositions, Greenville, SC, 2006.

#### PAPERS/LECTURES/DEMONSTRATIONS

"Topics in Contemporary American Music." Glinka Conservatory, Dnipropetrovsk, Ukraine; Kharkiv National Pedagogical University, Kharkiv, Ukraine; Prokofiev State Musical Academy, Donetsk, Ukraine; Lysenko National Musical Academy, Lviv, Ukraine. All in March, 2009.

"Challenges and solutions in two new works for piano and electronics." Nezhdanova State Musical Academy, Odessa, Ukraine, May, 2009.

"Escapement – Technical and esthetic concepts in a collaborative project for piano and electronics." Academy of Music, Krakow, Poland, May, 2009.

"Contemporary American Music: From Classical to Jazz." Tchaikovsky National Music Academy, Kyiv, Ukraine, April, 2008.

"The 'E' in NIME: Musical Expression with New Computer Interfaces." NIME (New Interfaces for Musical Expression) International Conference. IRCAM, Paris, France, June, 2006.

Three-lecture series concerning new performing resources, Institute of Sonology, Royal Conservatory, The Hague, Netherlands, March, 2003.

#### REFERENCES

Professor John S. Beckford, Dean of the Faculty; Furman University; Greenville, SC, 29613

(864) 294-2214 <john.beckford@furman.edu>

Professor Mark Britt, Chair; Department of Music; Furman University; Greenville, SC, 29613; (864) 294-2176

<Mark.Britt@furman.edu>

Professor James Mobberley; Conservatory of Music; University of Missouri-Kansas City; Kansas City, MO, 64110

(816) 235-2968 <mobberleyj@umkc.edu>

Daniel Schorno; Creative Project Advisor, former Artistic Director; STEIM; Achtergracht 19, 1017 WL Amsterdam, NL

+31 20 367-0243 <dnl@xs4all.nl>

Myron Stachiw, Director; Fulbright Program in Ukraine; 4 Hrushevskoho St., Suite 305; Kyiv 01001 Ukraine

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# Mark Lomanno

122 La Salle Street, Apt. #2  
New York, NY 10027

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mlomanno@utexas.edu

## Academic Employment

SWARTHMORE COLLEGE, Swarthmore, Pennsylvania Aug. 2013 – present  
*Mellon Postdoctoral Fellow, Visiting Assistant Professor of Ethnomusicology and Jazz Studies*  
Department of Music and Dance

Courses: Foundations of Ethnomusicology (Fall 2013)  
Jazz and the Trans-Atlantic African Diaspora: Improvisation and/as Cultural Performance  
(Fall 2014)  
Pro-seminar in Jazz Studies: History, Theory, and Improvisation (Spring 2014)  
Traditional Musics of World Cultures (Spring 2015)  
U.S. Popular Music History (Fall 2014)

UNIVERSITY OF TEXAS AT AUSTIN, Austin, Texas Aug. 2011 – May 2012  
*Graduate Dissertation Fellow*

*William S. Livingston Graduate Fellow* Aug. 2010 – May 2011  
Archival and ethnographic research in the Canary Islands

*Assistant Instructor, Department of Musicology/Ethnomusicology* Jun. 2009 – Jul. 2010  
Courses: History of Rock Music  
Introduction to Popular Musics in World Cultures  
Introduction to Traditional Musics in World Cultures  
Introduction to Western Music

*Teaching Assistant, Department of Musicology/Ethnomusicology* Aug. 2007 – May 2009  
Courses: History of Rock Music  
Introduction to Traditional Musics in World Cultures

Ensembles: African American Music, Conjunto, Mariachi

RUTGERS UNIVERSITY NEWARK, Newark, NJ Aug. 2005 – Dec. 2006  
*Part-time Lecturer, Department of Arts, Culture, and Media*  
Course: Introduction to Western Music (4 semesters)

**Education**

Ph.D., University of Texas at Austin, Austin, TX (2012)

Concentration: Ethnomusicology

Dissertation: "Improvising Difference: Constructing Canarian Jazz Cultures"

Committee: Veit Erlmann (advisor), Sonia Tamar Seeman (co-advisor), Meta DuEwa Jones, Karl Hagstrom Miller, Robin Moore

M.A., Rutgers University-Newark, Newark, NJ (2007)

Concentration: Jazz History and Research

Thesis: "Topics on Afro-Cuban Jazz in the United States"

Committee: John Howland (advisor), Lewis Porter

B.A. *magna cum laude*, University of Richmond, Richmond, VA (2002)

Majors: Latin and Music

Theses: "The Ecological Effects of Romanization in North Africa: Uncovering the Myths of the *loca arida atque vasta*" and "Jazz Performance Practice: Improvisation, Reharmonization, and Questions of Authorship"

**Peer-reviewed Publications**

(forthcoming) "St. Brendan's Island and Afro/Canarian (Jazz) Fusion: Emergence and the *ínsula improvisa*." *Shima: The International Journal of Research into Island Cultures*.

2012 "Ellington's Lens as Motive Mediating: Improvising Voices in the *Far East Suite*." *Jazz Perspectives* 6/1-2: 151-177.

**Other Publications**

(forthcoming) Contributing writer. *Grove Dictionary of American Music*, 2<sup>nd</sup> ed., Charles Hiroshi Garrett, ed. Entries on "Justo Almario," "Roy Ayers," "Descarga," "Abdullah Ibrahim," "Ismael Miranda," "Hafez Modirzadeh," "Americo Paredes," "Armando Peraza," "Richie Ray," "Roberto Roena," "Steve Swallow," "Stanley Turrentine," "Hiromi Uehara," "Carlos 'Patato' Valdes," and "Yomo Toro."

(forthcoming) "Book Review: *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times*. By Robin D.G. Kelley." *Journal of African History*.

(forthcoming) Contributing editor. *Greenwood Encyclopedia of Latin Music*. Ilan Stavans, ed. Westport, CT: Greenwood Press. Entries on "jazz" and "New York City."

(forthcoming) Contributing writer. *Encyclopedia of the Caribbean*. New York: Facts on File. Entries on "Ray Barretto," "Ignacio Cervantes," "Israel 'Cachao' Lopez," and "Arsenio Rodriguez."

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## CARLA MANN

Professor of Dance  
Reed College  
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Portland, OR 97202  
(503) 517-7631  
cmann@reed.edu

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### TEACHING

#### Academic Positions

##### Reed College

Portland, Oregon

|                                              |                               |                     |
|----------------------------------------------|-------------------------------|---------------------|
| <b>Professor of Dance</b>                    | (Full-time, department chair) | <b>2010-present</b> |
| <b>Associate Professor of Dance</b>          | (Full-time, department chair) | <b>2009- 2010</b>   |
| <b>Visiting Associate Professor of Dance</b> | (.6 FTE)                      | <b>2008- 2009</b>   |
| <b>Visiting Associate Director of Dance</b>  | (Full-time, department chair) | <b>2007- 2008</b>   |
| <b>Visiting Assistant Director of Dance</b>  | (.5 FTE)                      | <b>2004- 2007</b>   |
| <b>Acting Director of Dance</b>              | (Full-time, department chair) | <b>2003- 2004</b>   |
| <b>Visiting Assistant Director of Dance</b>  | (.5 FTE)                      | <b>1997- 2003</b>   |
| <b>Visiting Director of Dance</b>            | (Full-time, department chair) | <b>1996- 1997</b>   |
| <b>Visiting Instructor of Dance</b>          | (.5 FTE)                      | <b>1995- 1996</b>   |

##### Courses taught:

Introduction to Dance: Studio I & II (Dance 111 & 112, formerly Dance 110)  
Contemporary Dance I, II, III, & IV (Dance 211, 212, 311 & 312, formerly Dance 210 & 310)  
Contemporary Performance Ensemble (Dance 221)  
Improvisation (Dance 252)  
Special Projects in Choreography (Dance 335, formerly Dance 402)

