

# Deborah A. Goffe

## CURRICULUM VITAE

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### SUMMARY

Deborah Goffe is a performer, choreographer, dance educator, performance curator, and intermittent video artist. Since earning her BFA in modern dance from the University of the Arts and an MFA in performance and choreography from California Institute of the Arts, Scapegoat Garden has served as the primary vehicle and creative community through which Goffe has explored the relationship between embodied experience, the human condition, community engaged practice and interdisciplinary creative processes. Founded by Goffe in 2002, Scapegoat Garden is a Hartford-based collaborative dance theater whose repertory has been presented in venues internationally and throughout the region.

Alongside her commitment to embodied artistic engagement, Goffe's work has evolved over the years to include her commitment to support vibrant local dance ecologies and to exploring the role of curatorial practice in that process. Through its community engagement activities, establishment of an incubator space for local dance makers to develop and share new work, and its performance programming at The Garden for Contemporary Dance (2011-2014), Goffe has used Scapegoat Garden to forge relationships between artists and communities, helping people see, create and contribute to a greater vision of ourselves, each other, and the places we call home. Outside Scapegoat Garden, Goffe served as Dance Coordinator at Charter Oak Cultural Center (2011-2012), working closely with Hartford-area dance-makers to strengthen networks and establish shared resources within the dance community of Greater Hartford through the *Homegrown Dance* initiative. She also earned a Professional Certificate from Wesleyan University's Institute for Curatorial Practice in Performance (2013), where she developed *The Invisible City Project* as a platform for unearthing Hartford's legacy of contemporary performance practice.

Goffe has been awarded Artist Fellowship Grants from the *Massachusetts Cultural Council* (2016), *Connecticut Office of the Arts* (2005, 2013), the *Greater Hartford Arts Council* (2007), the *City of Hartford Arts & Heritage Jobs Grant* (2010-2012), and the *Surdna Foundation* (2008), and has been honored for *Distinguished Achievement in Dance* by the Connecticut Dance Alliance (2012). Goffe has also participated as New England Emerging Choreographer at the *Bates Dance Festival* in Lewiston, Maine (2010), and as a yearlong Artist-in-Residence at *Billings Forge Community Works* (2010-2011).

As an educator, Goffe has taught dance and related courses in several institutions and to a wide variety of age groups, including: California Institute of the Arts (as a graduate teaching fellow); Wesleyan University; Trinity College; Belmont High School in Los Angeles; CREC Center for Creative Youth; CulturArte—a youth arts summer residency program in Cape Verde, Africa; and 10 years as core faculty member in the dance department at CREC Greater Hartford Academy of the Arts. In 2014, Goffe joined the faculty at Hampshire College in Amherst, MA and the Five College Dance Department as Assistant Professor of Modern/Contemporary Dance where she is excited to her expand her experience of dance and place in that new context.

### EDUCATION

2012-2013

Professional Certificate, Curatorial Practice in Performance

Institute for Curatorial Practice in Performance, *Wesleyan University*, Middletown, CT

Courses included: Perspectives on Performance as Culture, Social & Cultural Context I & II, Entrepreneurial Strategies, Curatorial Practice, Independent Project, Intensive Colloquium

Culminating Independent Project: *The Invisible City Project* (2013-2015)

A newly launched platform designed to celebrate Greater Hartford's distinct characteristics as expressed through the art of contemporary dance and performance. By working collectively to unearth the dynamic, culturally rich Hartford that exists right beneath the surface, *The Invisible City Project* sets out to shed light on this Hartford that is often invisible to the naked eye, renewing interest in our city's buried treasures.

1999-2001

MFA, Dance Performance and Choreography

*California Institute of the Arts*, Valencia, CA

Dance related studies included: Cunningham (Ruth Barnes), Ballet (Lawrence Blake, Cynthia Young), Limon-based (Gail Chodera), Graham-based (Tina Yuan), Thesis Seminar (Cristyne Lawson), Dance Composition (Doug Nielson), Technology and the Body (Noah Riskin), Dance for the Camera (David Burns), Pilates, Lighting Design, Costume Design, Web Design

Thesis: *college of the feet* (2000)

A work for 6 performers, this evening length multimedia work examined the conflict between public and private selves, and the rooting of spiritual practice in action or contemplation; this experiment with integration is embodied in iconic biblical siblings Mary, Martha and Lazarus

