

## CURRICULUM VITAE

### PERSONAL INFORMATION:

Name: André Torres Lepecki  
Nationality: US citizen  
Country of Birth: Brazil  
Date of Birth: July 15, 1965

### Business Address:

Department of Performance Studies  
Tisch School of the Arts  
New York University  
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### CURRENT ACADEMIC POSITION:

Associate Professor in Performance Studies  
Department of Performance Studies  
Tisch School of the Arts  
New York University  
Employment Status: Full-Time Tenured Faculty (tenure status awarded Summer 2006)

### DEGREES:

Doctoral Degree (PhD): New York University (2001)  
Master's Degree (MA): New York University (1995)  
“Licenciatura” (5 Year Undergraduate Degree): Universidade Nova de Lisboa (1990)

### ACADEMIC PROFESSIONAL EXPERIENCE:

#### Administrative Positions at NYU:

**2009/10** – Faculty Secretary, Tisch School of the Arts  
**2007/08** – Acting Associate Chair, Department of Performance Studies, NYU

#### Academic-Administrative committees at NYU:

Member of the Steering Committee, Tisch School of the Arts (2012/13)  
Member of the Grievance Committee, Tisch School of the Arts (2007-present)  
Member of the Inter-Departmental Committee on Visual Arts (2009-11)  
Member of the Fullbright Evaluation Committee (2008)

#### Other Academic Positions (off NYU):

**2004 - (Fall)** Visiting Assistant Professor, Department of Theatre, Speech and Dance, **Brown University**.  
**2000 - (Fall)** Part-time Visiting Assistant Professor, Department of Theatre, **Williams College**.  
**1990-3** – Post-Graduate Junior Researcher at Centro de Estudos de Sociologia, **Universidade Nova de Lisboa**, Instituto Nacional de Investigação Científica.

### NON-ACADEMIC, ARTISTIC PROFESSIONAL EXPERIENCE

**1992-98** – **Dramaturge** for the Meg Stuart/Damaged Goods Dance Company  
**2004** – **Curator**, Artists' LAB, Festival IN TRANSIT, Haus der Kulturen der Welt, Berlin  
**2006** – **Co-curator** and **Director**, re-doing of *18 Happenings in 6 Parts* by Allan Kaprow for Haus der Kunst, Munich.  
**2007** – **Co-curator** and **Director**, re-doing of *18 Happenings in 6 Parts* by Allan Kaprow for

PERFORMA 07, New York (winner of the Association Internationale des Critiques d'Art, AICA Award Best Performance 2008)

**2007 – Curator**, Performance Festival “Nomadic New York,” Haus der Kulturen der Welt, Berlin

**2008 – Chief Curator**, Festival IN TRANSIT, Haus der Kulturen der Welt, Berlin

**2009 – Chief Curator**, Festival IN TRANSIT, Haus der Kulturen der Welt, Berlin

**2010 – Co-Curator**, Interactive Digital Archive on Dance and Visual Arts since the 1960s, Hayward Gallery, London

## PROFESSIONAL AFFILIATIONS:

### Professional Societies

Member, Performance Studies International (former Board of Director's member)

Member, CORD (Conference on Dance Research)

Former Member and Board of Director's Member SDHS (Society of Dance History Scholars, 2000-6)

### Editorial Boards

Member, Editorial Board of *Performance Research*

Member, Editorial Board of *Dance Research Journal*

Member, Editorial Board of *Dance Theatre Research*, Journal of the Laban Institute, London

Member, Editorial Board of *e-mispherica*, electronic Journal of The Hemispheric Institute for Performance and Politics

Member, Editorial Board of *Inflexions*

Member, Editorial Board of *Choreographic Practices*

Member, Editorial Board of *Cairon, Revista de Estudios de Danza* CENAH/Universidad de Alcalá (Madrid, Spain)

### Scientific Councils

Member, Scientific Council of *Dança*, Federal University of Bahia (Salvador, Brazil)

Member, Scientific and Artistic Council of *Conceição/Conception*, UNICAMP (Campinas, Brazil)

Member, International Advisory Board, *Institute of Social Choreography / Institute für Soziale Choreographie* (Frankfurt, Germany)

Associate Member, Instituto de História Contemporânea, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

## EDUCATION:

### 2001 - PhD, New York University

Dissertation: *Dancing without the Colonial Mirror: Post-coloniality, Modernity, and Nation in two Portuguese Avant-garde Choreographers*. Dissertation Director, Prof. Dr. Barbara Browning.

### 1995 - M.A., New York University

New York University, M.A. Master Thesis: "*Contamination and the Burdensome Citizenship: On the Discursive Affiliations of Nation in the NEA Debate*." Thesis Director: Prof. Dr. May Joseph.

### 1990-93 – Junior Research Fellow, Centro de Estudos de Sociologia

Universidade Nova de Lisboa, Post-Graduate Research funded by Instituto Nacional de Investigação Científica. Supervising Senior Researcher: Prof. Dr. Bracinha Vieira.

**1990 - “Licenciatura”** (undergraduate degree) - **New University of Lisbon** (Universidade Nova de Lisboa). Degree in Cultural Anthropology. Honors: Final Thesis: “Scents and odors in 18<sup>th</sup> century Portuguese medical books: metamorphoses of the body and of the senses.” Thesis Director: Prof. Dr. Bracinha Vieira.

## FELLOWSHIPS AND GRANTS:

**2013 – CAPES International Visiting Professor Grant (“Bolsa PVE”)**. Grant by the Brazilian

Ministry of Education to cover full Professorship teaching of a post-graduate seminar at the School of Communication, Federal University of Rio de Janeiro (ECO-UFRJ) for the Academic term August – December 2013.

- 2012 – CLACS Faculty Research Grant.** Travel funds awarded by NYU's *Center for Latin American and Caribbean Studies* to develop research on performance and dance in contemporary Brazil (Fall 2012). (US\$ 3.500.00)
- 2011 – CLACS Research Grant.** Travel funds awarded by NYU's *Center for Latin American and Caribbean Studies* to develop research on performance and dance in contemporary Brazil (Summer 2011). (US\$ 1.500.00)
- 2011/12 – New York University's Humanity Council's Team-Teaching Course Development and Implementation Grant.** One year grant awarded jointly with Prof. Bruce Altshuler (Director, Museum Studies Program, NYU) to develop and implement a new graduate course on "Curating Performance" (Course implementation Spring 2012). (US\$ 8.000.00 per faculty)
- 2009 - Resident Research Fellow,** Institute for Advanced Studies "Interweaving Theater Cultures," Freie Universität, Berlin (Jan.-Jun. 2009). Resident researcher Jan.-June 2009.
- 2008/9 – Fellow,** Haus der Kulturen der Welt, Berlin.
- 2007-08 - New York University's Humanity Council's Grant.** Two-year grant for a Working Research Group on the topic *Ethics of the Sensible: The New Political Perspective on Music and the Arts*. Developed with Professors Jairo Moreno and Lytle Shaw (NYU). (US\$ 12.000.00)
- 2005-06 - New York University's Humanity Council's Grant.** Extension of the grant received for "Redefining Performance" -- developed with Professors RoseLee Goldberg and Thomas Bender, for advanced graduate students, NYU faculty, and leading contemporary artists and scholars (US\$ 8.000.00)
- 2005 - Faculty Research Grant,** Tisch School of the Arts. Travel grant for participation in the Fourth *Encuentro*, of the Hemispheric Institute of Performance and Politics, Belo Horizonte, Brazil. (US\$ 1.000.00)
- 2004-05 - New York University's Humanity Council's Grant.** Funding for the project "Redefining Performance" developed with Professors RoseLee Goldberg and Thomas Bender, a series of meetings between advanced graduate students, NYU faculty, and leading contemporary artists and scholars. (US\$ 8.000.00)
- 2003 - Goddard Junior Faculty Fellowship,** research for the Fall term. (US\$8.000.00)
- 2002 - Faculty Research Grant,** Tisch School of the Arts. Travel grant for participation in a group residency at the Rockefeller Foundation Research Center in Bellagio, Italy.
- 2002 - Rockefeller Foundation.** Group residency grant at the Rockefeller Foundation Research Center in Bellagio, Italy, as a member of the European think-tank "Conversations on Choreography"
- 2002 - Australian New Media Arts Fund.** Grant received with director Rachael Swain for the development of the video-installation *Proxy*, based on the events in New York City and Afghanistan on and after September 11<sup>th</sup> 2001.
- 1993-97 - Grant for Doctoral Studies Abroad. Calouste Gulbenkian Foundation,** Lisbon, Portugal in conjunction with the **Luso-American Foundation,** Lisbon, Portugal.
- 1994-96 - Graduate Assistantship,** Department of Performance Studies, **New York University.**

**1990-93** - Graduate Research Fellow - Center for Sociological Studies, New University of Lisbon. Recipient of a Graduate Research Grant from **Instituto Nacional de Investigação Científica** (National Institute for Scientific Research, Portugal).