##### Topics for the above course have included:

Analogous Forms  
Process-Oriented Choreography  
Alternative & Altered Sites

Cultural Studies in Dance (Dance 335)  
Advanced Technique & Performance (Dance 411)  
Independent Study (Dance 481)  
Thesis (Dance-Theatre 470)

##### Dance-Theatre theses co-advised with Professor of Theatre Kathleen Worley:

Anna Heather McDonald (2008)

Research project: *An Exploration of Ritual in Performance*

Performance production: *Beautiful: A Cinderella Story*

Alexandra Euphrates Dahout (2009)

Research project: *It is a Truthful Soup: Tanztheater and Related Performance Forms*

Performance production: *M's Orphanage*

Claire Esther Thomforde-Garner (2012)

Research project and performance production:

*On the Ropes: Exploring the Technical Body*

##### Portland State University

Portland, Oregon

##### Visiting Lecturer

Spring-Fall 1992

##### Courses taught:

Beginning Modern Technique  
Intermediate Modern Technique  
Repertory

## Guest classes, workshops and studio teaching

### **Lewis and Clark College**

**1996, 2007, 2008, 2011**

*Portland, Oregon*

**Guest classes:** Choreography, Improvisation, Contemporary Technique

### **Center for Movement Arts**

**2006, 2010**

*Portland, Oregon*

*Center for Movement Arts provides ongoing training for professional and pre-professional dancers, as well as classes for children and adult beginners.*

**Workshops:** Choreography, Improvisation

### **Conduit Dance**

**1996-1997, 2001, 2006, 2007**

*Portland, Oregon*

*Conduit Dance provides ongoing training for professional and pre-professional dancers, as well as classes for adult beginners.*

**Workshops:** Contemporary Technique, Contact Improvisation

### **University of Alaska**

**2007**

*Anchorage, Alaska*

**Master class:** Contemporary Technique

### **Dance Gatherer**

**2006- 2007**

*Portland, Oregon*

*Before closing in 2009, Dance Gatherer provided workshops for student dancers ages 6-16.*

**Workshops:** Modern Technique, Choreography, Improvisation, Jazz Dance

### **Dance USA Annual Conference**

**2006**

*Portland, Oregon*

*Dance USA is national association of dance artists, organizations and administrators. I was invited to teach the daily movement class, "Get Up and Move," at Dance USA's 2006 conference.*

**Guest classes:** Contemporary Technique

### **Duncan Centre**

**2001**

*Prague, Czech Republic*

*The Duncan Centre is a state-run school providing a pre-professional program in dance.*

**Guest classes:** Contemporary Technique, Repertory, Dance History

### **Kunming Youth Art School**

**1993**

*Kunming, Yunnan Province, China*

*The Kunming Youth Art School is a state-run school providing a pre-professional program in dance as well as guest workshops and ongoing training for professional dancers.*

**Guest classes:** Contemporary Technique, Limon Technique, Repertory

### **Dancers Workshop**

**1990-1992**

*Portland, Oregon*

*Before closing in 1993, Dancers Workshop offered ongoing training for professional and pre-professional dancers, as well as adult beginners.*

**Classes:** Modern Dance Technique, Jazz Dance

**EDUCATION**

Master of Fine Arts, Dance. Minor, Arts Administration. University of Wisconsin-Madison. Madison, Wisconsin. 1985  
 Phi Kappa Phi

Bachelor of Arts, General Studies Arts and Letters. Dance Certificate. Portland State University. Portland, Oregon. 1983  
 Phi Kappa Phi

**WORK HISTORY (DENISON UNIVERSITY)**

|                                                                           |                          |
|---------------------------------------------------------------------------|--------------------------|
| Assistant Professor of Dance, non-tenure track/ contract renewal          | 1988 – 1994              |
| Chair of Department, Assistant Professor of Dance, non-tenure track       | Spring 1994              |
| Associate Professor of Dance, (tenured spring 1995/ sabbatical fall 1996) | 1995 – 1997              |
| Chair of Department, Associate Professor of Dance                         | 1997 – 1998              |
| Co-Chair of Department, Associate Professor of Dance                      | 1998 – 1999              |
| Chair of Department, Associate Professor of Dance                         | 1999 – 2000              |
| Associate Professor of Dance (sabbatical spring 2003)                     | 2000 – 2004              |
| Chair of Department, Associate Professor of Dance                         | 2004 – 2007              |
| Associate Professor of Dance, (sabbatical spring 2010)                    | 2007 – 2010              |
| Chair of Department, Associate Professor of Dance                         | Spring 2009, 2011 – 2013 |
| Professor of Dance                                                        | 2013 - present           |

**AWARDS AND RESIDENCIES 1990-PRESENT**

- 2013** Invited to present *Swimming in Green* at the International Nomad Express Festival, June 2014, Ouagadougou, Burkina Faso  
 Guest Artist, teaching/performance, (invited/curated show) Conduit Dance Summer Dance Festival (June 2013), Portland,OR  
 Selected to present *Swimming in Green* (juried) March 2013, at the RAD(Regional Alternative Dance)Festival, Kalamazoo, MI  
 Semi-finalist, Headlands Center for the Arts, Artist Residency, 2013, CA
- 2012** Camac Centre D'Art, Artist Residency, €500 grant from Fondation Ténor, Marnay-sur-Seine, France (10% acceptance rate)  
 Hambidge Center for the Arts, Resident Fellow Award, GA  
 Guest Artist, Performance/Teaching by application (3-day festival) Texas Dance Improvisation Festival, Fort Worth, TX  
 Pre-Formance, improvisation performance lab for dance professionals at Purdue University (Invited, event cancelled), IN  
 Denison University Research Foundation Grant, (\$6800), OH
- 2011** Selected by application (18 artists selected), GVA Sessions, music and dance research lab. Geneva, Switzerland  
 Performance/ Teaching Residency, invited (1 week), Purdue University, IN
- 2010** Ohio Arts Council, Individual Excellence Award in Choreography (\$5000), OH  
 Atlantic Center for the Arts, Associate Artist in Residence, New Smyrna Beach, FL (25% acceptance rate)  
 Guest Artist, Performance/ Teaching Residency by invitation (2.5 weeks), Grinnell College, IA  
 Guest Artist, Performance/ Teaching, Invited (4-day festival) Texas Dance Improvisation Festival, Houston, TX  
 Guest Artist, Teaching Residency, by invitation, (one day), University of Texas at El Paso, TX
- 2009** Mellon Foundation Grant, VideoDanza/ Buenos Aires, Denison University, OH
- 2007** Mellon Foundation Grant, *Butoh Beckett Dance Theater* with Katsura Kan and John Sipes, Denison University, OH
- 2005** Venture Grant for Project *Contained*, Denison University Research Foundation, OH
- 2003** Guest Artist, Master Class /One Day Residency, Stavanger College Institute of Music and Dance, Stavanger, Norway
- 2001** Target Stores, Art in Education Grant, OH  
 John W. Alford Foundation for Service Learning (co-author). Denison University, OH  
 Vail Series (project funds) for production of *Habitats*, Denison University, OH
- 2000** Denison University Professional Development Grants – course development and workshops, OH
- 1999** Arts Midwest - Meet the Composer Fund, MN  
 Ohio Arts Council, Choreographic Project Grant (\$7500), OH
- 1998** Denison University Research Foundation Grant, OH
- 1997** Ohio Arts Council, Choreographic Project Grant, OH
- 1996** Ohio Arts Council – Individual Artist Fellowship – Choreography and Performance (\$5,000), OH  
 Denison University Research Foundation Grant, OH  
 Denison University Professional Development Grant – Artistic Activity/Research, OH
- 1994** Denison University Professional Development Grant – Artistic Activity/Research, OH  
 Greater Columbus Arts Council, Choreographic Project Grant, OH
- 1993** Greater Columbus Arts Council, Choreographic Project Grant, OH  
 Ohio Arts Council, Choreographic Project Grant, OH  
 Ohio Arts Council – Individual Artist Fellowship – Choreography and Performance (\$5,000), OH  
 Denison University Research Foundation Grant, OH
- 1992** Denison University Professional Development Grant – workshops, OH
- 1990** Greater Columbus Arts Council, Choreographic Project Grant, OH