1992-1996

BFA, Modern Dance

*University of the Arts*, Philadelphia, PA

Dance related studies included: Horton (Milton Myers, Faye Snow, Kim Bears-Bailey), Graham (Pat Thomas), Taylor (Ruth Andrien), Limon (Gabrielle Masson, Eddie Taketa), Jazz (Wayne St. David), Modern Jazz (Ronen Koresh), Ballet (Andrew Papp, Susan Slenn), Tap, Dance Pedagogy, Dance Composition, Dance History, Labanotation, Eurythmics (Manfred Fischbeck), Music for Dancers, Technical Theater, Anatomy/Kinesiology, Voice

## DANCE MAKING

2002-Present

*Scapegoat Garden*: Founder, Artistic Director and Performer

A New England-based collaborative dance theater company driven to create compelling, interdisciplinary performance that goes in through the nose, eyes, skin, ears and mouth to stir those who witness or participate.

In addition to its intimate and interactive performance salons in its own Garden Center for Contemporary Dance (2011-2014), Scapegoat Garden's repertory has been selected for performance in festivals and venues throughout the region including: Hartford's Belding Theater at the Bushnell, Trinity College's Austin Arts Center, the Carol Autorino Arts Center at the University of Saint Joseph, the Wadsworth Atheneum, Charter Oak Cultural Center, the International Festival of Arts and Ideas in New Haven, Center for the Arts at Wesleyan University; Massachusetts' Boston Center for the Arts, the Fuller Craft Museum in Brockton, Truro Center for the Arts in Provincetown, *White Mountain Dance Festival* at Springfield College, *Massachusetts Dance Festival* at UMASS; New York City's *Raw Material Performance Series* at Dance New Amsterdam, *Artists of Tomorrow Festival*, *DUMBO Dance Festival*, New York Theater Workshop, New York Live Arts, and 92nd Street Y; and FE Fabbrica dell'Esperienza in Milan, Italy

Works include:

*Privy* (current work in progress)

An experiment with disclosure and concealment in music, song and text—with the support of a child-sized privacy screen, an antique wash stand, and doily-covered floating structures that might remind us of what happens to truths that are held below the surface far too long

*Reaction Bubble* (current work in progress)

A collaboration between Scapegoat Garden, ceramicist Matt Towers, and Brooklyn-based interdisciplinary duo LoVid (Kyle Lapidus and Tali Hinkis). *Reaction Bubble* is inspired by the study of Proxemics (the ways social and physical distance between people correlate), and will unfold over the next year as an interactive installation and performance at Real Art Ways in 2017. *Reaction Bubble* has received generous funding from the Robert Rauschenberg Foundation.

*BE'SPOKE(n)* (2015/2016)

A solo work commissioned and performed by Paul Dennis (Soloist, Assistant Professor at UMass Amherst and the Five College Dance Department, and former member of the Limon Dance Company), with original score by Damon Honeycutt. (US Premiere at New York Live Arts; World Premiere in Milan, Italy)

*Creation Myth or Reinventing the Wheel* (2014)

A solo work exploring the relationship between home as a site of knowing, the place to launch from, and the place to return

*In Plain Sight* (2013)

Commissioned by the Wadsworth Atheneum in response to 5 rare 17<sup>th</sup> century French tapestries in their collection which depict the tale of Eros and Psyche. This trio examining the act of seeing and being seen, and was developed through a collaborative process with fellow performers Paul Dennis and Leslie Frye Maietta, and with Hartford-based fashion designer Lee Forde.

*Boiling Point: Reading Tea Leaves When Place is Pause* (2013)

A work in progress in which one's interpretation of the dance offers a thinly veiled discussion of *place* and the perceived obstacles to establishing a sense of community. The company's first iteration of this work was performed at the Fuller Craft Museum (Brockton, MA)

*Eyes, Stones.* (2012)

A collaboration with Elana Bell, winner of the 2012 Walt Whitman book prize for poetry. Drawing on her collection of poetry inspired by the real people on both sides of the Israeli/Palestinian conflict, this work gives voice and embodiment to their shared hunger for place.

*Relentless: second attempt* (2012)

This duet emerges as the first manifestation of a new evening-length work for Scapegoat Garden, exploring the unrelenting commitment to repeated action in the quest for success in ... anything.

*(re)Birth salon* (2011)

Building on the foundation of earlier *(re)Birth* incarnations, this work for 4 dancers employs the intimacy and interactivity of the salon environment by inviting small groups of guests to experience the work up close with conversation, food and drink.