**1989** - Undergraduate Research Grant - **Instituto Nacional de Investigação Científica** (National Institute for Scientific Research, Portugal). Support for thesis writing and research.

**AWARDS/HONORS:**

**2013** – Distinguished Guest, **Mellon Post-Graduate Seminars on Dance Studies**. Brown University.

**2010** – Honorary President, Scientific Committee, **Association of Greek Choreographers**.

**2008** – Winner **AICA award** (International Art Critics Association), “Best Performance” for co-curating and directing the re-doing of Allan Kaprow’s “18 Happenings in 6 Parts” (Performa 07).

**1999** - Winner, **Student Essay Award**, *The Drama Review*.

**PUBLICATIONS:**

**Single-Authored Books:**

*Exhausting Dance: Performance and the Politics of Movement*. London and New York: Routledge, 2006.

**Currently Translated** into German (2008), Spanish (2009), Catalan (2009), Galician (2009), Slovenian (2010), Turkish (2010), Finnish (2012), Hebrew (forthcoming September 2013) and Korean (forthcoming December 2013).

Translation into Hungarian, scheduled for publication Fall 2014.

**Editor:**

*Dance*. Documents on Visual Arts Series. London and Cambridge, Mass: MIT Press/Whitechapel Gallery, 2012.

*Planes of Composition*. Co-edited with Jenn Joy. Bombay and Chicago: Seagull Books, 2010.

*The Senses in Performance*. Co-edited with Sally Banes. London and New York: Routledge, 2007.

*Of the Presence of the Body: Essays on Dance and Performance Theory*. Middletown: Wesleyan University Press, 2004.

*Intensification: Contemporary Portuguese Performance (Theaterschrift, EXTRA)*. Lisbon: Livros Cotovia, 1998.

**Edited Professional (Peer-reviewed) Journals:**

*On Choreography*, co-edited with Ric Alsopp, *Performance Research*, vol. 13, n. 1 (2008)

Guest Editor of “Dance and Philosophy Series,” *TDR/The Drama Review*, Winter 2006, Summer 2007, Fall 2007

*On Dramaturgy*, co-edited with Cindy Brizzell, *Women and Performance*, vol. 13, n. 26, (2003).

**Current Book projects:**

*Sculpting Movement: choreographic objecthood since 1958*. Ongoing research project, working

manuscript. Under review by Oxford University Press.

*Singularities: dance and visual arts in the age of performance.* Ongoing research project, working manuscript.

**Chapters in Edited Books and Art Catalogues:**

“Lygia Clark and Performance” in Lygia Clark. Edited by Connie Butler and Luis-Peres Oramas. New York: MoMA (forthcoming 2014).

“Contemporary art: contemporary dance.” Encyclopedia of Aesthetics, London and New York: Oxford University Press. (forthcoming 2014).

“Duration.” In Curating People. Shannon Jackson and Paula Marincola, eds. Philadelphia: Pew Center for Art. (forthcoming 2014).

“thing:dance:daring:(proximal aesthetics)” In *Choreographing an Exhibition*, Mathieu Copeland (ed.), La Ferme de Bouisson & Kunsthalle St Gallen, 2013.

“No Meta-plano, o Encontro,” in *Rumos Teatro*, Sonia Sobral, Cristina Espírito Santo e Eleonora Fabião (eds), São Paulo: Itaú Cultural, 2013.

“From Object-acts to Dance-things: “transcreation” in the works of Robert Morris, Hélio Oiticia and Lygia Pape,” In *Relating Art; Between Mondiality and Regionality*, Cecilia Sjöholm and Charlotte Bydler (eds.), Södertörn Studies in Art and Aesthetics 2, Södertörn University Press, 2013.

“Four cuts – on Alexander Singh’s Collages” in *Alexander Singh: The Pledge*. Jonathan Neil (ed.), New York: The Drawing Center, 2013.

“Nyugalom. A tánc vibráló mikroskópiájáról” in *Performansz. Kortárs táncelméletek*. Adam Czirik (ed.). Budapest: Kijárat Kiadó, 2013.

“From partaking to initiating: *leadingfollowing* as dance’s (a-personal) political singularity.” In *Dance, Politics and Co-immunity*, Gerald Siegmund and Stefan Hoelscher (eds). Berlin: Diaphanes, 2012.

“Dance and Politics,” in *Dance [and] Theory*, Gabriele Brandstetter, Gabriele Klein (eds.), Bielefeld: transcript-Verlag, 2012.

“Introduction: dance as practice of contemporaneity,” In *Dance*, André Lepecki (ed.), London and Cambridge, Mass., Whitechapel Gallery and MIT Press, 2012.

“O corpo como arquivo: vontade de reencenar e as sobre-vidas da dança,” In *A Performance Ensaiada: ensaios sobre performance contemporânea*, Antonio Wellington de Oliveira Jr. (ed.), Fortaleza, Expressão Gráfica e Editora, 2011.

“Not as Before, but Simply: Again” in *Perform, Repeat, Record*. Eds. Amelia Jones and A. Heathfield. London, Intellect Books, 2011.

“Reciprocal Topographies” in *Eiko & Koma: Time Is Not Even, Space Is Not Empty*. Ed. Joan Rothfuss, Minneapolis, Walker Art Center, 2011.

“Inmóvil: sobre la vibrante microscopía de la danza” in *Estudios Avanzados de Performance*. Diana Taylor and M. Fuentes (eds). México, D.F., Fondo de Cultura Económica, 2011.

“9 Variations on Things and Performance”. In *Thingly Variations in Space*. Ed. Elke van Kampenhout. Brussels, MOKUM, 2011.

- "In Transit. Zeitgenössische Performancekunst", in: Susanne Stemmler (ed.), *Multikultur 2.0: Willkommen im Einwanderungsland Deutschland*, Wallstein Verlag, Goettingen, 2011.
- "We're not ready for the dramaturg': some notes for dance dramaturgy." In *Repensar la Dramaturgia: errancia y transformación*. Manuel Bellisco and María José Cifuentes (eds). Madrid, Artea, 2010.
- "Verbetes-afetivos / Verbetes-aflitivos: arremessos verbais movidos pelo encontro em Flecheiras/Fleicheiras/Flexeiras/Fleixeiras em Junho de 2010," in *Tecido Afetivo: por uma dramaturgia do encontro*, Andrea Bardawil (ed.), Fortaleza: Cia. da Arte Andanças, 2010.
- "Planos de Composição," in *Cartografia da Dança 2009-2010*, Sônia Sobral, Christine Greiner (eds.), São Paulo: Itaú Cultural, 2010.
- "Zones of Resonance: Mutual formations in Dance and the Visual Arts Since the 1960s" in *Move: choreographing you*. Ed. Stephanie Rosenthal. London, The Hayward Gallery, 2010.
- "Dramaturging – A quasi-objective gaze on anti-memory (1992–98)" in *Are we here yet?* Eds. Meg Stuart & J. Peeters. Paris, Les Presses du Réel, 2010.
- "Permission to Dance" in *The Swedish Dance History*. INPEX, Stockholm, 2010.
- "Giving Voice" in *Lilabeth Cuenca Rasmussen*, Berlin: Revolver Publishing, 2010.
- "Drawing with feet; Walking on Hands: Robin Rhode's *Frequency*" in *Planes of Composition*, Ed. André Lepecki & J. Joy. London, New York, Calcutta, Seagull Books, 2009.
- "Given premise: "The future will be confusing. Predicting Dance/Performance" Work-through, in four Steps." In *UngerufenTanz und Performance der Zukunft*, Sigrid Gareis, Krassimira Kruschkova (eds), Berlin: Theater der Zeit, 2009.
- "Três operações de re-estruturação postulares:" in *Bicho, és Bicho*, Filipa Francisco and Idoia Zabaeta (eds.), Vigo: Valérie Suire, 2009.
- "Att skriva in dansen". In *Koreografier. Skriftserien Kairos*, n.13, Malmö: Raster Förlag, 2008
- "Smudger" in *Robin Rhode: Walk Off*. Ostfildern: Hatje Cantz Verlag, 2007.
- "Redoing 18 Happenings in 6 Parts" in *Allan Kaprow's 18 Happenings in 6 Parts: 2006*. Hauser and Wirth Zurich, Publications, 2007.
- "In the Mist of the Event" in *The Atlas Group (1989-2004) A project by Walid Raad*. Koln: Verlag der Buchhandlung Walther König, 2006.
- "The body in the expanded field: perception, collective and image in Heine Avdal and Deepblue." *Dans I Samtiden*, Ed. Camilla Eeg. Oslo: Spartacus / Norwegian Cultural Council, 2006.
- "Provocations to Performance." *Bodies-Cities-Subjects*. Ed. Gabriele Klein. Wien: Passagen Verlag, 2005.
- "Exhausting Dance: some thoughts on the choreo-political." *Live: Art and Performance*. Ed. Adrian Heathfield and Hugo Glendinning,. London and New York: Routledge, 2004.
- "Une Graphologie Infinie," "Sous ses Pieds, la Toile..." and "Visage dans le Champ de la Luminosité." *Acte I. Pour Un Nouveau Musée*. Ed. Jean-Michel Bouhours and Allen Weiss. Paris: Editions de la Matinière, 2004.