**COURSES TAUGHT AT DENISON UNIVERSITY, 1988- PRESENT**

Movement Practices/ Technique

Modern/Postmodern Technique Levels I - III  
Contact Improvisation  
Performance: Contemporary & Modern/Postmodern

Dance Studies: Dance History

Contemporary Dance History  
Survey of Concert Dance in the US  
The Emergence of Video Dance in Contemporary Dance History

Dance Studies: Compositional Studies

Dance Composition I & II  
Composing the Body – Honors Course  
Music, Movement, Performance – team taught (HyeKyung Lee)  
Dance Improvisation & Composition  
Creative Collaboration in the Arts – team taught (Ron Abram)  
Dance Improvisation  
Moving in Improvisation and Performance – Honors Course  
Site-based Composition  
Visual Art Making and Movement & Experimental  
Drawing/Sculpture – team-taught courses (Ron Abram & Micaela de Vivero)

Advanced Studies: Seminars

Senior Seminar in Research Methods – team taught  
Senior Honors Research in Choreography  
Senior Research in Choreography  
Seminar in Production  
Seminar in Choreography  
Junior Research in Choreography

Directed Studies:

Choreography (9 separate occasions)  
Dance History  
Dance Accompaniment  
Dance Technique  
Dance Production  
Dance Performance

Independent Studies:

Contemporary Dance History  
Choreography and Concert Production  
Dance Administration: Internship w/ Ballet Met  
Dance Education: Internship w/ Ballet Met Youth

**ARTISTIC SCHOLARSHIP IN CHOREOGRAPHY AND PERFORMANCE 1990-PRESENT**

*Sandra Mathern-Smith performs in all choreography, unless indicated otherwise*

**2010-2012**

2012

**MERGE (12 minutes)**

Conceived by Mathern, joined in performance with Leslie Scates and Bethany Nelson, this trio explored geometric compositional ideas contrasted by contact work, working relational ideas in abstract and dramatic forms. Music by Maya Beiser and Steven Schick & Michael Wall and Darren Morze.

Texas Dance Improvisation Festival, TCU, Fort Worth, TX. October 2012

**SOLO/TRIO FOR CAMAC (10 minutes /20 minutes)**

During my month-long residency at the Camac Centre D'Art in August 2012 I gave two public showings of my work, a 20 minute trio work-in-progress that utilized a backdrop of video projected images designed as light, texture and sound sources. Don Nichols created and performed the original sound score; Rebecca Bryant and Leslie Scates performed with me in this work in 5 parts. At the conclusion of my residency I presented a solo work in which video footage I had gathered from the area played a significant part; this solo is a further development of solo work done at the Atlantic Center for the Arts.

Camac Centre D'Art, Marnay-sur-Seine, France, August 2012

2011

**SWIMMING IN GREEN-PART ONE (15 minutes)**

Conceived and developed by Mathern and joined by dancer/improvisers Rebecca Bryant and Leslie Scates, with a recorded sound score by Terrence Karn, this work incorporates pre-recorded video imagery of each performer in iconic relation to the environment, arranged and designed for projection with the use of Isadora (interactive software environment); found branches from local trees serve as a set design, moveable and creating an architecture in the space. This work investigates the dynamic relationship of the body to the environment transported to the theater stage space. This work was developed from solo work done in residence at the Atlantic Center for the Arts.

By a Committee of Style, Curated and Produced by Leslie Scates, Barnevelder Theater, Houston, TX, October 2011

**SUITE FEMALE, Part II-IV (15 minutes)**

Choreographed by Rebecca Bryant, performer/dancer. Performed in Bryant's highly prescribed improvisational work, Suite Female.

By a Committee of Style, produced by Leslie Scates, Barnevelder Theater, Houston, TX, October 2011

**THREE IN TWO, Improvisation/ Performance (30-40 minutes)**

Joined by dancer/improviser Rebecca Bryant and musician/performer Don Nichols, this trio improvised with sound, movement and live manipulated video (via Isadora) as another visual component/backdrop to the work.

MIX Gallery, Denison University, Granville, OH, October 2009

Faulconer Gallery, Bucksbaum Center for the Arts, Grinnell College, Grinnell, IA, March 2010

Studio Theater, Dance Program, Purdue University, Artist-in-Residence, February 2011

**MARCH 2 MARFA, Performance, ensemble improvisation.** Evening-length public performance presented at culmination of one weeklong performance lab, open by invitation/application only. Master Artists/facilitators: Nina Martin and Barbara Dilley.

Crowley Theater, Marfa, TX. March 2010 & 2011

**Eric L. McIntyre**  
Department of Music, Grinnell College  
Grinnell, IA 50112  
Phone (641) 269-4916  
email: mcintyr2@grinnell.edu  
web: web.grinnell.edu/individuals/mcintyr2/

## **CURRICULUM VITAE**

**August 2012**

### **CURRENT POSITIONS**

Associate Professor of Music, Grinnell College, 2003-present  
Music Director, Central Iowa Symphony, 2009-present  
Music Director, Ottumwa Symphony, since May 2012  
Orchestra Conductor/Chamber Music Coach/Solfeggio Coach, Five Seasons Chamber Music, Cedar Rapids, IA, 2007-present

### **PREVIOUS POSITIONS**

Music Director, Fort Dodge Area Symphony, Fort Dodge, IA, 2004-2011  
Assistant Professor, Hurley School of Music, Centenary College of Louisiana, 2000-2003  
Director of composition studio; Music Director, Hurley Symphony Orchestra  
Fourth Horn, Houston Ballet Orchestra, Houston, TX 1998-2003  
Section Horn, Houston Grand Opera Orchestra, Houston, TX, 1998-2000  
Composition faculty, American Festival for the Arts, Houston, TX, 1999-2003  
Head of Composition Department 2002-2003  
Visiting Instructor, University of Houston Moores School of Music, summer 2002  
Assistant Conductor, Moores Opera Center, University of Houston, 1999-2000  
Moores Lecturer, Music Theory and Ear Training, University of Houston Moores School of Music, 1996-2000  
Music Director, AURA Contemporary Ensemble, Moores School of Music, 1998-1999  
Assistant Music Director, 1996-1998  
Conductor, Houston Brass Consort, large brass ensemble, Houston, TX 1999  
Instructor, Introduction to Music - Guitar, Brazosport College, Lake Jackson, TX, 1996

### **EDUCATION**

Doctor of Musical Arts, Composition, University of Houston, Houston, TX, 2000  
Composition studies with Robert Nelson and David Ashley White, conducting studies with Franz Krager and Peter Jacoby, musical theater with Stuart Ostrow  
Kraków Mozart Academy, Kraków, Poland, 1994-1995  
Horn studies with Volker Altman, chamber music studies with Aurele Nicolet, Milan Turkovich, Boris Pergamenshikov, David Golub  
Master of Music, Horn Performance (also awarded Performer's Certificate), Indiana University, Bloomington, IN, 1994



Horn studies with Myron Bloom, composition studies with Don Freund  
Bachelor of Music, Horn Performance, Indiana University, Bloomington, IN, 1993  
Horn studies with Myron Bloom, natural horn studies with Richard Seraphinoff

### **COMMISSIONS**

*Nocturnes and Alley Prayers*, concerto for baritone saxophone and orchestra,  
commissioned by Erik Hagström, premiere intended for summer 2013, Sweden.