	<p><i>(re)Birth</i> (2010/2011)</p> <p>A multimedia dance theater work which examines how universal rituals find expression in the modern day baby shower and how the notion of "giving birth" represents all we hope to bring into being. (Hartford, CT)</p> <p><i>Institute of Empathy</i> (2010)</p> <p>A choreographic work developed to enliven the opening of interdisciplinary artist Saya Woolfalk's solo exhibition of, entitled <i>Institute of Empathy</i> at Real Arts Ways.</p> <p><i>Prazer em conhecê-lo: Espaço Infinito / Pleased to meet you: Infinite Space</i> (2009)</p> <p>The culmination of a yearlong collaboration with Mano Preto (Artistic Director of Cape Verde's internationally acclaimed <i>Raiz di Polon</i>), this duet is inspired by the rituals inherent in shared expressions of hospitality. (Hartford, CT)</p> <p><i>Bitter Sweet and Salt Water Breaths</i> (2007)</p> <p>A duet with vocalist Sarah Hersh, exploring the relationships fostered during crisis and a shared journey to Cape Verde, Africa (Provincetown, MA)</p> <p><i>When Wind Meets Water</i> (2007)</p> <p>A duet, created in collaboration with Mano Preto, Artistic Director of <i>Raiz di Polon</i>. This work reinvents solo material from both choreographers' repertory, resulting in a dynamic encounter (Praia, Cape Verde)</p> <p><i>Debate in the Invisible Realm/Debate for an Intangible Office</i> (2007)</p> <p>A duet inspired by political debates, this piece examines power, power suits, gender, and shame (New Haven, CT)</p> <p><i>Invisible</i> (2007)</p> <p>Developed for 4 dancers, the work distinguishes between corporate/group identity and an emerging sense of self (Hartford, CT)</p> <p><i>Older Still</i> (2007)</p> <p>A reinvention of the 2006 work, <i>Older</i>, which explores the process of growing to maturity and key developmental landmarks through the nostalgia of a child's birthday party (Hartford, CT)</p> <p><i>Studies in Empathy</i> (2006)</p> <p>Through movement, sword work, video projection and sound design, this multimedia dance-theater adaptation of <i>Antigone</i>. For 4 dancers draws on the texts of Sophocles, Jean Anouilh and contemporary presidential speeches and makes use of (Hartford, CT)</p> <p><i>Older</i> (2006)</p> <p>A trio inspired by birthdays, birthday parties, and accumulated wisdom; commissioned and originally performed by Full Force Dance Theater</p> <p><i>"i want to speak but . . . there's something I've got to find out."</i> (2004, 2006)</p> <p>A 15 minute duet which emerged from the earlier modular work, <i>"i want to speak, but . . ."</i> (New York, NY)</p> <p><i>Touché, Mon Ami</i> (2005)</p> <p>A duet, developed in collaboration with Hanna Kivioja, which reinterprets Scapegoat Garden's repertory in the style of the can-can and examines the tender and combative nature of friendship; commissioned by the Greater Hartford Arts Council (Hartford, CT)</p> <p><i>"Every now and then she takes flight."</i> (2005)</p> <p>An evening of solo works sharing stories that have marked my passage to adulthood through movement, text, video and set design</p> <p><i>"i want to speak, but . . ."</i> (2003, 2004)</p> <p>An evening length multimedia work comprised of 13 vignettes and unfolding within a modular structure, allowing the work to be reconfigured to highlight particular characters and their relationships (Hartford, CT; New York, NY)</p>
Spring 2016	<p><i>Posthumous</i> (Amherst, MA)</p> <p>A choreographic work for the screen, which grieves the loss of the dance—a medium rooted in the body, space and time, and as such, a form that inevitably evaporates the moment it is brought in being. <i>Posthumous</i> was developed in collaboration with, and performed by 11 students from the Five College Dance Department</p>
Spring 2015	<p><i>Reaction Bubble</i> (Amherst, MA)</p> <p>A multimedia work inspired by the science of Proxemics and performed by 12 student dancers from the Five College Dance Department, which served as a research process in support of the long-term collaborative project of the same name.</p>

