

CURRICULUM VITAE

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I. BIOGRAPHICAL INFORMATION

PRESENT POSITION

Assistant Professor (tenured track), Department of Theatre and Dance, Kent State University, Kent, OH
Provost Faculty Associate, 2019 - 2020
Artistic Director, Kent Dance Ensemble 2017 -
Faculty Advocate, Pan African Faculty and Staff Association 2019 -

EDUCATIONAL BACKGROUND

MFA in Choreographic Practice and Theory, Southern Methodist University, 2010
PhD candidate: Curriculum and Instruction, Kent State University

PROFESSIONAL DANCE STUDIES

Horton - Don Martin, Ana Marie Forsythe, Milton Myers, Tracy Inman
Limon - Alan Danielson, Colin O'Connor, Risa Steinberg, Geraldine Cardiel
Ballet - Arthur Mitchell, Lupe Serrano, Victoria Leigh, Leslie Peck, Kat Wildish, David Howard
Bartenieff Fundamentals/ LMA - Patty Harrington Delaney, Ed Groff
Jazz Forms - Josh Bergasse, Richard Pierlon, Sheila Barker, Frank Hatchet, Fred Benjamin, Chet Walker

PROFESSIONAL CERTIFICATIONS

Executive Certificate – Arts and Culture Strategy, University of Pennsylvania, 2019
Certificate – Elementary Labanotation, Dance Notation Bureau, 2010

II. EXPERTISE IN TEACHING

2016 - present: Assistant Professor of Dance, Kent State University, Kent, OH

Responsibilities include:

- Teaching in the department's dance major and minor programs, including courses in modern dance technique (beginning through advanced levels), composition, and dance as an art form
- Serving as artistic director for the Kent Dance Ensemble
- Assist with recruitment at conferences, Dance at Kent Day, and auditions
- Develop the Bachelor of Fine Arts degree in Dance
- Formal and informal advising of dance minor and major students
- Serving on recruitment and production committees for the School
- Serving on University committees

- Choreography for faculty concert
- Mentor Oscar Ritchie Scholars
- Advocate for Kupita/ Transiciones mentors
- Act as liaison with Chamber of Commerce in hosting ACDA
- Organized masterclasses for the department and secured joint sponsorship from multiple departments
- Mentored dance majors through final projects

A. Courses Taught, Curriculum and Program Development at Kent State University

- ***Courses Taught***

Modern IA

This course will introduce students to the fundamentals of modern dance technique. Class work places a strong emphasis on conditioning and basic alignment while exploring beginning modern dance vocabulary and performance. Through movement exploration, reading, audition, concert attendance and class discussions, students are expected to develop and articulate a more informed understanding of modern dance as an art form by the end of the semester.

Modern 1B

This course is a continued study of Modern Dance Techniques and Improvisation. Students will explore modern dance and improvisational concepts through somatic principles, modern and contemporary dance techniques, improvisational tools and methods, and the analysis of historically significant choreographers.

Modern IIA

Students will continue to develop a theoretical and practical understanding of modern dance techniques, movement styles and performance at the intermediate level.

Modern IIB

The goal of this modern class is to explore integral concepts of the Horton Technique. The basic warm up is taught: flat backs, primitive squat, descent and ascent, lateral stretches, release swings, leg swings and deep lunges. The shapes that will be used throughout the training in Horton technique are emphasized: The T positions, stag position, cross lunge and coccyx balance. The Horton technique was designed with Fortification studies to strengthen different areas of the body and Prelude studies to enhance focus and concentration. Many of the beginning level studies which are taught focus on the Achilles tendon, the abdominal muscles and movements that lengthen the spine and the hamstring muscles. Simple combinations of movements which include turns and jumps are taught to introduce musicality and dynamics to the beginning dancer's vocabulary.

Modern IIIA

The Modern III class explores advanced concepts in technique, individual expression and performance. Students will continue to hone their understanding and execution of the modern dance techniques, styles and repertoires of the instructors. Students are expected to noticeably improve in technical ability,

performance quality and verbal and written critique of dance performance and theory.

Modern IIIB

Continued development of the Horton technique at the advance level. The warm up sequence includes exercises to stretch and strengthen the legs, hips and spine. The center floor work includes longer studies like the Figure 4 and Dimensional Tonus which require the dancers to execute long sequences of movements, counts and dynamics. The combinations of movements across the floor are more complicated musically and technically, challenging the dancers to learn movement quickly. Deep floor vocabulary is taught at this level. Individualized coaching on performance and technique is given at this advanced level.

Dance Ensemble

The Kent Dance Ensemble is the pre-professional student dance company in the School of Theatre and Dance at Kent State University. The Dance Division created the Kent Dance Ensemble (KDE) in 1990 to promote professionalism, motivation, recruitment, education and ambassadorship, and to give the selected members a professional atmosphere in which to prepare for careers as performers, choreographers, directors and educators.

Dance Composition

In-depth study of the craft of choreography. Students explore forming, group work, intents drawn from various art forms, props, dance technology, and site-specific work. Studies focus on group collaboration. Students create their own choreography, utilizing the principles of dance composition and incorporating personal insights and ideas into the work. The completed choreography is truly the students' work; the purpose of the instructor input is to stimulate the artistic process and to provide guidelines appropriate to concert dance.

Dance as an Art Form

A study of the development of dance as it relates to the history of cultures and societies, emphasizing the evolution of dance as an art form. The major periods of dance history, master choreographers, and their works are explored through lecture, discussion, media presentation and self-study.

- ***Curriculum Development at Kent State University***

Continued development of BFA and BA in Dance: restructuring curriculum to offer students more studio learning and access to more styles of dance culturally and globally; rescheduling to support minors; assist student preparedness for the job market.

- ***Programs Development at Kent State University***

- Appointed Artistic Director of the Kent Dance Ensemble in Fall 2017

- Development of a mission statement for the Kent University Dance Program completed in 2017
- Developed an off campus artistic experiences, taking the dancers of Kent State to New York City where they immersed themselves in many dance and creative experiences over the course of a weekend. From backstage tours of Broadway shows like The Lion King to arts institutions like HarlemStage, The Joyce Theatre, and The Alvin Ailey American Dance Theatre, the dancers were able to engage in diverse spaces and with various artists in the field, allowing them to embrace the richly textured coverings of the dance mecca – NYC.
- Organized master class series, workshops, and residencies with renowned choreographers as the artistic director of the Kent Dance Ensemble. Curating the programs that supports current students by providing them opportunities, should without reservations be considered development within the School.