- "Toppling: Panoramix and the weight of vision," *La Ribot*. Ed. Centre National de la Danse. Paris: Pantin, 2004.
- "Five Thoughts on the Choreo-political Neo-colonial." *The Third Body*. Ed. Johannes Odenthal. Berlin: Theater der Zeit, 2004.
- "Inscribing Dance." *Of the Presence of the Body: Essays on Dance and Performance Theory*. Ed. André Lepecki. Middletown: Wesleyan University Press, 2004.
- "Introduction: Presence and Body in Dance and Performance Theory." In *Of the Presence of the Body: Essays on Dance and Performance Theory*, Ed. André Lepecki. Middeltown, CT: Wesleyan University Press, 2004.
- "untitled." *Capitals*. Ed. Maria de Assis and Mårten Spångberg. Lisboa: Fundação Calouste Gulbenkian, 2004.
- "Concept and Presence. The contemporary European dance scene." *The New Dance Studies Reader*. Ed. Alexandra Carte. London: Routledge, 2003.
- "The Melancholic Influence of the Post-colonial Spectral: Vera Mantero summoning Josephine Baker." *Blackening Europe*. Ed. Heike Raphael. London: Routledge, 2003.
- "Stepping into blindness: Queer corporeality and the national body in Francisco Camacho's dance." *Lusosex : gender and sexuality in the Portuguese-speaking world*. Ed. Susan Canty Quinlan and Fernando Arenas. Minneapolis: University of Minnesota Press, 2002.
- "Undoing the Fantasy of the (Dancing) subject: 'still acts' in Jérôme Bel's 'The Last Performance'." *The Salt of the Earth: On Dance, Politics, and Reality* (Het Zout der Aarde: Over Dans, Politiek en Werkelijkheid). Ed. Steven de Belder. Brussels: Flemish Theater Institute, 2001.
- "For a Sensorial Manifesto (On dances that failed)." *Danse: langage propre et métissage culturel, Actes du 9e Festival international de nouvelle danse*. Ed. Chantal Pontbriand. Montreal: Parachute, 2001.
- "Still. (on the vibratile microscopy of dance)." *ReMembering the Body*. [on the occasion of the exhibition "STRESS" at the MAK, Vienna]. Ed. Gabriele Brandstetter and Hortensia Völckers [with STRESS, an image-essay by Bruce Mau with texts by André Lepecki]. English ed. Ostfildern-Ruit: Hatje Cantz, 2000.
- "Margins of the Present: A Dialogical Exploration of the Work of Vera Mantero and Francisco Camacho." *Movimentos Presentes*. Ed. Maria José Fazenda. Lisbon: Livros Cotovia, 1997.
- "Nomadic Desire: The Surreal Dance of Clara Andermatt." *Movimentos Presentes*. Ed. Maria José Fazenda. *Movimentos Presentes*.

**Articles in Peer-Reviewed Journals:**

- "Choreopolitics and choreopolicing." *TDR*, T220, Vol 57, issue 4, Winter 2013. (forthcoming).
- "9 Variações sobre coisas e performance," *Revista Urdimento*, Universidade do Estado de Santa Catarina, vol. 19, Agosto, 2012.
- "Dance as Thing. Choreographic Critiques of the Object," *October* (140), Spring 2012, pp.79-90.
- "The Body as Archive: Will to Re-Enact and the Afterlives of Dances," *Dance Research Journal*, 42 / 2

winter 2010, pp.28-48.

"The Political Ontology of Movement," *TKH – Journal for Performing Arts Theory*, n. 18 (December 2010), pp. 102-115.

"On choreography" In *Performance Research*, vol. 13, n. 1, Special Issue, edited by André Lepecki and Ric Allsopp, 2008, pp.1-6.

"Machines, Faces, Neurons: Towards an Ethics of Dance" in *TDR: The Drama Review*, Volume 51, Number 3 (T195), Fall 2007, pp. 118-123.

"Choreography as Apparatus of Capture," in *TDR: The Drama Review*, Volume 51, Number 2 (T 194), Summer 2007, pp. 119-123.

"Mutant Enunciations" *TDR/The Drama Review* Winter 2006, Vol. 50, No. 4 (T192): 17-20.

"After All this terror was Not Without Reason." *The Drama Review* 50:3. (T191) Fall, 2006, 88-99.

"Desfazendo a Fantasia do Sujeito (dançante): 'Still Acts' em *The Last Performance* de Jérôme Bel." *Lições de Dança*, vol. 5, (2005):11-26.

"Skin, Body and Presence in Contemporary European Choreography" *Ideas Arts + Society*, Romania (Translation of essay published originally in *TDR* 143), (2005).

"Stumble Dance." *Women and Performance*, vol. 14, n. 27, (Fall 2004): 47-61.

With Diana Theodores, Myriam van Imschoot, Scott deLahunta, Ric Allsopp, and Isabelle Ginot. "A Conversation on Stillness." *Contact Quarterly*, vol. 29 no. 2 (Summer/Fall 2004): 21-25.

With Cindy Brizzell. "Introduction: The Labor of the Question is the (Feminist) Question of Dramaturgy." *Women and Performance: A Journal of Feminist Theory*, vol.13, no.26 (2003): 15-16.

"Limitless." *Women and Performance: A Journal of Feminist Theory*, vol.13, no.26 (2003): 17-28.

With Diana Theodores, Myriam van Imschoot, Scott deLahunta, Susan Rethorst, Isabelle Ginot and David William. "Conversations on Choreography." *Performance Research*, vol.8, no.4, (December 2003):61-70.

"Historical Dust and the Ground of Violence: colonial Memory in a Dance by Vera Mantero." *Performance Research*, vol.8, no. 2, (June 2003): 46-54.

"Le miroir éclaté / A Dança do Existir / Altérité coloniale et violence de l'identité dans un solo de Vera Mantero." *Protée* vol. 29, n. 2 (2002): 67-75.

"Skin, Body, and Presence in Contemporary European Choreography." *TDR* 43, no. 4 (Winter 1999): 129-140. [WINNER – TDR Student Essay Award]

"... como se a dança, em passagem, se mostrasse..." *Revista de Comunicação e Linguagens*, Universidade Nova de Lisboa, (1999): 193-202.

"Par le Biais de la Présence: la composition dans l'avant-garde post-bauschienne." *Nouvelles de Danse*, no. 36/37 (Automne - Hiver 1998): 183-93.

"Rien, Pas Même le Corps..." *Nouvelles de Danse*, no.34/35, (Printemps - Été 1998): 114-22.



- "Passos na Cegueira: a imagem do corpo nacional de Portugal e a desconcertante corporeidade na dança de Francisco Camacho." *Proceedings of the International Seminar Problemas Estruturais e Similaridades Conceituais na Dança de Brasil e Portugal*. Prefeitura de São Paulo, Secretaria Municipal de Cultura, (1998): 91-106.
- "As if Dance Were Visible." *Performance Research*. Vol. 1, no.3 (1997): 71-76.
- "Writing in Action," *Etcetera*, Vlams Theater Institut, (Feb. 1996).
- "Embracing the Stain: Notes on the Time of the Dance" *Performance Research*, vol.1, no.1. (1996): 19-24.
- "Rethinking Words: a field trip to dance criticism." *Contact Quarterly*. -- Northampton, Mass. vol. 19, no.2 (summer/fall 1994): 23-31.
- "Quando os Mundos se Confundem: A Obra de Pina Bausch," *Antropologia Portuguesa*, vol.11, Departamento de Antropologia, Universidade de Coimbra: (1993): 91-98.
- "Simbolização: Metamorfoses do Corpo e do Sentido", *Ethnologia*, 5, (II), (July 1991): 45-57.

**Articles in Magazines and Newspapers:**

- "Het absurde bestaan uit de wereld helpen. Over het werk van Antonia Baehr," in *Etcetera*, nr. 132, vol 31, March 2013, pp. 15-19.
- "Ples bes distance," in *Kretania*, nr. 18, 2012, pp. 55-59.
- "Resonance, as in Skin [or: Phonodermatography]," in *Parole*, n.2, Special Issue: *Phonetic Skin*, Annette Stahmer (ed.), Berlin: Errant Bodies Press / Salon Verlag, 2012.
- "Body-archive: dance re-enactments as compossibilities of the past." *Etcetera*. Brussels, April 2010.
- "Anti-Memory-Matter." *LiquiDocs 01 – Sol Picó*, Barcelona, 2010.
- "Movimento em Oposição," *Obscena*, n.4, Lisbon, May 2007.
- "Regindind cuvintele. Excursie de teren in critica de dans," *Observator Cultural*, n. 331, Bucharest, July-August 2006.
- "Piele, corp si prezenta in dansul european contemporan," *Observator Cultural*, n.281, Bucharest, August 2005.
- "DANS. Dans fara distanta," *Observator Cultural*, n.269, Bucharest, May 2005.
- "Corpo Colonizado," *Revista Gesto*, Centro Coreográfico Rio de Janeiro, Prefeitura Municipal (2003).
- "Dance Without Distance." *Ballett International/Tanz Aktuell (English Ed.)* (2001).
- "Menial Tasks." *Ballett International/Tanz Aktuell (English Ed.)* (2001).
- "The Body in Difference." *FAMA. (body / difference)*, vol.1, n.1, (2000).
- With Scott deLahunta. "Dance Dramaturgy: Speculations and Reflections." *Dance Theater Journal* (2000).
- "Caught in a Time Trap." *Ballett International/Tanz Aktuell (English Ed.)* (1999).