April 2013	<p><i>Boiling Point: Reading Tea Leaves When Place is Pause</i></p> <p>A dance about a dance, or perhaps a cloaked rant about place and community, <i>Boiling Point</i> was developed with and for 6 Trinity College students, and performed in Trinity's <i>Spring Dances</i> concert.</p>
2006-2011	<p><i>Dialogue Cycles/Dance Repertory Ensemble</i>, Director/Choreographer</p> <p>Originally developed as a vital extension of the Greater Hartford Academy of the Arts Dance Department curriculum, providing an opportunity for high school students to practice the integration of technique with artistry; under my leadership, the mission of this movement ensemble evolved to include an interdisciplinary focus which engaged student participants from varied artistic disciplines in collaborative creative process</p> <p><i>At This Moment: As Yet Untitled</i> (2012)</p> <p>A meta-performance of sorts, this evening length work directly examines the collaborative and interdisciplinary creative process. The clock emerges as a central element while participating young artists employ movement, text and images to address the pressure time imposes on the unfolding creative process</p> <p><i>They Were, I am, We Are</i> (2011)</p> <p>An evening length interdisciplinary work developed in response to iconic photographs from the U.S. Civil Rights movement of the 1960s</p> <p><i>Dialogue Cycles</i> (2010)</p> <p>An evening length work inspired by Sol Lewitt's <i>Whirls and Twirls</i> and developed through a cycle of collaborative process between eighteen student dancers, writers and visual artists and in partnership with the Wadsworth Atheneum</p> <p><i>Whirls and Twirls</i> (2009)</p> <p>Commissioned by the Wadsworth Atheneum's Education Department and inspired by Sol Lewitt's <i>Whirls and Twirls</i>,</p> <p><i>Infinite Space</i> (2009)</p> <p>An evening length work created in conversation with Cape Verde's Mano Preto, director of <i>Raiz di Polon</i>; this journey of discovery weaves excerpts of Preto's, <i>Flor di Acacia</i></p> <p><i>The Crucible Project</i> (2008)</p> <p>An evening length multimedia work for ten dancers, adapted from Arthur Miller's <i>The Crucible</i>. The work explores issues of conformity, individuality, power and collective belief</p> <p><i>Another Episode</i> (2006)</p>
2005	<p><i>Einführung: in feeling</i></p> <p>Choreographed in collaboration with 11 students from the Greater Hartford Academy of the Arts and Trinity College for performance at both institutions</p>
2001	<p><i>i'm waiting for flames</i> (2001)</p> <p>A solo work examining the martyrs edge (Valencia, CA; New Haven, CT; New York, NY)</p>
2001	<p><i>How Does Your Garden Grow?</i></p> <p>A trio created in collaboration with Alyson Boell and Lori Woodall, this work took the form of a television talk show, deconstructing the themes in the biblical <i>Parable of the Sower</i> (Valencia, CA; Los Angeles, CA)</p>
2000	<p><i>college of the feet</i>, MFA Thesis Concert</p> <p>A work for 6 performers, this evening length multimedia work examined the conflict between public and private selves, and the rooting of spiritual practice in action or contemplation; this experiment with integration is embodied in iconic biblical siblings Mary, Martha and Lazarus (Valencia, CA)</p>
1999	<p><i>Chemistry</i></p> <p>A duet co-created with Hanna Kivioja (Valencia, CA)</p>
1996-1999	<p><i>Drink to This!</i> Ensemble, Co-founder and Participating Collaborator</p> <p>An intergenerational ensemble of Connecticut-based designers, performers, writers and technicians assembled each summer to create and perform multimedia, collaborative works, a literary magazine and coffeehouse event.</p> <p><i>PEELING</i></p> <p>I. <i>Dirty Laundry</i> (1997)</p> <p>II. <i>Morning Pages</i> (1997)</p> <p>III. <i>Maiden Awaits Her Bridegroom</i> (1998)</p> <p><i>Soapbox</i> (1997)</p> <p><i>Lament of a Forest Waterbird</i>, collaboration with Hilary Clark (1996)</p> <p><i>Play. Fast Forward. Stop.</i> (1996)</p>
1998	<p><i>Timepiece: Prophet's Block</i></p> <p>A group work created for Trinity College's student company, <i>Trinity Unlimited</i> (Hartford, CT)</p>

1996	<i>Impressions</i> (Springfield, MA)
1996	<i>Morning Pages</i> (Springfield, MA)
1996	<i>Self Portrait: Peeling</i> (Philadelphia, PA)
1996	<i>Daydreaming and Butterfly</i> (Philadelphia, PA)