B. Exceptional Achievements by Current and Former Students at Kent State University

2019

- Briggs Van Sickle, Program Coordinator / Dance Cleveland, Cleveland, OH

2018

- Jordan Thomas, contracted with Royal Caribbean Cruise Line
- L. Taylor Ashton, MFA (served as Director of Thesis)
- Austin Coats, accepted into New York University for graduate studies in Dance Performance
- Laura Wester, accepted into University of Michigan for graduate studies in Higher Education
- Morgan Walker received the Dr. Sherril Berryman Johnson internship with Ronald K. Brown/ Evidence in New York City
- Austin Coats received the Dr. Sherrill Barrymore Johnson Internship with Ronald K. Brown/ Evidence in New York City
- Olivia Hulsey received the Dr. Sherrill Barrymore Johnson Internship with Ronald K. Brown/ Evidence in New York City
- Emily Jarosz, relocated and will serve on the faculty at the Academy of Music and Dance in Seattle

2017

- L. Taylor Ashton, accepted into Hollins University for graduate studies in Performance and Choreography
- Michaela Henry, accepted into Boston University for graduate studies in Arts Administration
- Abigail Schneider, accepted into Kent State University for graduate studies in Education

C. Accomplishments/ Responsibilities as Artistic Director of Kent Dance Ensemble

In my role as Artistic Director of the Kent Dance Ensemble, I have made strategic efforts to boost enrollment, increase visibility of the dance division, and to expose the dancers of Kent State to current trends and contemporary artists in the creative and academic worlds. I have led the group on an impressively successful artistic journey, creating guest artist residency programs, hosting a number of on-campus residencies, including thirteen artists of color between 2017 – 2020. These efforts are an essential part of affirming and validating the needs and perspectives of marginalized persons/ artists, thereby ensuring their place within academic spheres, the canon of dance anthropology, and in contemporary life.

- **Performances by the Kent Dance Ensemble since appointed Artistic Director**

- 2019 – “Womentum,” Kent State University, Kent, OH
- 2019 - ACDA East Central Regional Conference, Wittenburg University, (Gala) OH
- 2019 - 22nd Annual Office Support Staff Recognition Luncheon, Kent State University, Kent, OH
- 2019 – Kent State University’s Multicultural Day, Kent, OH
- 2019 - Ase Expressions Dance Showcase, Kent State University, Kent, OH
- 2018- Cleveland Playhouse Square, “Aftermath” at Dance Showcase, Cleveland, OH
- 2018 - ACDA East Central Regional Conference, Ohio University, (Gala) OH
- 2018 - ACDA National Festival, Kennedy Center, Washington DC
- 2018 - Cleveland Playhouse Square, “Aftermath” at Dance Showcase, Cleveland, OH
- 2018 – Autism Speaks Fundraiser, Kent State University, Kent, OH
- 2018 – “Prime,” Kent State University, Kent, OH
- 2017 - Cleveland Playhouse Square, “Strange Invisible Perfume” at Dance Showcase, Cleveland, OH
- 2017 – 2019 - Performed at Dance at Kent Day
- 2017 – 2019 Directed lecture demonstrations at Twinsburg High School, OH

- **Directed/ produced Broadway Voices: Fundraiser for The Kent Dance Ensemble raising over \$5,000 dollars (2017)**

Produced and directed the "Broadway Voices" benefit concert. The Kent Dance Ensemble, Kent State University's pre-professional dance company, hosted "Broadway Voices," a concert benefitting the Dance Ensemble, on Monday, November. 13, 2017 at 7 p.m. The concert featured appearances by some of Broadway's most talented performers, including Marcus Paul James (*Rent, In The Heights*), Sophia Nicole (*The Lion King*), and Cinda Ramseur (*The Lion King*, background singer for Whitney Houston).

- **Curated, directed, and produced an all African American choreographed concert (2019)**

Guest Artists (2019)
Christopher Huggins
Daniel Harder
Shaness Kemp

**Renaldo Maurice
Howard Bruce**

- **Curated, directed, and produced a seven guest artist series (2018)**

SEE ALL BIOS BELOW

Jamal White Residency/ bio: Jamal White (Birmingham, AL) was raised in Atlanta, GA and began his training at Dance Makers of Atlanta under the direction of Denise and Lynise Heard. He studied as a scholarship student at Virginia School of the Arts and trained in intensive programs at Kirov Academy of Ballet, Nashville Ballet, Martha Graham School of Contemporary Dance, Dance Theatre of Harlem, and London Contemporary Dance School. In 2011, Mr. White received a B.F.A. in Dance Performance from Southern Methodist University, where he performed works by Arthur Mitchell, George Balanchine, Pascal Rioult, Alvin Ailey, Robert Battle, and Martha Graham. He has also performed in Rasta Thomas' Rock the Ballet, Missouri Ballet Theater, Lar Lubovitch Dance Company, Alvin Ailey II, Collage Dance Collective, and Bodytraffic.

jess pretty Residency/ bio: jess pretty is on a quest for pleasure that transcends time and the spaces she claims to reside in. on her quest for pleasure she makes dances, performs and collaborates with other artists (larissa velez-jackson, will rawls, leslie cuyjet, dianne mcintyre, cynthia oliver, jennifer monson and niall jones) and teaches dance art based in new york city where she moved after receiving an mfa in dance and queer studies from the university of illinois at urbana champaign. her free time is filled curating methodologies for living past survival through being as unapologetically black as possible.

Angela Luem Residency/bio: Luem received her BFA from Southern Methodist University in dance performance. While living in New York City and worked as a pick-up dancer for Mark Dendy, Linda Diamond, Steele Dance, Dance Anonymous, and others. She moved to Mexico City to work with Tania Perez-Salad Co. de Danza, performing at: Jacob's Pillow, Yerba Buena Center for the Arts, Touhill Performing Arts Center, Bellas Artes in Mexico City and touring Israel, Ireland and the US. More recently, she performed with Chicago-based groups: Kristina Isabella Dance Company, Timothy Buckley, RJE Dance, and The Moving Architects. Luem has taught master classes in South America, Mexico and the US. She regularly teaches at Joffrey Community Education, Chicago Contemporary Dance Theater and Design Dance as well as PilatesMat classes in Chicago.

Catherine Meredith Residency/bio: Ms. Meredith's choreography has been commissioned by Ohio Northern University, Verb Ballets, Dancing Wheels Company, and The University of Akron and presented at AVAYAVA Festival (India), American Dance Guild (NYC), White Wave DUMBO Dance Festival, Dance St. Louis, HATCH Series at Jennifer Muller/The Works, Playhouse Square, Cain Park, Cleveland Dance Festival, Jacob's Pavilion-Nautica, and at The American Dance Festival. She has performed in works by Alvin Ailey, George Balanchine, Talley Beatty, Paul Taylor, David Rousseve, Shapiro & Smith, David Parsons, Hernando Cortez, Heinz Poll, Martha Graham, Ulysses Dove and Dianne McIntyre. Ms. Meredith has been on faculty at Slippery Rock University, Joffrey Ballet, Brooklyn Music School, Pineapple Studios (UK) and currently is on faculty at Cuyahoga Community College. She is the Rehearsal Director/Resident Choreographer for the Dancing Wheels Company and received her MFA from the American Dance Festival/Hollins University.