*The Soul of Wit*, trio for soprano, clarinet, and piano, commissioned by June Garrison,  
premiere set for fall 2012, Houston, TX.

*Scène folle* for saxophone quartet, commissioned by the Oasis Quartet, premiere pending

*After Time After Time* for horn, bass trombone, and contrabass, commissioned by Five  
Seasons Chamber Music, premiered June 2009, Cedar Rapids, IA

*Floribunda*, commissioned by St. Cecilia Chamber Music Society for Houston Grand  
Opera/Houston Ballet principal cellist Barrett Sills, premiered May 2009, Houston, TX

*From Here Springs Light and Life* for clarinet, cello, and piano, commissioned by  
clarinetist June Garrison, premiered May 2009, Houston, TX

*Lament* for chamber ensemble, commissioned by AURA Contemporary Ensemble,  
premiered Sept 2007, Houston, TX

*Scenes* for solo tuba, commissioned by Houston Grand Opera tubist Mark Barton,  
premiered Feb 2007, Texas Music Educators Association conference, San Antonio, TX

*Prelude and Aftermath* for violin, cello, and piano, commissioned by the Iowa  
Composers' Forum with support from the Iowa Arts Council and the National  
Endowment for the Arts, premiered April 2007, Cedar Falls, IA

*Pronouncement* for trumpet and organ, commissioned by Nathaniel Mayfield,  
premiered by Nathaniel Mayfield and Vincent DeVries July 2006, Verden, Germany

*Drive-by*, for concert band, commissioned by Mason City High School Symphonic Band,  
premiered March 2006, Mason City, IA

*Of Minong* for flute, cello, and orchestra, commissioned by Fort Dodge Area Symphony,  
premiered Oct 2005, Fort Dodge, IA

*Receding Tides* for orchestra, commissioned by Aberdeen University/Civic Symphony,  
premiered Nov. 2004, Aberdeen, SD

## Joseph Gwyer Moore

Department of Philosophy  
Amherst College  
P.O. Box 5000  
Amherst, MA 01002  
(413) 542-5808  
jgmoore@amherst.edu

### Education:

1986 B.A., Philosophy, University of California, Berkeley  
1989 M.A., Philosophy, Cornell University  
1994 Ph.D., Philosophy (minor in Cognitive Studies), Cornell University

### Academic Positions:

1992–93 Instructor, Cornell University  
1993–2000 Assistant Professor of Philosophy, Amherst College  
2000–2008 Associate Professor of Philosophy, Amherst College  
2002–2005 Chair, Philosophy Department, Amherst College  
2003– Associated Five-College Graduate Faculty Member,  
Philosophy Department, University of Massachusetts Amherst  
2008– Professor of Philosophy, Amherst College  
2012– Co-Chair, Environmental Studies Major

### Areas of Specialization:

Metaphysics, Philosophy of Mind, Philosophy of Language, Philosophy of Music,  
Environmental Philosophy

### Areas of Competence:

Aesthetics, Cognitive Studies, Decision Theory, Epistemology, Logic

### Awards:

1990–91 Cognitive Studies Fellowship, Cornell University  
1992 John S. Knight Teaching Prize, Cornell University  
1996–97 Trustee Faculty Fellowship, Amherst College  
2009 Senior Sabbatical Fellowship

## **Publications:**

- Review of *An Essay on Belief and Acceptance*, by L. J. Cohen, *Philosophical Review* 103, 1994, 705–709
- “Misquotation and Substitutivity: When Not to Infer Belief from Assent,” *Mind* 108, 1999, 335–365
- “Propositions Without Identity,” *Noûs* 33, 1999, 1–29
- “Saving Substitutivity in Simple Sentences,” *Analysis* 59(2), 1999, 91–105
- “Propositions, Numbers and the Problem of Arbitrary Identification,” *Synthese* 120, 1999, 229–263
- “Did Clinton Lie?,” *Analysis* 60(3), 2000, 250–54
- “Disquotation and Consistency: a Reply to Frances,” *Mind* 109, 2000, 527–532
- “A Modal Argument Against Vague Objects,” *Philosophers’ Imprint* 8(12), 2008, 1–17
- “Artistic Expression Goes Green,” *Acta Analytica* 25(1), 2010, 89–103
- “Conceiving Musical Transdialection,” *The Journal of Aesthetics and Art Criticism* 68(2), 2010, 105–117
- Review of *Self-Expression*, by Mitchell Green, *The Journal of Aesthetics and Art Criticism* 68 (4), 2010, 413–16
- “Musical Works: a Metaphysical Mash-up,” in *Art & Abstract Objects*, Christy Mag Uidhir (ed.), Oxford University Press, 2013, 284–306

## **Other Written Work:**

- “Vague Qualia,” manuscript
- “How to be an Internalist,” manuscript

## **Presentations:**

- “A Counter-example to Some “Self-Evident” Principles of Belief Ascription,” New York State Philosophical Association, 1991.
- “Imperfect Echoes, Mis-Disquotations and Substitutivity,” APA Pacific Division Meeting, 1992
- “How to be an Internalist,” APA Pacific Division Meeting, 1996
- Response to John Searle, Third Annual Virgil Aldrich Colloquium, University of Utah, 1997
- “The Problem of Arbitrary Identification,” Utah Metaphysics Colloquium, 1997
- Comments on York Gunther’s “Non-Conceptual Content and the Waterfall Illusion,” APA Pacific Division Meeting, 1997
- “Internalism about the Mental,” invited talk at UC Santa Cruz, 1997
- “Saving Substitutivity in Simple Sentences,” APA Pacific Division Meeting, 1998
- Comments on Mark McCullagh’s “Bealer on Functionalism and Self-Consciousness,” APA Central Division Meeting, 1999
- Comments on Alex Orenstein’s “Reconciling Aristotle and Frege,” APA Eastern Division Meeting, 1999
- “Vague Qualia,” Tucson 2000: Toward a Science of Consciousness Conference, 2000, and invited talk at the University of Houston, 2001
- Comments on Mark Sylvester’s “Backtracking in Closest Counterfactual Worlds,” APA Pacific Division Meeting, 2001
- “Getting the Right Mix: Structure and Provenance in Our Concept of a Musical Work,” ASA Eastern Division Meeting, 2007

David Teng Olsen  
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Wellesley, MA 02482  
dolsen@wellesley.edu  
www.siamesebirds.com

## Education

University of Wisconsin-Madison, MFA  
University of Wisconsin-Madison, MA  
University of Washington, Seattle, WA BFA, Printmaking

## Permanent Collections

Weisman Art Museum  
Madison Museum of Contemporary Art  
KUMU Museum of Art, Tallinn, Estonia  
Southern Graphics Print Council Archives  
University of Wisconsin-Madison Print Collection  
Syracuse University Art Gallery Permanent Collection  
Smithsonian Institution selects Murder, animated short, as part of private collection in 2004  
Siggraph 2003 San Diego, CA  
University of Washington Print Collection  
University of Washington Rare Books Collection  
University of Washington Art on Loan Program

## Selected exhibitions (\* solo or two person)

2013

\**Birr*, Alle Art School, Addis Ababa, Ethiopia  
*French Neon Salon*, Art Palace Gallery, Houston, TX  
*French Neon Salon*, Beijing, China  
\**Explosions in the Sky*, Newhouse Center, Wellesley, MA

2012

French Neon, GalleryHOMELAND, Portland, OR  
French Neon, Skydive, Houston, TX  
\**ANE Whole Terrain Communicating Science Exhibition*, ANE, Keene, NH  
*In The Works*, Jewett Art Gallery, Wellesley, MA  
*MAP*, Seattle Center EMP, Seattle, WA  
*14<sup>th</sup> Annual Fidelity Investments Juried Exhibition: Growth*, Providence Art Club, Providence, RI  
*artrageous!26*, Montserrat College of Art, Beverly, MA  
*Hate Breeders*, CPIT Design School, Christchurch, New Zealand, September 2012  
Saltgrass Printmakers, Salt Lake City, Utah