- "The Dancing Book: A Portrait of the Portuguese Choreographer Vera Mantero." *Ballett International/Tanz Aktuell (English Ed.)* (1999).
- "Dance of Differences." *Ballett International/Tanz Aktuell (English Ed.)* (1998).
- "Portugal: Dancing Without a Mirror." *Ballett International/Tanz Aktuell (English Ed.)* (1998).
- "Portuguese Reincarnation: One Decade, Four Choreographers." *Ballett International/Tanz Aktuell (English Ed.)* (1998).
- "O Corte do Olhar." *Belém*, vol.i, n.1. p. 73-86. (Spring 1997).
- "Female Trouble." *Art Forum International*, vol. xxxvi, n. 6, February, p. 34-35 (1997)
- "Focus on Trisha Brown." *Ballett International/Tanz Aktuell (English Ed.)* (1997).
- "Vera Mantero: The Fall of an Ego." *Ballett International/Tanz Aktuell* (1997).
- "How Modern Is Modernism?" *Ballett International/Tanz Aktuell (English Ed.)* (1996).
- "Postcolonialism, Interculturalism." *Ballett International/Tanz Aktuell (English Ed.)* (1996).
- "Why Theater?" *Ballett International/Tanz Aktuell (English Ed.)* (1996).
- "How (Not) to Perform the Political." *Ballett International/Tanz Aktuell (English Ed.)* (1995).
- "How Radical Is Contemporary Dance?" *Ballett International/Tanz Aktuell (English Ed.)* (1995).
- "If I Can't Dance I Don't Want to Be Part of Your Revolution." *Ballett International/Tanz Aktuell (English Ed.)* (1995).
- "Breaking the Rules of Presence: Thoughts on the New York Dance." *Ballett International/Tanz Aktuell (English Ed.)* (1994).
- "Six Fragments en Quête de Sens: Ou Comment Danser Dans Un Monde Disloqué?", *Mouvement*, n. 4, (Octobre / Novembre 1993).

**Book Reviews (Peer reviewed journals):**

- "*Dance Discourses.*" (Book Reviews). *Dance Research Journal*. Fall 2011.
- "*Critical Gestures: Writings on Dance and Culture.*" (Book Reviews)." *Theatre Survey*, vol. 45, issue 1, (May 2004), 137-9.
- "*'Geography: Art, Race, Exile'* and *'My Body, the Buddhist'* (Book Reviews)." *TDR* 46, no. 3 (Fall 2002): 165-170.
- "*Dancing Modernism/Performing Politics* (Book Reviews)." *Performance Research*, vol.1, no.2 (1996): 106-108.

**Prefaces:**

- "Prefácio." In Pais, Ana. *O Discurso da Cumplicidade*. Lisboa: Edições Colibri (2004).

**Translations:**

“Paradoxical Body” by José Gil. *TDR/The Drama Review* Winter 2006, Vol. 50, No. 4 (T192): 21-35.  
(Translation to English of the essay “Corpo Paradoxal” by José Gil).

“A Ontologia da Performance: representação sem reprodução” *Revista de Comunicação e Linguagens*. Universidade Nova de Lisboa. Portugal (1999). (Translation to Portuguese of the essay “The Ontology of Performance” by Peggy Phelan).

**Other writing:**

**2012:** “Parasitic Noisification: a four part dance blog” *New York Live Arts*,  
<http://www.newyorklivearts.org/blog/?p=1885>

**2012:** Resident Writer at *New York Live Arts*, writes five “Program Notes” for the Spring Season.

**2006-07:** Guest Editor: “Dance and Philosophy Series,” *TDR/The Drama Review* (T192-194) Fall 2006 – Spring 2007.

**2003** - Three short essays commissioned by **Forced Entertainment** to be included in their long durational performance, *Performance Lexicon Marathon* (2003).

**1998-2000** - Co-founds with philosopher José Gil, cultural critic António Guerreiro, and choreographer Vera Mantero the magazine *Elipse*. Lisbon: Relógio D’Água / Instituto Português do Livro. Publishes several short critical essays on Portuguese culture.

**1990-95** - Contributor to the literary and cultural supplements of the Portuguese daily **Público**; several articles on cultural studies, anthropology, and performance.

**1990-92** - Science contributor to the Portuguese daily **Diário de Notícias**, with a regular weekly column for its science supplement (total of 58 essays).

Texts for several programs and catalogues of European dance festivals and venues, including **Klapstuk Festival** (1991 Belgium); **La Ferme du Buisson** (1992 France), **Tanzfestival Munchen 95** (Germany); **ACARTE** (1996 Portugal); **Association Pour La Danse Contemporaine** (Switzerland 1999), **DOCUMENTA X** (1997 Germany).

**LECTURES AND KEYNOTES (BY INVITATION):**

**2013** – July: “Transobjects, transcreations, and transmogrifications: dancing through the visual and back in Brazilian neo-concretism.” Keynote. Tanzkongress – Düsseldorf.

**2013** – March: “Dance as (my) Research / Dance and (my) Research: choreographing, dramaturging, curating.” Lecture. Symposium (*UN*) *W.R.A.P./ Un-doing Writing.Research.And.Performance*. Dept. of Dance, University of Colorado, Boulder.

**2013** – February: “Performance as Paradigm for the Arts.” Opening Key-note for the “Performance Theory Seminar” Muzeum Sztuki Nowoczesnej w Warszawie.

**2012** – December: “From (choreo)policed circulation to (choreo)political intensification: dance as critique of freedom (or, the task of the dancer).” Weaving Politics International Conference, Dansens Hus and CCAP, Stockholm.

- 2012 – October: “Making Word(s): Performance in the planetary multi-polarity.” Opening lecture of the International Series Performance in the multi-polar global, curated by André Lepecki for **Teatro Maria Matos**, Lisbon.
- 2012 – June: “Dança desnaturada: devires, desvios, descaminhos na cena recente.” **Teatro Municipal General San Martín**, Buenos Ayres.
- 2012 – April: “Coreo-política e Coreo-polícia. Mobilização, Performance e Contestação nas Fissuras do Urbano.” II Colóquio Internacional Antropologias em Performance. **Universidade Federal de Santa Catarina**.
- 2012 – March: “Dancing as thing: choreographic critiques of the object.” International Seminar Choreography in an Expanded Field, **Museo de Art Contemporanea de Barcelona** (MACBA).
- 2012 – March: “From Objectacts to Dance Things: Lygia Pape, Robert Morris, Hélio Oiticica.” **The Cooper Union Interdisciplinary Seminar**.
- 2012 – February: “*Not as Before, but Again: Reenactments and "Transcreation"*,” Temporalities of Reenactment Speakers Series, Seminar on Visual and Performance Studies, **University of California – Santa Cruz**.
- 2012 – February: “Variations on Things and Performance,” Symposium Objects in Performance, **Goethe Institute, NY and Performance Studies Department, NYU**.
- 2011 – Dezembro: “Coreo-políticas do Lugar,” Lecture, Escola de Comunicação, **Universidade Federal do Rio de Janeiro**.
- 2011 – November: “Dance and Choreopolitics.” Lecture at the **University of Dance and Circus**, Stockholm, Sweden.
- 2011 – October: “Planos de composição: dança, política e movimento.” Lecture at Instituto das Artes, **Universidade do Estado do Rio de Janeiro**.
- 2011 – June: “Choreo-Politics of Urban Spaces.” Keynote at the I International Lisbon Post-Graduate Summer School, **Lisbon Catholic University/Gulbenkian Foundation**.
- 2011 – May: “From Object-acts to Dance-Things.” Pro-Doc Seminar on Media Studies, **University of Basel**.
- 2011 – May: **Visiting Scholar** at MoMA, (Museum of Modern Art, NYC), as part of MoMA C-MAP research group on performance art and dance in a globalized context.
- 2011 – April: “Planos de Composição: movimento e política.” Keynote at the Conference Performance No Land. **Instituto de Ciências Sociais**, Lisbon, Portugal.
- 2011 – February: “Reciprocal topographies – embodiment and thingliness in some recent dance.” **University of California - Davis**, Seminar *Embodied Performance*.
- 2011 – February: “Recomposing dance’s subject – choreography and *dispositif* in Xavier LeRoy’s and Jérôme Bel’s choreographies.” Lecture to the Undergraduate and Graduate Students in Performance, Theater, and Dance Studies at **Stanford University**.
- 2010 – April: “From choreographing things to object-events: towards a politics of subjectivity in contemporary dance.” Key Note Address. **First International Conference of the Greek Choreographers’ Association**. Athens.