L.Taylor Ashton Residency/ bio: L. Taylor Ashton, a dance maker and native of Youngstown, Ohio recently graduated with honors from Kent State University with a BFA in Dance Performance. Ashton received her MFA in Dane from Hollins University in conjunction with the Master of Contemporary Dance Education program at Frankfurt University for Music and Performing Arts in Frankfurt, Germany

Silvana Cardell Residency/ bio: **Silvana Cardell** has been creating and presenting solo, group, collaborative and multidisciplinary work in her native Argentina, in the US, and internationally since 1990. Her repertory has been performed in Argentina, Brazil, Uruguay, Poland, Bulgaria, and in the US. An award winning choreographer, Cardell is the recipient of numerous fellowships and awards, including: the prestigious Premio Fundacion Antorchas (2001), the Secretaria de Cultura de la Ciudad de Buenos Aires support (1993-2002), the Red Latinoamericana de Productores de Danza y Teatro (1995), the Instituto Nacional del Teatro funding (1995-2002), the Temple University Fellowship (2002-2005), the Swarthmore College Project (2005, 2014, 2015), the Pew Center for the Arts & Heritage Performance grant (2015), and a National Dance Project from the New England Foundation for the Arts- (2017). She holds a Masters in Fine Arts in Choreography from Temple University where she received a Future Faculty Fellowship. Her undergraduate degree is from The University of the Arts where she received a Bachelor of Fine Arts in Dance and was the recipient of a President Award. From 2004 to 2009, Cardell served on the faculty at University of the Arts, and she is currently the Chairperson and Director of Dance at Georgian Court University in New Jersey, since the fall of 2009.

Ron Brown Residency/ bio: **Ronald K. Brown** founded Evidence, A Dance Company in 1985. He has worked with Mary Anthony Dance Theater, Jennifer Muller/The Works and other choreographers and artists. Brown has set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d’Afrique Noire, Ko-Thi Dance Company, Philadanco, Muntu Dance Theater of Chicago and Ballet Hispanico. He has collaborated with such artists as composer/designer Omotayo Wunmi Olaiya, the late writer Craig G. Harris, director Ernie McClintock’s Jazz Actors Theater, choreographers Patricia Hoffbauer and Rokiya Kone, and composers Robert Een, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner. He choreographed Regina Taylor’s award-winning play, *Crowns* and won an AUDELCO Award for his work on that production. Brown has won a Fred & Adele Astaire Award for Outstanding Choreography in the Tony winning *The Gershwin’s Porgy & Bess*, adapted by Suzan Lori Parks, arrangement by Diedre Murray & directed by Diane Paulus. In addition, Brown was named Def Dance Jam Workshop Mentor of the Year in 2000 and has received; John Simon Guggenheim Memorial Fellowship, National Endowment for the Arts Choreographers Fellowship, New York Foundation for the Arts Fellowship, United States Artists Fellowship, and The Ailey Apex Award for teaching. Brown is a member of Stage Directors & Choreographers Society.

E. National Teaching Outside of Kent State University

- | | |
|---|---------------------|
| - Winter Wonder Dance Festival (2019) | Contemporary Horton |
| - Greater Cincinnati Dance Alliance Coll. Fair (2019) | Horton |
| - Boston Ballet, Newton, MA (2019) | Horton, Composition |
| - The Dance Complex, MA (2019) | Contemporary Modern |
| - Georgian Court University, Lakewood, NJ (2019) | Horton |
| - Northern Illinois University, DeKalb, IL (2019) | Horton |
| - American College Dance Assoc., OH (2019) | Contemporary Horton |
| - Lick Wilmerding H. S., San Francisco, CA (2018) | Horton |
| - American College Dance Assoc., OH (2018) | Contemporary Horton |
| - Intl. Assc. Of Blacks in Dance, CA (2018) | Modern |
| - Columbus Youth Ballet, Columbus, OH (2017) | Contemporary Modern |
| - D.C. Dance Summit (2017) | Contemporary Horton |
| - Ohio Theatre, Columbus, OH (2017) | Contemporary Modern |

- | | |
|---|----------------------------|
| - Indiana University, Bloomington, IN (2017) | Horton Master class |
| - Cleveland School of the Arts, OH (2016 - Present) | Horton |
| - Indiana University, IN (2016) | Contemporary Modern |
| - Indiana University, IN (2016) | Snr. Seminar Skype Lecture |
| - American College Dance Assoc., MA (2014) | Intermediate Horton |
| - Boston Conservatory, MA (2013) | Contemporary Modern |
| - Bowdoin College, Bowdoin, ME (2013) | Beginner Jazz/ Composition |
| - Boston University, Boston, MA (2011 – 2012) | Horton |

E. Work history prior to employment at Kent State University

2014 - 2016 **Swarthmore College, PA**
Visiting assistant professor of dance

- Taught Laban Movement Analysis and Modern
- Served as choreographer for faculty concert

2016 **University of the Arts, PA**
Guest lecturer

- Choreographing Gender and Race

This is a studio-based laboratory designed to introduce new concepts and tools in choreography and interdisciplinary art making with a particular thematic emphasis on race, culture, gender, and community. The class aims to be a generative sharing space for ideas and practice. Experimenting with new approaches and risk-taking are encouraged. Students will develop methods of tracing and archiving their own work/process. Students will show current projects and receive feedback/feed forward from their colleagues and the professor. The required readings and videos will be discussed in class and be impetus for choreographic research. Students will question social ideas and circumstances, which will help in the development of artistic voice.

2013 – present **Boston Ballet, MA**
Part-time faculty

- Taught courses in Composition, Modern, and Musical Theater

2011 - 2014 **Dean College, MA**
Assistant professor of dance

- Taught courses in Dance Histories and Legacies, Laban Movement Analysis, Modern, Dance Composition
- Served as choreographer for faculty concert
- Organized several campus wide master classes

- Supervising the dance minor, dance major, and the pre-college program in contemporary dance
- Mentoring new faculty
- Securing guest artists and master classes for dance students
- Directing several formal and informal performances per year
- Casting and scheduling rehearsals for performances
- Participating in publicity and marketing, and financial development of Dean College
- Recruiting for the dance major
- Promoting community involvement and outreach
- Supervising the application process and auditions for the dance major

2011 Spring **Temple University, PA**
Visiting assistant professor/ Resident guest artist

- Taught Repertory and Modern
- Choreographed for faculty concert
- Advisor to dance majors

2010 Summer/ Fall **Richland College, TX**
Adjunct faculty

- Taught courses in Hip Hop: a philosophical approach, Body Conditioning, and Jazz forms

2008 – 2010 **Texas Ballet Theatre, TX**
Part-time faculty

- Taught modern
- Choreographed for Youth American Grand Prix

III. RESEARCH / CREATIVE ACTIVITY

A. Professional Activities outside Kent State

Performance and Choreography for Professional Dance Companies, Professional Dance Festivals and Professional Dance and Arts Organizations Outside Kent State University.

PERFORMANCE

- **Broadway**

2001 – 2008 Disney’s *The Lion King* New York, NY

- **Concert**

2017 [“Twoness”](#) Collaboration with Dr. Nya McCarthy Brown

VENUE: White Wave Festival, New York, NY

Dixon Place – a national artistic incubator since 1986, Dixon Place is a New York Dance and Performance Bessie and Obie Award winning non-profit institution, committed to supporting the creative process by presenting original works of theater, dance, music, puppetry, circus arts, literature & visual art at all stages of development. Presenting over 1000 creators a year, this national haven inspires artists of all stripes and callings to take risks, generate new ideas, and consummate new practices.