2011

*Pixilerations*, RISD, Providence, RI (September 2011)  
*Anchor Graphics: Surveying the Collection*, Riverside Arts Center, Riverside, IL curator Garry Henderson  
\**Guts*, Frame 301, Beverly, MA (August 2011)  
*Hate Breeders*, Highlands University, Las Vegas, New Mexico, March 2011.  
Atrium Gallery, Fresno State University, Fresno, California April 2011  
Bliss Hall Gallery, Youngstown State University, Youngstown, Ohio, 2011  
*10x10*, Fountain Street Studios, Framingham, MA  
*Mobile uploads Project: Mobile Projections*, Esopus Space, New York, NY  
*Chain Letter*, Samson Projects, Boston, MA  
*GBR VII*, No. 2 Print Shop, Portland, OR juror /producer/participant David Teng Olsen  
Print Zero, Seattle, WA

*Art on Bascom, Exhibition of Alumni Art, Presented by the Art Board of Visitors, Madison, WI*  
*Dreamcatcher Harpoon, Davis Museum, Wellesley, MA*  
*The Grudge Match: The Dirty Printmakers VS. The Bastards of Printmaking, Evil Prints, St. Louis, MO*  
*Unscripted, Fountain Street Studios, Framingham, MA*  
*Hey I Know That Guy, Washington Street Arts Center, Somerville, MA*  
*Draw Drawings Every Day, Washington Street Arts Center, Somerville, MA*

2010

*S.T.E.A.M, Dana Hall Gallery, Wellesley, MA*  
*Under 100, No.2 Print Shop, Portland, OR*  
*French Neon Salon, Soho Crates, New York, NY*  
*Viking Funeral, DIVA, Eugene, OR*  
*\*Animated Portraits, Buckingham, Brown and Nichols, Cambridge, MA*  
*PREHISTORIC, Outlaw Gallery, Brooklyn, NY*  
*Calculated Risks, Davis Museum, Wellesley, MA*  
*Hypo Typo, Distillery Gallery, Boston, MA*  
*A Dry Opening, Outlaw Gallery, Brooklyn, NY*  
*GBR VI, No. 2 Print Shop, Portland, OR juror /producer/participant David Teng Olsen*  
*Greenwood Collaborative, Seattle, WA*  
*Off the Wall, Danforth Museum, Framingham, MA*  
*Mobile Uploads, Sloane NYC, New York, NY*  
*Art Chicago, Anchor Graphics, Chicago, IL*  
*Artist Portraits: I Ain't No Goddamn Son of A Bitch, Domashnaja Galereja, Kiev, Ukraine*  
*Project Gallery, Marseille, France*  
*French Neon presents: "Visionary/visions are scary", French Neon, Brooklyn, NY*  
*Rainbow Kiss, French Neon, New York, NY*  
*Frogman's 2010 Portfolio, Southern Graphics Print Conference, Philadelphia, PA*  
*Home Sweet Home and Let Me Introduce Myself, The Jackie Macaulay Gallery, Madison, WI*  
*Let Me Introduce Myself, Madison Municipal Building ARTspace, Madison, WI*  
*Hey I Know That Guy, Washington Street Arts Center, Somerville, MA*  
*Home Sweet Home, Overture Center for the Arts, Madison, WI*

2009

*\*It's a Hand or..... a Whale Fin, DIVA, Eugene, OR*  
*Pulp, Jewett Art Gallery, Wellesley, MA*  
*Drawings That Work, 21<sup>st</sup> drawing Show, Mills Gallery, Boston, MA*  
*PrintExchange #6, Print Zero Studios, Seattle, WA*  
*Home Sweet Home, Porter Butts Gallery, Madison, WI*  
*\*Trippy, 2308 Gallery, Seattle, WA*  
*GBR V, IGLOO, Portland, OR*  
*Empty Bottle, Chicago, IL*  
*Spacecraft, Seattle, WA*  
*Dual Action: New England Print Faculty Invitational, Jewett Art Gallery, Wellesley, MA*  
*Arches Print Show, Boston University 808 Gallery, Boston, MA*

2008

*Arrivals/Departure, Jewett Art Gallery, Wellesley, MA*  
*\*Siamesebirds, VINI, Memphis, TN*  
*I put YOUR Print in MY show!, BallardWorks, Seattle, WA*  
*GBR IV, Co-Prosperity Sphere, Chicago, IL juror /producer/participant David Teng Olsen*  
*Five in One, Memphis, TN*  
*Five Points Art Gallery, San Francisco, CA*  
*Echo Curio, Los Angeles, CA*  
*IGLOO, Portland, OR*  
*Express, Davis Art Museum, Wellesley, MA*  
*In the Zone II, Brattleboro Art Museum, juror Denise Markonish, curator of MASS MoCA, Brattleboro, VT*  
*64 Down, Five Points Art Gallery, San Francisco, CA*  
*WorkBooks, Katherine E. Nash Gallery, Minneapolis, Minnesota.*

## CURRICULUM VITAE

June 4, 2013

**NAME** Dominic Louis Poccia

**RESIDENCE** 200 State Street  
Northampton, MA 01060-2250

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**FAX** 413-542-7955

**E-MAIL/WEB** dlpoccia@amherst.edu <http://www.amherst.edu/~dlpoccia>

| EDUCATION                                     | INSTITUTION                         | YEAR |
|-----------------------------------------------|-------------------------------------|------|
| Ph.D.<br>(Biochemistry and Molecular Biology) | Harvard University<br>Cambridge, MA | 1971 |
| A.M.<br>(Biochemistry and Molecular Biology)  | Harvard University<br>Cambridge, MA | 1968 |
| B.S.<br>(Chemistry)                           | Union College<br>Schenectady, NY    | 1967 |
| A.M.<br>(Honorary)                            | Amherst College<br>Amherst, MA      | 1987 |

### POSITIONS HELD

|                                                                                                   |                        |
|---------------------------------------------------------------------------------------------------|------------------------|
| Rufus Tyler Lincoln Professor of Biology<br>Amherst College                                       | 2000-                  |
| Affiliate Professor Neuroscience Program<br>Amherst College                                       | 2012-                  |
| Professor Biochemistry and Biophysics Program<br>Amherst College                                  | 2010-                  |
| Adjunct Professor of Molecular and Cellular Biology<br>University of Massachusetts, Amherst       | 1984-                  |
| Associate Editor<br><i>Molec. Reprod. Develop.</i>                                                | 1996-                  |
| Associate Editor for Reproductive Biology<br><i>J. Exp. Zool.</i>                                 | 1995-                  |
| Scientific Advisory Board<br><i>Signal Transduction</i>                                           | 2006-07                |
| Editorial Board<br><i>The Biological Bulletin</i>                                                 | 2006-                  |
| Professional Advisor<br><i>J. Young Investigators</i>                                             | 2007-08                |
| Consultant, Embryo Cloning<br>Hematech, Inc.                                                      | 2003-06                |
| Consultant, Research Unit Developmental Biology (UIBD)<br>Universidade Lusófona, Lisbon, Portugal | 2003-2008              |
| Visiting Scientist<br>Instituto Gulbenkian de Ciência, Oeiras, Portugal                           | 2001                   |
| Lecturer, Developmental Biology Masters Program<br>Universidade Lusófona, Lisbon, Portugal        | 1996-99, 2003, 2006-07 |
| Visiting Professor of Biological Sciences<br>Stanford University, Hopkins Marine Station          | 1988                   |
| Visiting Scholar<br>University of California, Berkeley                                            | 1986-87                |
| Chairman, Department of Biology<br>Amherst College                                                | 1983-85; 1998-2000     |
| Professor of Biology                                                                              | 1987-2000              |

|                                                                                      |         |
|--------------------------------------------------------------------------------------|---------|
| Amherst College<br>Associate Professor of Biology<br>Amherst College                 | 1982-87 |
| Assistant Professor of Biology<br>Amherst College                                    | 1978-82 |
| Assistant Professor of Cellular and Developmental Biology<br>S.U.N.Y. at Stony Brook | 1974-78 |
| Postdoctoral Fellow in Zoology<br>University of California, Berkeley                 | 1972-74 |
| Assistant Professor of Chemistry<br>Wellesley College                                | 1971-72 |
| Postdoctoral Fellow in Biochemistry<br>Harvard University                            | 1971-72 |