- 2010** – March: “Planos de Composição: dança, performance, política e movimento.” Opening Lecture at the **Rumos Dança/Itaú Cultural** festival, São Paulo.
- 2010** -- February: “The body as archive: dance, re-enactments, and the pastness of the future.” Lecture. Centre for Performance and Creative Exchange / **Roehampton University** Dance Department.
- 2009** – December: “Archiving / Re-enacting / Re-doing.” Open Lecture, Theater Studies Department, **Freie Universität, Berlin**.
- 2009** – November: “Object-Dance: time, event and performance in contemporary dance.” Conference Art/Time, **Museum Reina Sofia**, and **Alcalá University**, Madrid.
- 2009** – November: “Not ready for the dramaturge: notes on dance dramaturging.” **Seminario de Nuevas Dramaturgias**, Múrcia.
- 2009** – April” “voice over back -- a talk.” **The Old Brand New** (New Center) Conference. Amsterdam, StaatSchauburg.
- 2009** – February: “Permission to Dance” **Institute of Advanced Studies Interweaving Theater Cultures**, Freie Universität, Berlin.
- 2009** – January: “Feminism and the economy of re-(en)acting”. Conference, “re.act.feminism” at **Akademie der Künste**, Berlin
- 2008** – March: “Allan Kaprow” **MoMA**, New York
- 2008** – February: “Re-doing 18 Happening in 6 Acts” **Gauss Seminars**, Princeton University.
- 2006** – November: “Dancesculpture.” Dept. of Theatre, Dance and Performance Studies, **University of California, Berkeley**.
- 2006** – October: “Time-machine (minimalism’s stumble)” **Brown University**, Cogut Center for the Humanities, the Department of Theatre, Speech and Dance and the **Rhode Island School of Design**.
- 2006** – October: “Paperperformance: from Feuillet to Acconci” in *Revisiting McLuhan: New Media and Performance*. Talk at **Riocenacontemporanea Festival**.
- 2006** – September: “Choreography as Apparatus of Capture.” **Opening address** to the **2<sup>nd</sup> International Conference on Dance and Philosophy**, SESC and UNIRIO (State University of Rio de Janeiro), Rio de Janeiro, Brasil.
- 2006** – April: “Oscillations, stumbles, invisibilities: breaking choreography's ground” **Keynote Address** at the **Conference Dance Under Construction 8**. University of California, Riverside.
- 2005** - October: “Butoh: Past Present and Future.” Panel discussion at **CUNY Graduate Center**.
- 2005** - September: “Stumbling Dance: post-coloniality and the question of movement.” **Key-note address** to the **First International Conference on Dance and Philosophy**. SESC and UNIRIO (State University of Rio de Janeiro). Rio de Janeiro, Brazil.
- 2005** - August: “Exaurindo a Dança: teorias e práticas da política coreográfica contemporânea.” (Exhausting dance: theories, practices and the politics of contemporary choreography). **Théâtre Maison de France**, Cahiers de la Danse series, Rio de Janeiro, Brazil.
- 2005** - April: “Exhausting Dance: towards a politics of movement.” Lecture **Springdance Festival**,

Utrecht, Holland.

- 2005** - January: curated and lectured at the International Symposium “TransFormes.” **Centre National de la Danse**, Paris. Presented the lecture-performance “37 Words for Paris” with choreographer Jeremy Wade and Prof. Eleonora Fabião (Federal University of Rio de Janeiro).
- 2004** - October: “The Contribution of Dance to Cultural Production.” Lecture, **Dance Moves -- into the social and political context International Conference**, *Octoberdance Festival 04*, Bergen, Norway.
- 2004** - October: Panel discussion on “Dance and Globalization” with Avanthi Meduri, Cristina Caprioli, Camilla Eeg. **Dance Moves -- into the social and political context International Conference**, *Octoberdance Festival 04*, Bergen, Norway.
- 2004** - June: Invited by the Brazilian Ministry of Culture to the first **World Cultural Forum**, São Paulo. Participated in the panel: “Liberdade das Artes e Responsabilidade Social” (Freedom for the Arts and Social Responsibility).
- 2004** - March: “Performing Theory: towards a dramaturgy of discourse.” **Key note address** at the **International Conference Processes of Becoming: Aesthetic Practices in the Arts**, Oslo, Norway.
- 2004** - March: Panelist in the advising panel for the **Program for Research Fellowships in the Arts at the National College for the Arts, University of Oslo**, Norway. The panel advised on artistic projects aimed at a Doctoral Degree. Panelist included Prof. Dr. Jan Bäcklund and Prof. Dr. Jens Brincker.
- 2004** - February: “Discordant Subjects: messing up the (EU) house.” Lecture. **East/West Conference**, TanzQuartier Wien, Austria.
- 2004** - February: “After the Fall: William Pope.L’s performances,” E-Racism, **Rutgers University**, NJ.
- 2004** - January: “A Talk with Vera Mantero,” Roundtable, **Connexive / Voorhuis**, Ghent, Belgium.
- 2003** - November: “Performance Studies / Dance Studies: some connections.” Lecture. **Centro Cultural Casa Hoffman**, Curitiba, Brazil.
- 2003** - November: “Critical Tendencies in Contemporary Choreography,” Panel with Professor Helena Katz (PUC- São Paulo). **Centro Cultural Casa Hoffman**, Curitiba, Brazil.
- 2003** - October: Moderator of the panel “Art and the Environment,” **Dance Theatre Workshop**, New York.
- 2003** - August: “Wording - Berlin.” Lecture-performance with Eleonora Fabião. **Tanz in August**, Podewil, Berlin.
- 2003** - August: “Spinning Dance; Spinning Idiocy.” Lecture, **Tanz in August**, Podewil, Berlin.
- 2003** - June: “Performing Theory.” Lecture, *Festival In Transit*, **Haus der Kulturen der Welt**, Berlin.
- 2003** - March: “Art and the Question of the Public.” Plenary panel discussion with Stefano Harney, Pat Hoy, Jason King, in the context of *The World Through Art* core curriculum, **Tisch School of the Arts**.

- 2003 - March: "Connections." Plenary panelist at Live Culture, **Tate Modern**, Tate Gallery, London.
- 2002 - December: "Performance and Remembering Bodies." Talk to graduate students and faculty of the Performance Studies Program at the **University of New South Wales**, The Performance Space, Sydney, Australia.
- 2002 - October: "Dramaturgy and Performance Studies." Lecture at **Centro de Estudos de Teatro**, Universidade Clássica de Lisboa, Portugal.
- 2002 - August: "Choreography, Theory and Politics." Roundtable discussion with Prof. Dr. Gerald Siegmund and choreographer Meg Stuart. **Kunstlerhaus Mousonturm SommerAkademie**, Frankfurt.
- 2002 - June: "Dance and Idiocy: Bruce Nauman and the non-step." Lecture. **Gulbenkian Foundation / Museum of Modern Art**, Lisbon.
- 2002 - June: "Conversation with Thomas Lehmen." **Gulbenkian Foundation / Museum of Modern Art**, Lisbon.
- 2002 - March: speaker in the panel "Bill T. Jones: voices and practices" promoted by the Department of Dance, Film and Theatre at **Cornell University**.
- 2001 - April: "Transmutation/Forgetting/Found(n)ation." Paper read at the colloquium "I'll Never Let You Go - Art and Politics." **Panacea Performance Festival**, Stockholm,
- 2000 - March: "The Body In Difference." Lecture. **TanzWerkstatt** Munich.
- 2000 - March: co-moderator and co-curator with Ghislaine Bodington of the four day long **International Colloquium Artistic Practices and Global Processes** at TanzWerkstatt Munich.
- 1999 - October: "For a Sensorial Manifesto (on dances that failed)." Address at the **International Conference Danse: langage propre et métissage culturel**, 9<sup>th</sup> Festival International de Nouvelle Danse, Montreal.
- 1999 - August: "Dance in Theory." Lecture-Performance with Prof. Peggy Phelan, and choreographer Vera Mantero. **Tanz In August**, Podewil, Berlin.
- 1999 - June: "The New Portuguese Dance." Roundtable at the **Kunst Museum Bonn**, Germany.
- 1999 - May: "Vera Mantero's Dance of Existing." Lecture at **T-Junction**, Vienna.
- 1997 - October: "open body, marked body, experience: dance's tearing." Lecture at *Ex-Experience*, Institute of Cultural Studies, **Katoliek Universitat Leuven**.
- 1997 - August: Delivered the lecture "The 'Fact' of Difference. The Politics of Translation in Multicultural Dance." Hamburg SommerTheaterfestival with the **Hamburger Institut für Sozialforschung**.
- 1997 - March: paper "A Cicatriz do Tempo" [Time's Scar] at the Conference *Modernos?/Primitivos?* -- **Culturgest**, Lisbon.
- 1996 - April: participates in the panel "The New Portuguese Dance," **Dance Theater Workshop**, NYC.