2015 “White Power/ Black Power” Swarthmore, PA
Performance and Choreography by Gregory King

2000 Erick Hawkins Dance Company New York, NY

2000 – 2001 The Metropolitan Opera Ballet New York, NY

1999 New York City Opera New York, NY

1997 – 2000 Donald Byrd/ The Group Harlem Nutcracker North American Tour

1995 - 1996 New York Theatre Ballet New York, NY

1994 – 1995 The Washington Ballet Washington D.C

- **Non-traditional Spaces (Visual Art, Live Arts Installation, and Exhibitions)**

2019 “This is Not A Body” Featured Dancer

In *This is Not a Body*, Megan Young and Gregory King uses movement, spoken words, and directives to the audience to examine the tense disconnect between blackness lived and blackness viewed. The seemingly solo work would be incomplete but for the gathering of bodies and attentions in the room.

VENUE: Transformer Station, Cleveland, Ohio

Established in 2013, Transformer Station is a privately owned and operated art museum on Cleveland’s west-side. Located on the corner of W. 29th St & Church Ave, the Transformer Station is quickly becoming a true destination in Cleveland. The museum hosts four exhibitions annually supported by creative programming. Transformer Station takes a particular interest in bringing the work of leading contemporary artists to Northeast Ohio. An invitation-only exhibition

space, Transformer Station does not accept solicitations. Instead, it, welcome programmatic collaborations.

2018 “Nuclear Winter” Featured Dancer

Nuclear Winter is an interactive installation and performance space presented as a microcosm of our current and trans-historical political climate. This commission features construction materials – brick, canvas, rope, and motor – layered against the seemingly invisible technologies of digital surveillance. Bricks are stacked in playful arrangements of walls or towers and viewers are invited to deconstruct, rearrange, and rebuild. The space undergoes continuous transformation with shifting boundaries and barriers, but the underlying programming remains consistent. Mechanisms of control prolong a dominance of “whiteness” in the space. Choreographer and performer Gregory King creates a place for himself within the installed landscape. He uses dance as a social text and performs rituals of lived experience. As in life, he negotiates his blackness within the context of white spaces – never stopping to ask permission or forgiveness. The installation and performance of *Nuclear Winter* has grown through research and responses to a previous collaboration, titled *Cloud of Whiteness*, with special thanks to SPACES Gallery and Current Sessions.

VENUE: 16th Biennial Symposium on Arts and Technology

Ammerman Center, Connecticut College, New London, CT

The Ammerman Center is a community of students, faculty, staff, artists, and scholars dedicated to exploring the dynamic relationships between the arts, technology, and culture through experimentation, research and creation. The mission of the Ammerman Center is to inspire and foster the production of creative, scholarly, collaborative, and interdisciplinary work by offering innovative educational experiences such as courses, workshops, symposia, colloquia, internships, mentoring and advising. Each year, the Center community produces innovative and engaging exhibitions, performances, publications, and public presentations. The Center promotes Connecticut College’s core values of inclusivity, understanding and respect across economic, environmental, and cultural identities through the creative and scholarly connections made across campus, within New London, and throughout the world. The Center’s mission proceeds from the understanding that theory and practice are inextricably linked, and that creative work and scholarship conducted side-by-side lead to rich, responsible, innovative, and often radical critical thinking, experimentation, and problem solving.

2017 [“Cloud of Whiteness”](#) Featured Dancer

Collaboration with Megan Pitcher Young

This interactive installation and performance piece is presented as a microcosm of our current and trans-historical political climate. It features construction materials – brick, canvas, rope, and repurposed motor – layered against the seemingly invisible technologies of digital surveillance. Bricks are stacked in protective wall or tower arrangements and viewers are invited to deconstruct, rearrange, and rebuild. The space undergoes continuous transformation with shifting boundaries

and barriers, but the underlying programming remains consistent. Mechanisms of control prolong a dominance of “whiteness” in the space.

VENUES: THE CURRENT SESSIONS, New York, NY

The CURRENT SESSIONS cultivates high-caliber dance works by choreographers whose practice focuses on critical and aesthetic experimentation while demonstrating bold decision making and a honed sense of creative intuitions. Through the production of curated performances, residencies, artist-led laboratory sessions, and open discussions, the CURRENT SESSIONS acts as a national center for creative research on contemporary dance and performance art. Their programs encourage a performing arts community that is innovative in thought, diverse in approach, and experimental form. CURRENT SESSIONS aim to provide a place for movement-based practices to thrive in New York City, serving as a space for furthering contemporary choreographic and artistic expression.

SPACES Gallery, Cleveland, OH

As a premier organization in Northeast Ohio that solely commissions the creation of new experimental art, they have become a national model for how small art spaces materialize artists' ideas and interact with audiences.

2017

“The Longest Walk”

Featured Dancer

Curated by Angela Davis and Megan Young

A second iteration of this work originally presented in Cleveland, was presented in April, 2017 as the Trump presidency marked its first 100 days. The living monument gave homage to the rich history of grassroots movements and leaders. However, Longest Walk: Chicago acknowledged the crisis of representation within political spheres. A new series of print works reflected the growing urgency and calls to action. They read, “We Will Hold Space For ” and contributors were asked what was worth putting their bodies walking action. Longest Walk: Chicago took place on the Peoria walking bridge during the 2017 Open Engagement: Justice Conference held at University of Illinois Chicago. The installation was supported by curators Neysa Page-Lieberman and Melissa Hilliard Potter as part of the Revolution at Point Zero: Feminist Social Practice exhibit at Columbia College Chicago.

VENUE: Open Engagement Conference, Chicago, IL

OE is the largest artist-led national conference dedicated to expanding the dialogue around, and creating a site of care for, the field of socially engaged art. Founded in 2007, OE has evolved into an unparalleled hub for practitioners and audiences to assemble. OE employs an inclusive open call model that supports emerging and established artists and organizers, highlights the voices of students alongside professionals, and collaborates closely with national institutions to further the networks of support for socially engaged art. OE is committed to the power of art to enact radical social change.

2017

**Grace: A Retrospective of Dance Portraiture and Performance 1986- 2004
Featured dancer**

This exhibition of Savio’s work highlights a near twenty- year period where she continually returned to the dance world for inspiration. Her portraits include some of the most celebrated dancers and choreographers in the field.

VENUE: NYU ABU DHABI, Washington Square, NYC
New York University Abu Dhabi is a research university with a fully integrated liberal arts and science college, located in Abu Dhabi, United Arab Emirates. The portal campus is part of NYU's Global Network University and the exhibition opened abroad before moving to Spain and New York.