## PUBLICATIONS

- Domart, M.C., Hobday, T.M.C., Peddie, C.J., Chung, G.H.C., Wang, A., Yeh, K., Jethwa, N., Zhang, Q., Wakelam, M.J.O., Woscholski, R., Byrne, R.D., Collinson, L.M., Poccia, D.L. and Larijani, B. (2012). The function of diacylglycerol in controlling ER morphology and nuclear envelope fusion from echinoderms to mammals, *PLoS ONE* **7**: e51150. doi: 10.1371.
- Larijani, B. and Poccia, D. (2012). Effects of Phosphoinositides and their Derivatives on Membrane Morphology and Function, *Curr. Topics Microbiol Immunol.* **362**: 99-110 In, **Phosphoinositides and Disease**,. Chap 5, M. Falasca, ed., Springer.
- Byrne RD, Applebee C, Poccia DL, Larijani B (2012) Dynamics of PLC $\gamma$  and Src Family Kinase 1 Interactions during Nuclear Envelope Formation Revealed by FRET-FLIM. *PLoS ONE* **7**: e40669. doi:10.1371.
- Dumas, F., Byrne, R.D., Vincent, B., Hobday, T.M.C., Poccia, D. and Larijani, B. (2010) Spatial Regulation of Membrane Fusion Controlled by Modification of Phosphoinositides, *PLoS ONE* **5**: e12208. doi:10.1371.
- Chatzidimitriadou, Z. and Poccia, D. (2010). Localization of PLC $\gamma$  and Nuclear Envelopes in Telophase of Sea Urchin Embryos. *Molec. Reprod. Devel.* **77**: 737.
- Byrne, R. Poccia, D. and Larijani, B. (2009). The Role of Phospholipase C in Nuclear Envelope Assembly. *Clinical Lipidology* **4**:103-112.
- Byrne, R. Larijani, B. and Poccia, D. (2009). Tyrosine Kinase Regulation of Nuclear Envelope Assembly. *Adv. Enzyme Regul.***49**:148-156.
- Larijani, B. and Poccia, D. (2009). Nuclear Envelope Formation: Mind the Gaps. *Annu. Rev. Biophysics* **38**: 107-124.
- Poccia, D. and Larijani, B. (2009). Phosphatidylinositol Metabolism and Membrane Fusion. *Biochem. J.* **418**: 233-246.
- Garnier-Lhomme, M., Byrne, R.D., Hobday, T.M.C., Gschmeissner, S., Woscholski, R., Poccia, D., Dufourc, E.J. and Larijani, B. (2009) Nuclear Envelope Remnants: Fluid Membranes Enriched in Sterols and Polyphosphoinositides, *PLoS One* **4**: e4255. doi:10.1371.
- Garnier-Lhomme, M., Dufourc, E., Larijani, B. and Poccia, D. (2009). Lipid Quantification and Structure Determination of Nuclear Envelope Precursor Membranes in the Sea Urchin In, **Lipid Signaling Protocols, Methods in Molecular Biology**, B. Larijani, R. Wolchoski and C. Rosser, eds. Humana Press, Chap. 6, pp. 89-110.
- Byrne, R., Zhandre, V., Larijani, B. and Poccia, D. (2008). Nuclear Envelope Formation *In Vitro*: A Sea Urchin Egg Cell-Free System. In, **The Nucleus: Physical Properties and Imaging Methods, Principles and Protocols, Methods in Molecular Biology, Vol 2**. R. Hancock, ed., Humana Press, Chap. 12, pp. 205-220.
- Larijani, B. and Poccia, D. (2007). Protein and Lipid Signaling in Membrane Fusion: Nuclear Envelope Assembly. *Signal Transduction* **7**: 142-153.
- Poccia, D. (ed.) (2007). The Sea Urchin as a Model System for Investigation of Signaling Mechanisms. *Signal Transduction*, **7**: 99-101.
- Byrne, R., Garnier-Lhomme, M., Han, K., Dowicki, M., Michael, N., Totty, N., Zhendre, V., Cho, A., Pettitt, T.R., Wakelam, M.J.O., Poccia, D. and Larijani, B. (2007). PLC $\gamma$  is Enriched on Poly-phosphoinositide-rich Vesicles to Control Nuclear Envelope Assembly, *Cellular Signalling* **19**: 913-922.
- Poccia, D. (2006). Editorial: Beyond the Model Organism. *J. Exp. Zool.* **305A**, 537.
- Barona, T., Byrne, R., Pettitt, R., Wakelam, M.J.O., Larijani, B. and Poccia, D. (2005). Diacylglycerol Induces Fusion of Nuclear Envelope Membrane Precursor Vesicles, *J. Biol. Chem.* **280**: 41171-41177.
- Barona, T., Larijani, B. and Poccia, D. (2005). Dynamics of Nuclear Envelope Formation. *Endocrinologia, Metabolismo & Nutrição*. **14**: 107-114.
- Byrne, R., Barona, T., Garnier, M., Koster, G., Katan, M., Poccia, D. and Larijani, B. (2005). Nuclear Envelope Assembly is Promoted by Phosphoinositide-Specific PLC  $\omega$ 32 with Selective Recruitment of Phosphatidylinositol Enriched Membranes. *Biochem. J.* **387**: 393-400.

Jason Robinson, Ph.D.  
*curriculum vitae*

[May 2013]

Assistant Professor  
Department of Music  
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Current position:

Amherst College, Assistant Professor, Music (2010-present)  
Amherst College, Visiting Assistant Professor (2008-2010)  
Affiliated faculty in Black Studies and Film and Media Studies

Education:

- 2005 Ph.D. in Music (Critical Studies and Experimental Practices)  
University of California, San Diego
- 2000 Master of Arts in Music (Critical Studies and Experimental Practices)  
University of California, San Diego
- 1998 Bachelor of Arts in Music (Jazz Studies) with distinction  
Bachelor of Arts in Philosophy  
Sonoma State University

Articles and Book Chapters:

- “Dubbing the Reggae Nation: Transnationalism, Globalization, and Interculturalism.”  
Submitted (revised and expanded) Sept 2010 for consideration in the Proceedings of the  
International Reggae Conference, 2010, University of the West Indies, Mona, Kingston,  
Jamaica. Pelican Publishers (Jamaica). Peer reviewed. Forthcoming 2013.
- “The Networked Body: Physicality, Embodiment, and Latency in Multi-Site Performance.” In  
*Sounding the Body: Improvisation, Representation and Subjectivity*. Eds. Ellen Waterman  
and Gillian Siddall. Duke University Press. Accepted and in development. Peer reviewed.  
Forthcoming 2013.



- “Improvising Latencies: Telematics, Improvisation, and the Paradoxes of Synchronicity.”  
Proceedings of the (re)thinking improvisation conference, Malmo Academy of Music, Lund University, Malmo, Sweden. Peer reviewed. Forthcoming 2013.
- “Playing Regular: The Jazz Avant Garde.” In *The Idea of the Avant Garde - And What It Means Today*. Ed. Marc Léger. Left Curve Publishers. Forthcoming 2013.
- “Enacting Diaspora: Musical Improvisation and Experimentalism in Transdiasporic Collaborations.” *Musics and knowledge in Transit / Músicas e saberes em trânsito / Músicas y saberes en tránsito*. Eds. Susana Moreno Fernández, Pedro Roxo, and Iván Iglesias. Lisbon: Colibri. 2012. Peer reviewed.