**CONFERENCE PAPERS, PANELS AND ROUNDTABLES:**

- 2013** – July: “For an Anatomy of the Political Body.” Panel discussion: André Lepecki, Paulo Arantes, José Fernando. **SESC-Belenzinho, São Paulo, Brazil.**
- 2013** – June. “Inside Dance Studies.” Panel discussion: André Lepecki, Susan Manning, Mark Franko, Janice Ross, Rebecca Schneider. **Mellon Seminar on Dance Studies.** Brown University.
- 2013** – April: “From choreo-politics to choreo-policing: dissensus, mobilization, revolt.” Paper read at: *Tactical Bodies: The Choreography of Non-Dancing Subjects*, joint **Congress on Research in Dance** (CORD) 2013 Special Topics and Dance Under Construction (University of California Los Angeles, Berkeley and Riverside).
- 2013** – March: “Methods in Dance Research.” Roundtable with Trajall Harrel and Ryan Platt, Dance Dept., **University of Colorado** at Boulder.
- 2013** – Feb: “The Legacy of Modern Dance and Abstraction.” Roundtable: André Lepecki, Kelly Nipper, and Fabian Barba. Moderated by Ana Janevski, Associate Curator, Department of Media and Performance Art, **MoMA-NY.**
- 2012** – November: roundtable “Performance: Cena/Não-Cena. 10 Questions for André Lepecki and Luis Camillo Osorio.” **International Symposium Cenas Transversais/Artes em Trânsito**, Theater Directing Program, School of Communication, Federal University of Rio de Janeiro
- 2012** – May: Moderator and respondent to *Spangbergianism*, **PS1-MoMA, Sunday Sessions.**
- 2011** – April: Organizer and Moderator (by invitation) of the Panel “Dance Theory and Politics” at the **First International Conference on Dance and Theory**, Freie Universität Berlin.
- 2010** – November: “The Politics of Movement” Roundtable. **Hayward Gallery**, London.
- 2010** – November: “From partaking to initiating: *leadingfollowing* and dance’s (a-personal) political singularity.” **Conference “Dance and (co)immunity,”** University of Giessen.
- 2010** – May: “Planos de composição: dança, objeto, política e movimento.” Paper and roundtable discussion in the panel “Debates Incalculáveis,” **Vila das Artes**, Fortaleza.
- 2009** – June: “Programming Performance in a Globalized World” paper read at the panel Cultures in Motion – how do national institutions come to terms with transnational culture?; **Conference Beyond Multiculturalism, Haus der Kulturen der Welt, Berlin.**
- 2007** – November: “Paper, movement, and the virtual event.” Paper presented at the panel “The Event of Movement: walking in the open” **13<sup>th</sup> Annual Performance Studies International Conference**, New York University.
- 2005** - April: “On three para-choreographic experiments” at the Panel *Force of Movement*, **11<sup>th</sup> Annual Performance Studies International Conference**, Brown University.
- 2003** - October: “The Melancholic Post-colonial in Vera Mantero’s Dance” at the Panel Blackening Europe, **American Studies Association Annual Conference**, Providence.
- 2002** - November: “Messianic Modernity: Portuguese avant-garde as global image strategy.” Paper presented for the panel Performance and Globalism at the **American Portuguese Studies Association Conference** – University of Massachusetts, Amherst,



- 2002 - July: organized and chaired the panel Still Acts: dance, phenomenology and resistance for the **25<sup>th</sup> Society of Dance History Scholars' Annual Conference**. Philadelphia. Presented the paper "Dance at the Still Point: phenomenology and the question of violence."
- 2002 - March: chaired and curated the panel "Drifting" for the **8<sup>th</sup> Performance Studies International Annual Conference**, New York. Presented the paper "Against Navigation."
- 2001 - October: "Post-coloniality in Contemporary Portuguese Choreography." Paper presented at the panel The Politics of Dancing: Imaginary Communities and Moving Feet. **Conference On Research on Dance (CORD)**, New York.
- 2001 - November: "Skin And The Opacity Of The Body: The 'Naked Image' As Call And Becoming." Paper selected for the seminar "Staged Nudity, Sexuality, and the 'Real'." **American Society of Theatre Research**, San Diego.
- 2001 - June: chaired the panel "Re-thinking Dance Theory," at the **24<sup>th</sup> Society of Dance History Scholar's Annual Conference**, Temple University.
- 2001 - March: "Dancing the Post-colonial Body." Paper presented at the panel Bodiescapes. **7<sup>th</sup> Performance Studies International Conference**, Mainz, Germany.
- 2000 - November: "Counter-sensorial Moves: scent and the Portuguese modern identity." Paper read at the panel Performing the Sensorium, **American Society of Theatre Research Conference**, New York.
- 1999 - November: "Ruling out: performative affiliations in contemporary conservative American criticism." Paper read at the panel "Queer Identity, Performance and censorship" at the **American Society of Theatre Research Conference**, Washington DC.
- 1999 - April: "Stillness and the Microscopy of Perception" Paper read at the **5<sup>th</sup> Annual Performance Studies International Conference**, Wales.
- 1998 - September: "Stepping into blindness. Queer corporeality and the national body in Francisco Camacho's dance." **New Dance Conference**. Centro Cultural São Paulo, Brazil.
- 1996 - June: "Woman, choreography and the gift of dance." **Connecting Bodies Conference**, School for New Dance Development, Amsterdam.
- 1996 - March: Curated and chaired the panel "Moving Ideologies: time, writing, memory." **2<sup>nd</sup> Annual Performance Studies Conference**, Northwestern University, Evanston, Illinois. Read the paper: "The politics of time and the gift of dance."
- 1995 - March: "Filthy; Rotten; Sick: State Paranoia and the Image of the HIV+ Performer." **1<sup>st</sup> Annual Performance Studies Conference**, New York University.
- 1992 - January: "Subliminal Communication in Abstract Dance or Why Do I Like it When I Don't Understand It." **Dança: Cursos e Discursos**, Faculdade de Motricidade Humana and ACARTE, Lisbon.
- 1992 - January: "Quando se Mundos Confundem: Antropologia e a Obra de Pina Bausch" [When Worlds Merge: Anthropology and the work of Pina

Bausch]. **Práticas Artísticas na Modernidade**, Associação Portuguesa de Antropologia e Bienal Universitária de Coimbra.

**1990** - September: "Cultural Context and Sensorial Modulation, a Case: The Odors." **IV Inter-Congress of the International Union of Anthropological and Ethnological Sciences**, Lisbon.

**OTHER PUBLIC APPEARANCES:**

**2012** – “Minha História da Dança.” Public talk. Fórum Dança & Rumor do Fumo, Lisbon.

**2011** -- Museum of Modern Art (MoMA-NY) Closed Curatorial Seminar on the preparation for the Lygia Clark retrospective at MoMA-NY, 2014 – guest participant. **Museu de Arte Moderna, Rio de Janeiro**

**2011** – Museum of Modern Art (MoMA-NY) C-MAP Performativity Group Meeting – Guest Speaker.

**Core Member of the Project “Conversations on Choreography”:**

**2002** - August: Bellagio, **Rockefeller Research Center**, 10 day group residency.

**2000** - October: Cork, **Institute for Choreography and Dance**, 2 day discussion on contemporary choreography, micro-politics of dance, and dance and performance studies.

**1999** - November: Barcelona, **La Caldera**, 2 day discussion on dance dramaturgy and dance cultural policies.

**1999** - March: Amsterdam, **School for New Dance Development**, 2 day discussions and roundtables on the topics of dance dramaturgy, dance criticism, and dance research.

**CURATORIAL WORK:**

**2011** – Curator, “*We have no money so we have to think. We have no money so we have to dance.*” 2-day event at **Center for Performance Research**, Brooklyn.

**2010** – Co-curator, *Dance and Visual Arts since the 1960s*. An interactive archive for the exhibition *Move: choreographing you*, the **Hayward Gallery**, London; Haus der Kunst, Munich.

**2007-09** – Chief Curator, Festival IN TRANSIT 2008 and 2009 editions, **Haus der Kulturen der Welt**, Berlin.

**2007** – Curator, Festival “Nomadic New York” as part of the Exhibition “New York,” **Haus der Kulturen der Welt**, Berlin.

**2006** – Co-curator with Stephanie Rosenthal, and director of the re-doing of Allan Kaprow’s “18 Happenings in 6 Parts,” Haus der Kunst, Munich.