Choreography and Directing outside Kent State

King, Gregory (2019)	<i>“Nine Lives”</i>	Rubber City Jazz and Blues Festival Akron, OH
King, Gregory (2019)	<i>“This is Not A Body”</i>	Cleveland Museum of Arts Cleveland, OH
King, Gregory (2019)	<i>“Becoming”</i>	Georgian Court University Lakewood, NJ
King, Gregory (2018)	<i>“Nuclear Winter”</i>	Connecticut College New London, CT
King, Gregory (2017)	<i>“Twoness”</i> collaboration with Dr. Nya McCarthy-Brown	Indiana University Bloomington, IN
King, Gregory (2016)	<i>“15 Gestures”</i> Original choreography, Commissioned by	Georgian Court University Lakewood, NJ
King, Gregory (2015)	<i>“White Power/ Black Power”</i>	Swarthmore College President Inauguration Swarthmore College, PA
King, Gregory (2015)	<i>“Drifting Colors”</i>	Swarthmore College Swarthmore College, PA
King, Gregory (2014)	<i>“S/He”</i>	Swarthmore College Swarthmore College, PA
King, Gregory (2014)	<i>“The Color of My Skin”</i>	Dean College Franklin, MA
King, Gregory (2013)	<i>“Parkour”</i>	Presented at the regional American College Dance Festival University of Massachusetts - Amherst, MA

King, Gregory (2013)	<i>“Fist”</i>	Faculty Concert, Dean College Franklin, MA
King, Gregory (2012)	<i>“Strange Invisible Perfume”</i>	National College Dance Festival Kennedy Center (ACDA), Washington, D.C.
King, Gregory (2012)	<i>“Father Forgive Me”</i>	Faculty Concert, Dean College Franklin, MA
King, Gregory (2011)	<i>“Subtle Current”</i>	Faculty Concert, Dean College, Franklin, MA
King, Gregory (2011)	<i>“Black Smoke”</i>	Faculty Concert, Temple University Philadelphia, PA
	<i>“Addiction”</i>	Temple University Faculty Concert Philadelphia, PA
King, Gregory (2010)	<i>“Spit”</i>	Thesis Concert, Southern Methodist University, TX
	<i>“Strange Invisible Perfume”</i>	Southern Methodist University, TX
	<i>Installation Collaboration</i>	Dallas Museum of Art, TX Directing Structured Improvisation
King, Gregory (2010)	<i>“Safari”</i>	Commissioned by Texas Ballet Theatre

B. Choreography and Directing while at Kent State University and/or for Dance and Theatre Majors at Kent State University

Works performed by Kent State University dance majors, either on campus, or at educational venues off-campus, such as the American College Dance Festival. Works performed on-campus by students are still subject to peer review.

**Indicates works and activities which have been adjudicated, contracted, curated, commissioned, invited, reviewed, and/or funded, indicating successful peer review of the choreography or activity.*

- **King, Gregory (2019) “Onus,” Premiered April at the Stump Theatre, Kent, OH**
“Woman on the Verge,” Premiered at EZ Theatre, Kent, OH

“Drums from the Bronx,” Premiered at Stump Theatre, Kent, OH

- **King, Gregory (2018) “Emilie,” Premiered in Wright Curtis Theatre, Kent, OH**
- **King, Gregory (2018) “Pan African Tales,” Premiered in Oscar Ritchie Theatre, Kent, OH**
- ***King, Gregory (2017) “Vital Grace,” Premiered December at the Stump Theatre, Kent, OH**
- ***King, Gregory (2017) “Strange Invisible Perfume,” Playhouse Square, Invited. Cleveland, OH**
- ***King, Gregory (2017) “Bare,” American College Dance Association, Adjudicated Concert #4. Kent, OH**
- **King, Gregory (2016). “Strange Invisible Perfume,” Premiered December 2010 at Southern Methodist University. Dallas, TX**
- ***King, Gregory, (2016). “Bare,” original choreography. Premiered December at the Stump Theatre, Kent, OH.**

C. Guest Artist Activities/ Residencies

An invitation as a guest artist is a reflection of professionalism in the field of dance, and entails the complete sharing of artistic experiences, approaches toward movement and choreography, as well as often setting an artistic work on the dancers. Whether a residency takes place with professional dancers or student dancers, it is a mark of one’s status as a professional artist by its very title, i.e., one must be a respected professional dance artist to be hired for a guest artist residency. Residencies are always invited and paid. Recent guest artist activities and residencies include:

- **2019** Georgian Court University
- **2018** Gibney LANDINGS
- **2018** San Francisco Public Library
- **2017 – 2018** Cleveland School of the Arts
- **2017** Indiana University
- **2016** Georgian Court University

D. International/ National/ Regional Presentations and Invited Talks

- *Collegium for Africana Diasporic Dance (Durham, NC USA)*
King, G. (2020). *Tenure and Race: Faculty of Color Navigating Higher Education*. Special Topic townhall discussion present at Duke University. Durham, NC.
- *Moving Forward: 2020 American Dance Platform Symposium (New York, NY USA)*
King, G. (2020). *Tenure and Race: Faculty of Color Navigating Higher Education*. Special Topic townhall discussion presented by The Joyce Theatre. New York, NY.
- *26th Annual University Teaching Council Celebrating College Teaching Conference (Kent, OH USA)*
King, G. (2019). *Embodied Pedagogy*. Poster presentation at the University Teaching Council Celebrating College Teaching Conference. Kent, OH.
- *DANCE/USA (Cleveland, OH USA)*
King, G., Warnecke, L., & Porter, N. (2019, June). *Evolutions in dance writing: Documenting the twenty-first century*. Panel presentation at DANCE/USA Annual Conference, Cleveland, OH.
- *American Dance Festival/ DANCECleveland (Cleveland, OH USA)*
King, G., Leber, M., & Young, P. (2019). *Redefining success in the arts*. Special topics workshop presented at American Dance Festival/ DANCECleveland. Cleveland, OH.
- *King, G. (2019) Keynote for Multicultural Day at Kent State University. Kent, OH.*
- *Art Without Limits: Explore Careers in the Arts Conference (Kent, OH USA)*
King, G., Buck, JT., Underwood, J., Longshaw, C., Stillings, C., & Fowler, K. (2019) *Breaking Barriers: Opening arts to all*. Panel discussion presented at Arts Without Limits: Explore Careers in the Arts. Kent, OH.
- *NAME Conference (Memphis, TN USA)*
King, G., & Recker, A., (2018, November). *Culturally sustaining connections*. Special topics session presented at National Association of Multi-cultural Education. Memphis, TN.
- *Queer Love: Then and Now (Cleveland, OH USA)*
King, G. (2018) *My Queerness Killed Me/ My Queerness Save Me*. Choreography and performance presented at Queer Love: Then and Now. Cleveland, OH.
- *American College Dance Association National Conference (Washington, DC USA)*
King, G., Marshall, L., and Frasz, P. (2018, June). *Art as Resistance*. Round table discussion presented at the American College Dance Association National Conference at

George Washington University in collaboration with The Kennedy Center. Washington, D.C.

- *Open Engagement (Queens, NY USA)*

King, G. (2018) *Measuring Digital Resistance*. Special topics workshop present at the Open Engagement conference. New York, NY.

- *Africa and The Global Atlantic World Conference (Kent, OH USA)*

King, G. (2018) *Vital Grace*. Choreography inspired by Dr. Joane Dowdy's Olympic Hero: Lennox Kilgour Story presented at Africa and The Global Atlantic World Conference. Kent, OH.