Review Articles:

- Media review article - *Inside Out in the Open: An Expressionist Journey in the Music Known as Free Jazz*, directed by Alan Roth. *Jazz Perspectives* 4:1 (April 2010), 105-109. Peer reviewed.
- “The Challenge of the Changing Same: The Jazz Avant-Garde of the 1960s, the Black Aesthetic and the Black Arts Movement.” *Critical Studies in Improvisation/ Études critiques en improvisation* 1:2 (May 2005). Peer reviewed.
- Review article – *Race Music: Black Cultures From Bebop to Hip-hop*, by Guthrie P. Ramsey, Jr. *Critical Studies in Improvisation/ Études critiques en improvisation* 2:1 (2006). Peer reviewed.
- Review article – *Freedom Is, Freedom Ain't: Jazz and the Making of the Sixties*, by Scott Saul. *Critical Studies in Improvisation/ Études critiques en improvisation* 1:2 (May 2005). Peer reviewed.
- Review article – *The Other Side of Nowhere: Jazz, Improvisation and Communities in Dialogue*, edited by Daniel Fischlin and Ajay Heble. *Critical Studies in Improvisation/ Études critiques en improvisation* 1:1 (September 2004). Peer reviewed.

Reviews:

- Review – *Freestyle: the Art of Rhyme*, directed by Kevin Fitzgerald. *Ethnomusicology* 50:3 (Fall 2006). Peer reviewed.

Encyclopedia entries and miscellany:

- “Bebop [Bop].” (4500 words) *Encyclopedia of Popular Music of the World Part 3 - North American Genres*. Eds. David Horn and John Shepherd. Continuum Books. Peer reviewed. 2011.
- “Hardbop.” (1100 words) *Encyclopedia of Popular Music of the World Part 3 - North American Genres*. Eds. David Horn and John Shepherd. Continuum Books. Peer reviewed. 2011.
- “Guest post: Anthony Davis.” (1200 words) *Destination: Out*. 29 June 2011. <http://destination-out.com/?p=2852>. Invited.

## MERCEDES TEIXIDO

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### EDUCATION

M.F.A. University of Arizona, Tucson, Arizona 1988  
B.A. Wake Forest University, Winston-Salem, North Carolina 1983 Cum Laude

### TEACHING POSITIONS

1995 – present Associate Professor of Studio Art Pomona College, Claremont, Ca.  
2009- present Claremont Graduate University teaching appointment  
1989-1995 Assistant Professor of Studio, University of Maryland, Baltimore  
County

### THE REDOMESTICATION OF ART PROJECT 2002-present

An ongoing project which engages the domestic environment, creating site-specific work in response to individuals and their homes. Work ranges from performative interventions to site specific objects.

Project #1 Paper Tower Santa Rosa, California  
Project #2 Drawing Machine for Piano Pasadena, California  
Project #3 Seven Hidden Artworks Brooklyn, New York  
Project #4 Listen to This Manhattan, New York  
Project #5 Fong's, Chinatown, Los Angeles video in progress  
Project #6 native LA in progress  
Project #7 Geodesic Dome, Ucross, Wyoming  
Project #8 Sampler, Brooklyn, NY  
Project #9 Dressing the Band, Los Angeles, Austin Texas  
Project #10 The Bear and Other Tales, Catskills, NY

### SELECTED EXHIBITIONS

Das Wird, Cincinnati, Ohio, April 2013  
Das Wird, Sheffield England, October 2012  
Kamikaze, The "L" Word, Solo Exhibition, Post Gallery, Los Angeles, 2011  
Get the Ball Rolling, Los Angeles, 2011  
Withdrawn, International contemporary drawing exhibition, Budapest 2010  
Domestic Partner, Workspace, Los Angeles 2009  
Faculty Exhibition, Pomona College Museum of Art, Claremont CA 2008  
Frequency, curated by Elonda Billery, Millersville University, Millersville Pa. 2007

Fair Exchange, curated by Irene Tsatsos LA County Fair, Millard Sheets Art Gallery 2006  
Draw a Line, LACE Los Angeles Contemporary Exhibitions June 2006  
In the Nursery, Armory Northwest, Pasadena, California curator Jay Belloli 2003  
Components, Elizabeth Leach Gallery, Portland, Oregon. 2003  
By Hand: Pattern Precision and Repetition in Contemporary Drawing, University Art Museum, California State University Long Beach, curator Mary Kay Lombino. 2001  
The MacGyver Show, Crazy Space, curator Mary Leigh Cherry, Santa Monica CA. 2001  
5 Person Exhibition Glendale Community College Glendale Ca. 2001  
5 Person Exhibition Aero and Co. Curated by Leonardo Bravo, Los Angeles.  
Terra Firma, The Guard Shack at Bergamot Station, Curator Jen Katel, Santa Monica, CA 2000  
Small Facts and Fictions, Solo Exhibition, Cherry Gallery, Venice, CA. 2000  
Solo Series of Four Solo Exhibitions, Angels Gate Cultural Center, San Pedro Ca. 2000  
Ink and Clay 26 University Art Gallery California State Polytechnic University, Pomona Ca. Juried by Richard Heller. 2000  
On Site at the Gate 99 Angels Gate Cultural Center. California juried exhibition. Juried by Matthew Thomas. Awarded one of four prizes. San Pedro, California. 2000  
Instalacion Solo Exhibition, La Manzana de la Rivera, Asuncion, Paraguay. 1999  
Lover Letters, Solo Exhibition Joyce Goldstein Gallery, New York, NY. 1998  
Scale: Relatively Speaking, Art in General, New York, NY. 1998  
Two Person Exhibition, Braunstein Quay Gallery, San Francisco, CA. 1998  
Common Ground, Korean Cultural Center, curator Joan Hugo, Los Angeles, CA. 1998  
The Burden of Big, Solo Exhibition Southern Exposure, San Francisco, CA. 1997  
The Everything and the Nothing, Solo Exhibition ARC Gallery, Chicago, IL. 1996  
The Everything and the Nothing, Solo Exhibition Gomez Gallery Baltimore, MD. 1996  
Installation, My Place or Yours, Artscape, Baltimore Festival of the Arts, Maryland Institute College of Art, curator Allyn Massey. 1996  
Catholic Girls Installation. Maryland Art Place, Baltimore, Maryland. Curated by Jack Rasmussen 1994  
Diverse Parallels, Four Women\_Sculptors Arlington Arts Center Arlington, Virginia curator Tim Close. 1994  
Ruinations Fine Arts Gallery, Wake Forest University, WinstonSalem, North Carolina. Curated by Victor Faccinto. 1994  
Legend, The Emerson Gallery at the McLean project for the Arts, McLean, Virginia curator J.W. Mahoney. 1993  
For All the Wrong Reasons Installation. Solo Exhibition, Halcyon Gallery, Baltimore, Maryland. 1993  
The Edge Invitational Edge Gallery, Denver, Colorado. 1993  
A Meeting of Hands, Five collaborations between visual artists and ceramicists. Maryland Art Place, Baltimore, MD, curator Charlotte Cohen. 1993  
For Lack of Words, SPACES Cleveland, Ohio. 1993

#### GRANTS, FELLOWSHIPS AND AWARDS

The Alpert Award Residency Prize, with stipend 2004  
On Site at the Gate 99. Awarded solo show in January 2000  
L.A. Art Association Juried Exhibition. Juried by Peter Frank. 2nd Place 1996  
Maryland State Arts Council, Individual Artists Grant. 1995

Mayor's Advisory Council on Art and Culture, Artscape Baltimore honorarium. 1994

## Curriculum Vitae

Colleen Thomas  
Department of Dance  
Barnard College  
3009 Broadway  
NYC, NY 10027  
Office: 212-854-7583  
Wireless: 917-620-9488  
Email: cthomas@barnard.edu

### Current Position:

Barnard College, Associate Professor of Professional Practice, 2012 – present.  
Barnard College, Assistant Professor of Professional Practice, 2007- 2012.