**2004** – Curator, Artists LAB, Festival IN TRANSIT 2004, **Haus der Kulturen der Welt**, Berlin.

**ARTISTIC WORK:**

**2003-12** – Co-creates the lecture-performance series WORDING with Eleonora Fabião. Presented at **Tanz im August**, Berlin (2003); **Centre National de la Danse**, Paris (2005); **TanzKongress** Berlin (2006); **Festival Panorama**, Rio de Janeiro (2006); **Alpendre**, Fortaleza (2010);

**Festival Atos de Fala**, Rio de Janeiro (2011), **Festival Internacional de Teatro** de São José do Rio Preto (2012), **Festival Steirischer Herbst**, Graz (2012).

**2011-12** – Contributing artist to the “Photomusée de la Danse” – **Festival d’Avignon** (2011) and Dance Umbrella (London, 2012).

**2010** – Artist in Residence at “Alpendre – Art Centre,” Fortaleza, Brazil (one week residency).

**2007** – Directs and co-curates the re-doing of Allan Kaprow’s 1959 piece “18 Happenings in 6 Parts” at **PERFORMA 07**. Winner of the 2008 “BEST PERFORMANCE” Award of the International Art Critics Association / USA Section.

**2006** – Directs and co-curates the first authorized re-doing of Allan Kaprow’s 1959 piece “18 Happenings in 6 Parts,” for the Allan Kaprow Exhibition, **Haus der Kunst München**.

**2002** - Co-directs with Rachael Swain the video-installation *PROXY*, at **The Performance Space**, Sydney, Australia, thanks to an Australia New Media Arts Fund grant.

**2000** - Co-director with designer Bruce Mau of the video-installation *STRESS*, for the Museum of Contemporary and Applied Arts, **MAK**, Vienna, Austria. *STRESS* was presented also at the **Museum of Modern Art /ACARTE**, Gulbenkian Foundation, Lisbon (2000), **The Power Plant**, Toronto (2001), and **Photofest Rotterdam** (2002).

**1998** - Dramaturg for choreographer Francisco Camacho (Portugal).

**1992-98** - Dramaturg for choreographer Meg Stuart / Damaged Goods Company (Belgium).

**1987-91** - Dramaturg and designer for choreographer Vera Mantero (Portugal).

#### **TEACHING:**

Post-Graduate Courses developed and taught at **New York University**

Department of Performance Studies (Courses for MA and PhD candidates):

**2012** – Spring: “Curating Performance” with Prof Bruce Altshuler (Museum Studies, NYU)

**2011** – Spring: “Repeating, Rehearsing, Re-enacting” and “MA Projects in Performance Studies”

**2010** – Fall: “Advanced Readings in Performance Studies” (PhD-only seminar) and “Dance and the Political”

**2010** – Spring: “Choreographing Things”

**2009** – Fall: “Advanced Readings in Performance Studies” (PhD-only seminar) and “Dance Studies: Survey of the field”

**2008** – Spring: “Deleuze, Guattari, Performativity” and “Dance and Visual Arts”

**2007** – Fall: “Movement Theory: Dance and Modernity” (graduate seminar)  
“Advanced Readings in Performance Studies” (PhDs only)

**2006** – Spring: “Philosophical Analysis of Dance: Joy,” graduate seminar (MA and PhD candidates)

**2005** - Fall: “Studies in Dance: Movement Theory,” graduate seminar (MA and PhD candidates)  
“Phenomenology and Performance,” graduate seminar (MA and PhD candidates)

Spring: “Dramaturgy,” graduate seminar. (MA and PhD candidates)

“Dissertation Proposal,” graduate seminar (PhD candidates only)

**2004** - Fall: “Cultural Analysis of Dance: New York in the 1960s” (MA and PhD candidates)  
“Studies in Dance: Survey of the Field” (MA and PhD candidates)

Summer: “Introduction to Performance Studies,” graduate seminar (incoming MA candidates)

Spring: “Studies in Dance: Still Acts,” graduate seminar (MA and PhD candidates)  
“Dissertation Proposal,” graduate seminar (PhD candidates only)

**2003** - Spring: “The Social Construction of the Body: Body as Image,” graduate seminar (MA and PhD candidates)

**2002** - Fall: “Studies in Dance: Pina Bausch in Context,” graduate seminar (MA and PhD candidates).  
“Studies in Dance: Survey of the Field,” graduate seminar (MA and PhD candidates).

Summer: “Studies in Dance: Movement Theory,” graduate seminar (MA and PhD candidates).

Spring: “Dramaturgy,” graduate seminar. (MA and PhD candidates)  
“Studies in Dance: Falling,” graduate seminar. (MA and PhD candidates)

**2001** - Fall: “Performance and Technology: The Body Mechanic: Specter of the Other,” graduate seminar. (MA and PhD candidates)

Summer: “Studies in Dance: Movement Theory,” graduate seminar. (MA and PhD candidates)  
“Master’s Writing Seminar,” graduate seminar (MA candidates only).

Department of Arts and Public Policy / Expository Writing Program (undergraduate level):

**2003** - Spring: “Tisch School of the Arts Core Curriculum: The World Through Art,”

School of Arts and Sciences / MAP course (undergraduate NYU-wide course):

**2001** - Fall: “Expressive Cultures: Performance,”.

Courses developed and taught at **Brown University** (Graduate Seminar, MA and PhD candidates)

**2004** - Fall: “Flesh and Time: Phenomenology and Performance,” Dept. of Theatre, Speech and Dance.

Courses developed and taught at **Williams College** (undergraduate level)

**2000** - Fall: “Introduction to Theatre Studies” (101 course)  
“Dramaturgy” (301 course), Department of Theatre.

Other Teaching (Extra-Mural short-term courses and seminars on practice and theory):

**2012** – October: “Mergulhando num Processo.” 20-hour seminar with choreographer Vera

Mantero for Acting and Performance Graduate Students, **Centro de Estudos de Teatro, Universidade de Lisboa.**

- 2012** – June: «Planos de composición: danza, performance, política y movimiento.» 12-hour seminar at the International Seminar - **Instituto Universitario Nacional del Arte, Departamento de Artes del Movimiento, Instituto de Investigación, Buenos Ayres.**
- 2011** – May: “Social Choreography.” 30-hour seminar for 3<sup>rd</sup> year Undergraduate Students at SNDO (**Dance School at the Dutch Academy of the Arts**), Amsterdam.
- 2011** – February: “Dance, difference, repetition, reenactment.” Seminar for the MA candidates on Choreography, **Arts Academy Stockholm.**
- 2007** – May: “Performance Art and the State of Exception: violence and the appearing of the body.” 6 hour post-graduate seminar at **Universidade Nova de Lisboa**, as part of the post-graduate degree “Emerging cultures and discourses – from criticism to artistic practices.”
- 2005** - August: “Contemporary Dance, Critical Theory and Post-coloniality.” 6-hour seminar for the series *Cahiers de la Danse*, **Maison de France**, Rio de Janeiro, Brazil.
- 2005** - March: 8-hour seminar/workshop on Performance Art, Experimental Dance, and Politics at the International *Encuentro* of the **Hemispheric Institute for Performance and Politics**, Belo Horizonte, Brazil.
- 2005** - June: “Dance Studies and Critical Theory.” Inaugural class and 12-hour graduate seminar for the new Post-Graduate Program (MA *latu sensu*) established by **UniverCidade**, Rio de Janeiro, Brazil.
- 2004** - January: “Dance Studies / Performance Studies / Critical theory.” 16-hour graduate seminar for MA candidates in Theatre and Performance Studies, **University of Ghent**, Belgium.
- 2003** - August: “Encountering the Other: Contemporary Dance, Multi-culturalism, Inter-culturalism.” 24-hour seminar for choreographers and dancers, **Danças na Cidade** - European Union Fund for Development, Portuguese Ministry of Foreign Relations.
- 2003** - August: “The Ethics of Performance,” 15-hour seminar for scholars and practitioners. **Tanz in August**, Berlin.
- 2003** - November: “Performing” 35-hour seminar for practitioners co-taught with Eleonora Fabião at **Centro Cultural Curitiba**, Brazil
- 2002** - August: “The Flesh of the Gaze.” 27-hour seminar co-taught with choreographer Meg Stuart and Professor Dr. Gerald Siegmund, Theater Studies Program, University of Mainz. **Mousonturm SommerAkademie**, Frankfurt.
- 1998** - October: “Dance Theory and Performance Studies” 15-hour seminar for practitioners, **Forum Dança**, European Development Fund, Lisbon.
- 1997** - November: "Dramaturgy and the Choreographic Imagination." 40 hour seminar on choreographic theory. **Festival Danças na Cidade**, Lisbon.
- 1997** - June: "Slashing the Gaze." 40-hour workshop on choreographic composition and dance theory co-taught with choreographer Francisco Camacho. **Forum Dança** Lisboa.
- 1996** - November: "Reading the non-written." 30-hour seminar on critical theory and performance theory. **Festival Danças na Cidade**, Lisbon.