- *Popular Culture Conference (Indianapolis, IN USA)*

King, G. (2018) *Dilemmas at the Intersection of Race, Gender, and Sexuality*. Indianapolis, IN.

- *16th Biennial Arts and Technology Symposium (New London, CT USA)*

King, G. (2018) *Nuclear Winter*. New London, CT.

- *International Association of Blacks in Dance (Los Angeles, CA USA)*

King, G. (2018) *Vital Grace*. Choreography presented at the International Association of Blacks in Dance conference. Los Angeles, CA.

- *Dine Noir (Las Vegas, NV USA)*

King, G. (2017) *Dilemmas at the Intersection of Race, Gender, and Sexuality*. Las Vegas, NV.

- *TEDx Kent State (Kent, OH USA)*

King, G. (2017) *What Makes Me Black*. Special topic on race and identity presented at the TEDx conference. Kent, OH.

- *American College Dance Association (Kent, OH USA)*

King, G. (2017) *Bare*. Choreography presented at the regional American College Dance Association Conference. Kent, OH.

- *National Dance Education Organization (Phoenix, AZ USA)*

King, G. (2015) *Dangling Dance Histories: The Bait But Not The Catch*. Panel Discussion on Dance History in higher ed curriculum at the National Dance Education Organization Conference. Phoenix, AZ.

- *ASAP/7 Arts and The Public (Greenville, SC USA)*

King, G. (2015) *Wanted/ Evidence*. Special Topics on Black Men Navigating America at the ASAP/& Arts and The Public Conference. Greenville, SC.

- *National Society for Black Studies (Los Angeles, CA USA)*

King, G. (2015) *The Esoteric Dilemma of Race*. Los Angeles, CA.

- *Dancing The African Diaspora (Durham, NC USA)*

King, G. (2014) *Spit: Pedagogy and Culture*. Paper presentation on the dualities on blackness and queerness in the Caribbean at Dancing the African Diaspora conference. Durham, NC.

- *American College Dance Association Conference (Amherst, MA USA)*

King, G. (2013) *Parkour*. Choreography Presented at the regional American College Dance Association Conference.

- *American College Dance Association (Washington, D.C. USA)*

King, G. (2012) *Strange Invisible Perfume*. Choreography presented at the national American College Dance Association Conference at The Kennedy Center. Washington D.C.

E. Publications

- *Complete list of articles, reviews, and interviews available upon request (below are articles and reviews written since my appointment at Kent State)*

Book Chapter

Accepted - “Dynamic Bodies” (2019)

Embodied Pedagogy: Marginalized Performing Bodies and Storytelling as Sources for Pedagogical Practices

Journal article

Society of Dance History Scholars/ Conversations Across the Field of Dance:

A peer reviewed annual periodical bringing to readers themes and debates on current issues and trends in the field of dance studies.

- King, G. (2016). When Dance Voices Protest. *Conversations Across the Field of Dance; Talking Black Dance Inside Out/ Outside In*, Vol. xxxvi, pp (54 – 63)

ThinkING Dance: thINKingDANCE is a national consortium of dance artists and writers who work to provide critical coverage for dance, to build audiences for dance, and to foster the art of dance writing. thINKingDANCE increases visibility for dance, encourages new forms of dance writing, broadens the scope of dance coverage the country, and increases audience receptivity to dance. Writers are trained and educated through regular workshops with visiting dance writers, monthly peer-critique sessions, and a uniquely rigorous two-tiered editing process. (*Selected articles*)

- King, G. (2018). Affirming Black Dance....Unapologetically: An Interview with Kevin Iega Jeff. Retrieved from

<http://thinkingdance.net/articles/2018/04/26/5/Affirming-Black-Dance-Unapologetically-An-Interview-with-Kevin-Iega-Jeff/>

- King, G. (2017). Aren't We All Rosie. Retrieved from <http://thinkingdance.net/articles/2017/10/11/Arent-We-All-Rosie>
- King, G. (2017). IABD: Grant Puts Action Behind Narrative. Retrieved from <http://thinkingdance.net/articles/2017/07/19/IABD-Grant-Puts-Action-Behind-the-Narrative>
- King, G. (2017). Dance/USA and the Promise of Equity and Inclusion...Two Years Later. Retrieved from <http://thinkingdance.net/articles/2017/07/14/DanceUSA-and-The-Promise-of-Equity-and-Inclusion-.-.-Two-Years-Later>
- King, G. (2017). Martha Graham Lives! Retrieved from <http://thinkingdance.net/articles/2017/01/02/Martha-Graham-Lives>
- King, G. (2016). Bill T. Jones; Dancing Oral Histories. Retrieved from <http://thinkingdance.net/articles/2016/10/16/Bill-T.-JonesArnie-Zane-Company-Dancing-Oral-Histories>
- King, G. (2016) Rhizomas; A lesson in Contrast. Retrieved from <http://thinkingdance.net/articles/2016/09/26/Rhizomas-A-Lesson-in-Contrast->

Queer Here Journal: Queer Here is a digital story-recording project, documenting queer cultures, histories and stories from across the globe.

- King, G. (2018) (Re)Location Politics: Living at the Intersection of Blackness and Queerness. Retrieved from https://wearequeerhere.com/blacknessandqueerness/?fbclid=IwAR2dIQekb_iGgCnEvtzaBuz4u5Ed4oIBPzlMrSQ-OOePQ8uwzUUL-znzLCC

Book Reviews

Choice Review: A source for librarians seeking new titles for their collection. The publication offers over 600 reviews every month, identifying the best new books and digital content in academia.

- King, G. (2019) [Review of the book *Theory of Theatre Studies: Space* by Kim Solga] Retrieved from <https://www.choicereviews.org/review/10.5860/CHOICE.215932>

- King, G. (2019). [Review of the book *The Body, the Dance, and the Text*, edited by Brynn Wein Shiovitz]. Retrieved from <https://www.choicereviews.org/review/10.5860/CHOICE.214536>
- King, G. (2018). [Review of the book *Performance Now: Live Art for the 21st Century* by RoseLee Goldberg]. Retrieved from <https://www.choicereviews.org/review/10.5860/CHOICE.211742>
- King, G. (2017). [Review of the book *Trisha Brown: Choreography as Visual Art* by Susan Rosenberg]. Retrieved from <https://www.choicereviews.org/review/10.5860/CHOICE.202225>
- King, G. (2017). [Review of the book *Ungoverning Dance* by Ramsay Burt]. Retrieved from <https://www.choicereviews.org/review/10.5860/CHOICE.203600>
- King, G. (2016). [Review of the book *The Oxford Handbook of Screendance Studies*, edited by Douglas Rosenberg]. Retrieved from <https://www.choicereviews.org/review/10.5860/CHOICE.200321>

Op-Eds

Billy Penn: *Billy Penn* is an independent media organization that strives to provide just the right mix of serious and lighthearted news about Philadelphia.