### Adjunct Positions:

The New School, Professor of Dance, 2005-2007.  
Barnard College, Lecturer of Dance, 2004- 2007.  
Long Island University, Brooklyn Campus, Professor of Dance, 2001- 2007.

### Professional Positions:

ColleenThomasDance: Artistic Director, Executive Director, Choreographer, Performer, 2003-present.

Tempe Arts Center, Tempe, Az  
*WAS*  
2013.

Dance Theater Workshop, NYC,  
*Winning You With Words (this is how we fall)*  
*Jane Can't Connect*  
*when the earth was flat, it smelled like the color pink, and I believed*  
2009.

Movement Research Judson Memorial Church, NYC,  
*Jane Can't Connect*  
2009.

Dance New Amsterdam, NYC,  
*Underneath*  
2008.

92<sup>nd</sup> Street Y, NYC,  
*Underneath*  
*Paper Wings*  
2008.

Danspace Project, NYC,  
*Winning You With Words (this is how we fall)*  
*Catching Her Tears*  
2008.

Bates Dance Festival. Lewiston, Maine,  
*Damsel*  
*Underneath*  
2007.

Puffin Room, NYC,  
*Taken*  
*Damsel*  
*Underneath*  
2006.

Jacob's Pillow, Lenox, Mass,  
*Underneath*  
*Taken*  
*Damsel*  
2006.

Miller Theater, NYC,  
*Plea*  
2006.

Danspace Project, NYC,  
*Taken*  
*Damsel*  
2005.

Puffin Room, NYC,  
*Closet Window*  
2004.

## Steve Waksman

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Northampton, MA 01060  
(413) 587-7975

### Current Position

Professor, Department of Music and Program in American Studies, Smith College.

### Education

Ph.D. (1998), University of Minnesota, Program in American Studies.

M.A. (1992), University of North Carolina, Chapel Hill, Department of History.

B.A. (1990; with high honors), University of California, Berkeley, Department of History.

### Books:

*This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk.* Berkeley: University of California Press, 2009.

*Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience.* Cambridge, MA: Harvard University Press, 1999.

### Recent Articles and Book Chapters:

"Selling the Nightingale: P.T. Barnum, Jenny Lind, and the Management of the American Crowd." *Arts Marketing* 1:2 (2011), pp. 108-120 [Special issue on "The Business of Live Music," edited by Simon Frith].

"War Is Heavy Metal: Soundtracking the U.S. War in Iraq." *The Politics of Post-9/11 Music: Sound, Trauma, and the Music Industry in the Time of Terror*, edited by Brian Flota and Joseph Fisher. Farnham, UK: Ashgate, 2011, pp. 185-206.

"Arenas of the Imagination: Global Tours and the Heavy Metal Concert in the 1970s." *Metal Rules the Globe: Heavy Metal Music Around the World*, edited by Harris Berger, Paul Greene, and Jeremy Wallach. Durham, NC: Duke University Press, 2011, pp. 227-246.

"Live Recollections: Uses of the Past in U.S. Concert Life." *IASPM@Journal*, 1:1 (2010). May 19, 2010 <[http://www.iaspmjournal.net/index.php/IASPM\\_Journal/article/view/325/500](http://www.iaspmjournal.net/index.php/IASPM_Journal/article/view/325/500)>.

Guest editor, "Amplifier: Is There a Popular Music Studies Canon?" *Journal of Popular Music Studies*, 22:1 (March 2010), pp. 68-106.

"Imagining an Interdisciplinary Canon." *Journal of Popular Music Studies*, 22:1 (March 2010), pp. 68-73.

### Recent Papers and Presentations:

Panelist, "People in the Studio: Soloists" and "Aesthetics in the Studio: Live vs. Recorded." Performance in the Studio: An Online Conference. Association for the Study of the Art of Record Production, 2013.

Moderator, "When Scenes Collide: Conflict and Crossover in New York City Music." After the Deluge: Experience Music Project Pop Conference, New York University, 2013.

Panelist, "The Origins and Meaning of Heavy Metal." Heavy Metal and Popular Culture, Bowling Green State University, 2013.

"Pastor's Progress: Tony Pastor at the Crossroads of Variety and Vaudeville." International Association for the Study of Popular Music, U.S. chapter, Austin, TX, 2013.

Panelist, "New Digs: A Look Inside the Collections of the Rock and Roll Hall of Fame Library and Archives."

Dedication Ceremony, Rock and Roll Hall of Fame Library and Archives, Cleveland, OH, 2012.  
“On the World Stage: The Fisk Jubilee Singers and the World’s Peace Jubilee.” Sounds of the City. Joint conference of the International Association for the Study of Popular Music, U.S. chapter and the Experience Music Project, New York University, 2012.  
“Toward a History of Liveness: Musical Performance and Public Life in the U.S.” Aesthetics/Class/Worlds: Second Annual Conference of the Cultural Studies and Comparative Literature Department, University of Minnesota, 2011.

#### Honors and Awards

Highly Commended Article Award, Emerald Literati Network Awards for Excellence, 2012. [Given for “Selling the Nightingale: P.T. Barnum, Jenny Lind, and the Management of the American Crowd.”]  
Research fellowship, Rock and Popular Music Institute, Case Western Reserve University, 2011.  
Woody Guthrie Award, best scholarly book on popular music, International Association for the Study of Popular Music, U.S. chapter, 2010.  
Finalist, Best Research in Recorded Rock and Popular Music, Association for Recorded Sound Collections, 2010.  
Finalist, Independent Publisher Book Awards, Best Book on the Performing Arts, 2000.  
Runner-up, Woody Guthrie Award, best scholarly book on popular music, International Association for the Study of Popular Music, U.S. chapter, 2000.  
Ralph Henry Gabriel Dissertation Prize, American Studies Association, 1998.

#### Forthcoming Publications

Co-author, with Reebee Garofalo. *Rockin’ Out: Popular Music in the U.S.A.*, sixth edition. Pearson.  
Co-editor, with Andy Bennett. *Sage Handbook of Popular Music*. Sage Publications.  
“Crossing the Electronic Divide: Guitars, Synthesizers, and the Shifting Sound Field of Fusion.” *The Relentless Pursuit of Tone: Timbre and Popular Music*, ed. by Robert Fink, Mindy LaTour O’Brien, and Zachary Wallmark. Oxford University Press.  
“Suburban Noise: Getting Inside Garage Rock.” *Making Suburbia*, ed. by John Archer, Paul J. P. Sandul, and Katherine Solomonson. University of Minnesota Press.  
Book manuscript, “Live Music in America: A History, 1850-2010.”

#### Recent courses taught

AMS 202, “Methods in American Studies”  
AMS 220, “In the ‘burbs: Culture, Politics, Identity”  
AMS 235, “American Popular Culture”  
AMS 341, “Culture, Politics, and the Public Sphere”  
AMS 341, “Making Sense of Sound: American Popular Music”  
MUS 105, “Roll Over Beethoven: A History of Rock”  
MUS 106, “American Sounds”  
MUS 202, “Thinking About Music”  
MUS 205, “Metal and Punk: Rock History out Loud”  
MUS 205, “Improvising History: The Development of Jazz”  
MUS 205, “Musical Circuits: Music, Media and Technology”  
MUS 593Q, “Reading Popular Music” [Graduate seminar, taught as a visiting professor at the University of Massachusetts at Amherst, spring 2011.]