- 1996** - June: "Choreographic theory and practice," 20-hour seminar for practitioners co-taught with choreographer Francisco Camacho. **Forum Dança**, European Development Fund, Lisbon.
- 1993** - December: "The Arts and Multiculturalism and the Arts and the Local Community," 12 hour seminar for high-school teachers, **Portuguese Ministry of Education**, European Community Social Development Fund.
- 1993** - March: "Dance Anthropology and Dance Criticism," 60-hour seminar for undergraduate students at the **European Dance Development Center**, Arnhem, Holland.
- 1992** - May: "Aesthetics in a Transcultural Context." 24-hour seminar for practitioners, **Forum Dança** / European Council, Lisbon.
- 1991** - April: "The Semiology and Psychology of Non-Verbal Communication," 12-hour seminar for practitioners, **Forum Dança** / European Council, Lisbon.

**ACADEMIC ADVISEMENT:**

**Director -- Doctoral Dissertations already defended:**

Sean Simon (Performance Studies, NYU): *Atomic Americana: the disintegration of U.S. Nuclear Heritage*. [2013]

Noémie Solomon (Performance Studies, NYU): *Unworking subjectivity in contemporary dance performance*. (Jury Distinction and Recipient of the "Michael Kirby Award for Outstanding Doctoral Dissertation"). [2012]

Jenn Joy (Performance Studies, NYU): *Spasm: a theory of the choreographic*. (Jury Distinction and Recipient of The Deena Burton Memorial Award for Outstanding Dissertation Research in Dance) [2012]

Victoria Anderson (Performance Studies, NYU): *Reflecting Modernity: The Dance Studio as Performative Space*. [2012]

Gillian Lipton (Performance Studies, NYU): *Bodies Beyond Measure: The Rhetoric of Disfiguration in American Dance since 1966*. [2012]

Megan Nicely (Performance Studies, NYU): *Choreography from the Outside: Dance Experiments in Thinking, Perception, and Language after 1960* [2012]

Rodrigo Tisi (Performance Studies, NYU): *Architecture as Performance: the construction of display* [2011]

Rebekah Delaney (Performance Studies, NYU): *Bodily Inscriptions, Antecipations and Ruptures*. [2010]

Shani Shakur (Performance Studies, NYU): *Sporting Subjectivity: Race, Representation, and Women's Artistic Gymnastics*. [2006]

**Director -- Doctoral Dissertations in progress:**

Biba Bell (ABD Performance Studies, NYU): *Dancing There: (Un)specifying Site and Performing Space*

Nicole Daunic (ABD Performance Studies, NYU): *Sensible Choreographies: The Politics of Movement, Affect and Sense in U.S. Dance after 1950*

Kathleen Edens (ABD Performance Studies, NYU): *Rehearsals of Self: Repetition and Subjectivity in the Corps de Ballet*

Patricia Novelli (ABD Performance Studies, NYU): *Performance Art, Visual arts, and the Nostalgia of the Image.*

Marcos Steuernagel (ABD Performance Studies, NYU): *The Surface of Events: Politics and the performing body in Brazil*

**Director – Master’s Theses already defended:**

Abigail Levine (Gallatin School, NYU): *Place and Possibility: expanding definitions of place in contemporary performance.* [2012]

**Director -- Master’s Theses in Progress:**

Beatriz Portugal: (Centro de Estudos de Teatro, U. de Lisboa): *Environmental Performance in the Contemporary Portuguese Scene.* Thesis co-directed with Professor Dr. Maria João Brilhante

**Reader and Committee Member in Doctoral Dissertation Defenses**

Academic Year 2012/13

Pablo Assumpção (Performance Studies, NYU): *The Sense of Queerness in Fortaleza, Brazil.*

Helen Polson (Performance Studies, NYU): *"The Dance is in Your Body and Not in Your Crutches": Technique, Technology, and Agency in Disability Movement Performance*

Academic Year 2011/12

Jeanne Vaccaro, (Performance Studies, NYU): *Handmade: The Everyday Feelings and Textures of Transgender Embodiment*

Debra Levine, Demonstrating ACT UP (Performance Studies, NYU): *The Ethics, Politics and Performances of Affinity*

Serap Erincin (Performance Studies, NYU): *Towards a Rich Theatre: The Wooster Group's Use of Technology and Reperformability*

Sam Ishii-Gonzales (Cinema Studies, NYU): *Being and Immanence: Deleuze, authorship and the practice of modern cinema*

Academic year 2010/11

Joseph Shahadi (Performance Studies, NYU): *Radical Disappearance(s): Embody Absence to Perform Presence*

Ben Stewart, Mercurial Culture (Performance Studies, NYU): *Cycle Messengers and the Surplus of Circulation*

Academic year 2009/10

Eser Selen (Performance Studies, NYU): *The Work of Sacrifice: Gender Performativity, Modernity, and Islam in Contemporary Turkish Performance (1980s-2000s)*

Anurima Banerj (Performance Studies, NYU): *Odissi Dance: Paratopic Performances of Gender, State, and Nation*

Academic year 2008/09

T. Nikki Cesare (Performance Studies, NYU): *The Aestheticization of Reality: Postmodern Music, Art, and Performance*

Marcela Fuentes (Performance Studies, NYU): *In the Event of Performance: Media, Embodiment, and Politics in the Americas*

Academic year 2007/08

Dorita Hanna (Performance Studies, NYU): *Event-Space: Theatre Architecture and the Historical Avant-Garde*

MJ Thompson (Performance Studies, NYU): *Impure Movement: Mundane Body Techniques in 20th Century American Choreography*

Academic year 2006/07

Rachel Bowditch (Performance Studies, NYU): *Burning Man: Realms of Ritual and Performance in the Black Rock Desert of Nevada*

Academic year 2005/06

Sarah Bayles (Performance Studies, NYU): *The Aesthetics of Failure*

Katy Hawkins (Comparative Literature, NYU): *Biopathographies*

Academic year 2004/05

Michal Sapir (Comparative Literature, NYU): *In Praise of Falling: writing and the experience of the body in modernity.*

Molly Castelloe (Performance Studies, NYU): *Stages of Play: Transitional Behavior and New York City Performance of the 1980s-1990s.*

Sarah Cervenack (Performance Studies, NYU): *Wandering: Between Performance and Philosophy.*

Roxanne Ray (Performance Studies, NYU): *Mortality's Reverberating Embrace: The Resonance of Desire and Denial in Contemporary Performances of Death.*

Academic year 2003/04

Claudia Ribeiro (Cinema Studies, NYU): *Everyday Histories: Cultural Politics, Portuguese Cinema, 1930-1950.*

Lynn Sally (Performance Studies, NYU): *Fighting the Flames: Disaster Spectacles at Coney Island's Enclosed Amusement Parks and Elemental Performativity.*

Kirsten Fury (Performance Studies, NYU): *Signaling Through the Flames: Violence, the Victimized Body, and the Struggle for Meaning in Millennial Performance.*

Laura Biagi (Performance Studies, NYU): *Spider Dreams: Ritual and Performance in Apulian Tarantismo.*

Louis Scheeder (Performance Studies, NYU): *The Effects of American Foreign Policy on Post-War American Performance.*

Chris McGahan (Performance Studies, NYU): *Race-ing for Cyberculture: The Performance of Minoritarian Cultural Work as a Challenge to Presumptive Whiteness on the Internet.*

**Opponent** in Hanna Jarvinen's PhD Dissertation (**University of Turku**, Finland, Dept. of History and Cultural Studies): *The Myth of Genius in Movement: Historical Deconstruction of the Nijinsky Legend.*



Academic year 2002/03

San San Kwan (Performance Studies, NYU): *Choreographing Chineseness: global cities and the performance of ethnicity.*

Paul Scolieri (Performance Studies, NYU): *Choreographing empires : Aztec performance and colonial discourse.*

Toni Sant (Performance Studies, NYU): *Real performance on the pseudo network : Franklin Furnace and the Internet as an open medium*

Ya-Ping Chen (Performance Studies, NYU): *Dance History and Cultural Politics: A Study of Contemporary Dance in Taiwan, 1930s-1997.*

Jaime Morrison (Performance Studies, NYU): *Choreographies: Embodied Politics in Modern Irish Culture.*

Academic year 2001/02

Yuh-Jen Lu (Performance Studies, NYU): *Wrestling with the Angels: choreographing Chinese diaspora in the United States (1930s-1990s).*

Byung-Eun Min (Performance Studies, NYU): *From Performing Identity to Performing Citizenship: The theatres of Zainichi Korean subjectivity.*

Academic year 2000/01

Cobina Gillit (Performance Studies, NYU): *Challenging Conventions and Crossing Boundaries: A New Tradition of Indonesian Theater From 1968-1978.*

**Reader and committee member in Master's Theses already defended:**

David Slazsa, (Gallatin School, NYU),

Jennifer Cayer (Comparative Literature, NYU)

Ana Pais, (Centro de Estudos de Teatro, Universidade Clássica de Lisboa)

**LANGUAGES:**

Fluent in English, Portuguese, and French. Reads Spanish.