- King, G. (2016) Why The A-List Modern Dance Director Loves Bringing Shows to Philadelphia. Retrieved from <https://billypenn.com/2016/05/11/why-this-a-list-modern-dance-director-loves-bringing-shows-to-philly/>

The Jamaican Observer

- King, G. (2016) He’s an Olympic Gold Medalist and He Deserves Every Respect. Retrieved from http://www.jamaicaobserver.com/columns/He-s-an-Olympic-gold-medallist-and-deserves-every-respect-_71252

IV. GRANTS/ FELLOWSHIPS/ AWARDS

2019	Provost Faculty Associate, Kent State University	
2019	National Endowment for the Arts	Unfunded
2018	Creative Contribution Award, Kent State University	
2018	Faculty Recognition Award, Kent State University	
2018	Kent State University, University Research Council Grant	\$2,500
2018	Kent State University, University Teaching Council Grant	\$1,550

2018	Governor’s Awards for the Arts in Ohio	Nominated
2018	New Faculty Research Award	Nominated
2018	Kent State University College of Arts, Catalyst Grant	\$5000
2018	Dancemakers Greenhouse Grant	\$4000
2018	Knight Foundations Grant, Kent State University	\$45,000
2017	LANDINGS/ Gibney New York Residency Grant	\$400
2017	KSU Division of Div., Equity, and Inclusion Grant	\$4000
2017	Dance/USA press grant	\$500
2014	Swarthmore College, Consortium for Diversity Fellow	
2014	Excellence in Teaching Award, Dean College	
2008	Southern Methodist University, Meadows Merit Fellowship	

V. COMMISSIONS/ RESIDENCIES/ WORKSHOPS

2019 **Commission/ Residency** Georgian Court University

Create original work for the dance program

2018 **Show us Your Spine Residency** San Francisco Public Library
San Francisco, CA

SHOW US YOUR SPINES is a month-long writing national residency in partnership with San Francisco Public Library’s James C. Hormel LGBTQIA Center. RADAR Productions created a library and archives residency to engage Queer and Trans People of Color (QTPOC) who are writers and artists , to engage with the queer and trans collections. Each group of four QTPOC (writers/artists) spent time within the course of a month examining books, magazines, music, films, photographs, and manuscripts, chosen especially for them by the Hormel Center Fellow. During this residency, we created work(s) inspired by our research and performed at the Show Us Your Spines RADAR Reading, a public program held in the Hormel Center.

2018 **Commission/ Residency** Ammerman Center for Arts &
Technology, Connecticut College CT

Nuclear Winter was an interactive installation and performance space presented as a microcosm of our current and trans-historical political climate. This commission featured construction materials – brick, canvas, rope, and motor – layered against the seemingly invisible technologies of digital surveillance. Bricks were stacked in playful arrangements of walls or towers and viewers are invited to deconstruct, rearrange, and rebuild. The space underwent continuous transformation with shifting boundaries and barriers, but the underlying programming remains consistent. Mechanisms of control prolonged a dominance of “whiteness” in the space. Choreographer and performer Gregory King created a place for himself within the installed landscape. He uses dance as

a social text and performs rituals of lived experience. As in life, he negotiated his blackness within the context of white spaces – never stopping to ask permission or forgiveness. The installation and performance of *Nuclear Winter* has grown through research and responses to a previous collaboration, titled *Cloud of Whiteness*, with special thanks to SPACES Gallery and The Current Sessions.

2018 Gibney Workshop/ Residency LANDINGS/ Gibney, NY

Over the course of six months, a selected group of dance artists met with each other and a variety of extraordinary guest performing artists and administrators in the context of workshops, artist talks, studio time, performances, and public presentations. Using the web of unique resources available through Gibney Dance Center the goal was to create a network of experiences to address and support the interests and challenges that face dance artists either newly arrived in New York or those who feel the need for better navigation through the current dance and performance landscape.

2017 Undoing Racism Workshop The People’s Institute for Survival and Beyond, Washington D.C.

The People’s Institute for Survival and Beyond (PISAB), is a national and international collective of anti-racist, multicultural community organizers and educators dedicated to building an effective movement for social transformation. The People’s Institute believes that racism is the primary barrier preventing communities from building effective coalitions and overcoming institutionalized oppression and inequities. Through Undoing Racism®/Community Organizing Workshops, technical assistance and consultations, The People’s Institute helps individuals, communities, organizations and institutions move beyond addressing the symptoms of racism to undoing the causes of racism so as to create a more just and equitable society.

**2017 Artist in Residence Cleveland School of the Arts
Cleveland, OH**

**2016 Commission/ Residency Georgian Court University
Lakewood, NJ**

VI. SERVICE

A. Professional Development/ Memberships

I. Professional Development

- Intercultural Development Inventory (2019)
- Mental Health First Aid (2019)

- Leading with Compassion (2019)
- Bullying in the Workplace (2019)
- Managing Disruptive Behaviors (2019)
- Step Up and Speak Out (2019)
- Sexual Abuse Awareness Training Program (2019)
- Safe Spaces (2019)
- Tools for an Ethical Workplace (2018)
- FERPA Basics (2018)
- Bullying in the Workplace (2018)
- Intersections: Preventing Harassment and Sexual Violence (2018)

II. Membership

- Actors Equity Association
- Pan African Faculty and Staff Association
- American College Dance Association
- Dance / USA
- National Dance Education Organization
- National Council for Black Studies
- Popular Culture Association

B. University/ College Service

2016 - Present Faculty, Kent State University

Responsibilities include, but are not limited to, curriculum planning, decisions concerning hiring of faculty, production planning of the Kent Dance Ensemble annual concert, guest artists and master classes for dance students, several formal and informal performances per year, casting and scheduling of students for the Kent Dance Ensemble and student concerts, recruiting, community involvement and outreach. Additional duties include teaching at auditions, assisting with the advising of dance majors and dance minors, and writing letters of recommendation for current majors and minors.

2019 – 2020 Faculty Advisory Committee

2019 – 2020 Hearing Officer, Student Conduct

2019 - Present Faculty Advocate, Pan African Faculty and Staff Association, Kent State University

2019 - 2020 Provost Faculty Associate, Kent State University

Working closely with Academic Affairs and the Division of Diversity Equity and Inclusion, my responsibilities include working on an initiative that supports the recruitment and retention of faculty and students of color.

- 2016 - 2017** **Member, Recruitment Committee, Department of Theatre and Dance, Kent State University**
Attend college fairs and festivals, introducing prospective students to dance at Kent. Also conducting master classes and workshop at high schools and local studios in an attempt to provide information to seniors, as they contemplate dance life in college.
- 2018** **Member, Great Place Initiative, Ad Hoc on Race Group Kent State University**
The main goal is to continue to review, assess, and disseminate information, as well as implement programs and policies to enhance and ensure that Kent State University is a great place to learn, work, and live. The Great Place Ad Hoc Group on Race will focus on the experiences of Black and African American faculty, staff and students. The group will take stock of what efforts are taking place for Black and African American faculty, staff and students so that we can focus our energies on addressing areas where we may be lacking or institutional practices or policies that may need addressed. We also prioritize throughout the entire Great Place process the use of data to drive our actions.
- 2016 - Present** **Member, Production Committee, Department of Theatre and Dance, Kent State University**
Guide decisions for upcoming production season.
- 2018 - Present** **Member, Guest Artist Committee, Department of Theatre and Dance, Kent State University**
Guide selection for incoming guest artist by allocating resources.

C. Institutional/ Community Service

- 2019** **Mentor, Emerging Choreographer of Color Incubator, Cleveland, OH**
- 2019** **Adjudicator, Faces of Africa Pageant**
- 2019** **Keynote Speaker, Multicultural Day, Kent State, OH**
- 2019** **Faculty Advisor, KDE Konnect (Student Organization), Kent, OH**
- 2019** **Community Speaker, Signet Jewelers, Akron, OH**
Facilitate a dialogue on diversity in the workplace
- 2019** **Adjudicator, Battle of the Teal EDU, Akron, OH**
Bringing together the performing and visual art communities together across Northeast Ohio
- 2019** **Adjudicator, ELEVATED Dance, Cleveland, OH**
Guest just for their annual auditions

- 2018** **Case Study of the Dance Division**
Developed an imformal PR plan to help the dance division solve problems or seize opportunities. The plan includes policy recommendations as well as a program for communicating with all faculty and enhancing relationships with them. More than a string of objectives, the plan is intended to build a strong community between the Dance Division and key publics.
- 2018** **Escorted Dance Major Austin Coats to the International Conference**
Dance major and Kent Dance Ensemble member Austin Coats performed "Vital Grace," at the International Association of Blacks in Dance conference. The conference took place in Los Angeles, California in January 2018.
- 2018** **Adjudicator, Rock the Runway, Kent State**
Judges picked a top three (3) based on cohesiveness of the line, overall workmanship, and creativity. We did a Q and A with the designers from our seats, with the three models and designer at the end of the runway.
- 2107** **Adjudicator, Kent State 3-minute Thesis Competition**
The Three Minute Thesis was an exercise that develops academic, presentation, and research communication skills. It supported the development of graduate students' capacity to effectively explain their research in a language appropriate to a non-specialist audience. Graduate students were given three minutes and one PowerPoint slide to use as tools to explain their research in an engaging, clear, and concise manner.
- 2017 - 2019** **Presenter at Kent State Theatre and Dance Annual Banquet**
- 2016 - 2017** **Adjudicator, Step Show at Kent State University**

D. International/ National Service

- 2020** **Appointed to the Board of SPACES Gallery**
- 2019** **Appointed to the Board of Trustees of OhioDance**
Advocating for and supporting the advancement of dance education and dance performance in Northeast Ohio.
- 2018** **Serving as Marketing and Research Strategist with Tall Poppy for Deeply Rooted Dance Company**
I was instrumental in increasing awareness of Deeply Rooted Production's upcoming New York performance as it relates to audience engagement. His responsibilities include instigating connections with

individuals, cultural institutions, arts education centers, South African expats, other dance makers and leaders in the NYC arts community.

2017 Appointed Creative Communications Coordinator for the International Association of Blacks in Dance

As the Creative Communications Coordinator, Gregory King worked to increase the visibility of organizations and artists supported by The IABD. Mr. King worked closely with the President/CEO and Programs Department to write and design content for presentations, social media (Facebook, Twitter, Instagram, YouTube), print, mobile app, and the web. Specifically, he engaged the organization's networks by producing timely and strategic content for these multiple platforms. Additionally, he collaborated with the organization development team to advance the mission of IABD and coordinate other programmatic tasks as needed with an emphasis on using written content to increase the profiles of organizations and artists in the African diaspora.

2017 National Endowment for the Arts Dance Application Review Panelist

My responsibilities as a panelist were to review application materials, score them, comment on their quality and merit based on the legislatively mandated review criteria, and participate in the panel discussion.

VII. PRESS

National

IN CONVERSATION - RESCUE // ELENA ROSE LIGHT, GREGORY KING & MEGAN YOUNG, RAHA BEHNAM (August 14, 2017). Retrieved from <http://www.thecurrentsessions.com/blog1/2017/8/14/in-conversation-rescue>

Tshabalala, F. (2017) *Indumba*. Retrieved from <https://deeplyrooteddancetheater.org/wp-content/uploads/2019/02/INDUMBA-EPK.pdf>

Zipp, B. (March 31, 2016). *Despite Student Pushback Gregory King Departs*. Swarthmore Phoenix. Retrieved from <https://swarthmorephoenix.com/2016/03/31/despite-student-pushback-gregory-king-departs/>

Rosenthal, W. (May 21, 2016). *Race onstage, welcomes, and a goodbye*. Retrieved from <https://www.broadstreetreview.com/editors-corner/what-a-week#>

Lopez, R. (April 30, 2010). *Gregory King's Dance Revolution*. Retrieved from (https://boston.edgemedianetwork.com/entertainment/theatre///105191/gregory_king%E2%80%99s_dance_revolution)

Anderson, J. (May 2, 2000). *Dance in Review: Formal One Moment, Wiggling The Next*. The New York Times. <https://www.nytimes.com/2000/05/02/arts/dance-in-review-formal-one-moment-wiggling-the-next.html>

Regional

Metzger, S. & Buckingham, L. (July 27, 2019). *Community Dance Take Over Cleveland's Playhouse Square This Weekend*. Wkyc Studios. Retrieved from <https://www.wkyc.com/article/entertainment/community-dance-day-takes-over-clevelands-playhouse-square-this-weekend/95-1fdd7e11-5db2-4b3c-acc3-829f04b465da>

One Of Us: Gregory King. (April 1, 2019). Retrieved from <https://prizmnews.com/2019/04/01/one-of-us-gregory-a-king/>

Shifting Lenses At The Transformer Station Explores Tension Hostility in Movement and Words. (2019). Retrieved from <https://coolcleveland.com/2019/08/shifting-lenses-at-the-transformer-station-explores-tension-hostility-in-movement-and-words/>

Indriolo, M. (2019). *KASA hosts 5th Annual Face of Africa Pageant*. Kentwired. Retrieved from http://www.kentwired.com/latest_updates/article_5b32a9a0-f2b8-11e9-b68a-7b6ae429c2f8.html

Event Judges (2019). Retrieved from <https://battleoftheteal.org/event-judges/>

5 Questions With Sarah Hricko. (July 24, 2019). Canvas Cleveland. Retrieved from <http://canvascle.com/5-questions-with-sarah-hricko/>

Dance Cleveland Presents 3rd Annual Summer Dance Festival (July 27, 2019). Retrieved from <https://mycreativecompass.org/Events/DANCECleveland-Presents-3rd-Annual-Summer-Dance-Festival>

Rabinowitz, A. (August 22, 2019). *Shuffle: 'Nine Lives Project' Remembers the Charleston Church Shooting Through Song*. Retrieved from <https://radio.wosu.org/post/shuffle-nine-lives-project-remembers-charleston-church-shooting-through-song#stream/0>

Theme: Rewind, Rethink, React. (February 18, 2017). Retrieved from <https://www.ted.com/tedx/events/20621>