## PERFORMANCE

June 2016	<i>Storied Places</i> (excerpt), Nicole Stanton (Brooklyn, NY)
May 2016	<i>New</i> , Aretha Aoki (Northampton, MA)
Spring 2015	<i>Slip Slow Down</i> , Paul Matteson (Amherst, MA, Northampton, MA and Brooklyn, NY)
2013-2014	<i>Threshold Sites</i> , Nicole Stanton (Middletown, CT)
96-99, 2002-2006	<i>Judy Dworin Performance Ensemble</i> , Company Member and Collaborator A Hartford-based company of performing artists who, on stage and in the community, seek to innovate, inspire, educate and collaborate as they engage in art making rooted in the belief that the arts can be a powerful agent for change. In addition to performing several older pieces from the company's repertory, Goffe collaborated in the development of the following works: <i>Time Out</i> (2005) <i>Hot Licks: The Story of the Radium Girls</i> (2004) <i>Moments</i> (2003) <i>Starting Over</i> (2003) <i>Donde Estas?</i> (2002) <i>The Glorious Knot</i> (2002) <i>Earth Dance</i> (1999) <i>Flying Home</i> (1998) <i>Wheel</i> (1998) <i>Becoming</i> (1998)
2001	<i>MORAE</i> , by Ruth Barnes for CALARTS Dance Ensemble Guest Alumni Performer (Valencia, CA)
2001	<i>We Nestle: Kicking and Screaming</i> , by Randé Dorn (Los Angeles, CA)
2001	<i>The Weight of Water</i> , by Maggie Lee (Valencia, CA)
2000	<i>Home</i> , an evening length multimedia work by Heidi Landgraf (Valencia, CA)
1999	<i>Les Six Mois Dernier, Frayed</i> , an evening length work by Randé Dorn (Valencia, CA)
1996-1998	<i>Velvet Lemons</i> , Founding Member and Collaborator A collaborative organism integrating live art with modern technologies under the direction of Karen Bacon <i>Mr. Toon's Modules to Fly By</i> (1998) <i>Wings over the Flame</i> (1997)
1997	<i>Going</i> , by Rebecca Lazier (Hartford, CT),
1996	<i>Sonia Plumb Dance Company, Wanderings of Odysseus</i> (Hartford, CT)
1996	<i>Strict Love</i> , by Doug Varone, restaged by Gabrielle Masson and Eddie Taketa (Philadelphia, PA)

## TEACHING

Fall 2014-Present	<i>Hampshire College</i> , Assistant Professor of Modern-Contemporary Dance Courses have ranged from beginning through advanced intermediate modern-contemporary dance technique, dance composition, and newly conceived courses: <i>Interdisciplinary Collaborative Art-making Practice</i> and <i>Reimagining Arts Ecologies</i> In addition to teaching and advising, roles/responsibilities have included: Dance Program Coordinator (Spring 2016), active member of the Five College Dance Department (FCDD), representative to the FCDD Executives Committee (Spring 2016), member of the FCDD Marketing Committee (2015-present), member of UMASS Dance Department Search Committee (2015-16), member of the FCDD Production Assistant Search Committee (summer 2016)
Summer 2016	<i>Cesaria Art Academy</i> , Guest Artist Instructor Taught contemporary dance technique, composition and improvisation to both youth and professional dancers in Cape Verde's capital city of Praia
2006, 2009-2013, 2016	<i>Center for Creative Youth</i> (Middletown, CT), Artist Instructor Taught Modern Dance Technique, Dance Composition, and Improvisation to young dancers (ages 15-18) in this intensive residential summer program housed at Wesleyan University
Fall 2013	<i>Wesleyan University</i> , Visiting Assistant Professor of Dance Served as leave replacement for Professor Nicole Stanton and taught <i>Modern III</i> and <i>Solo Composition</i> (the

	gateway course for the dance major) in the Dance Department
July 2013	<i>Jacob's Pillow Dance Festival</i> (Lee, MA), Substitute Morning Class Teacher Taught three Modern Dance Classes as a substitute for Paul Dennis. The classes draw a wide range of dancers, including Pillow Staff and Interns, dancers of The School at Jacob's Pillow, Festival artists, and community members at large, with varying backgrounds in dance.
2003-2013	<i>Greater Hartford Academy of the Arts</i> (Hartford, CT), Core Faculty Designed and implemented high school arts curricula for dance and related courses, including: Modern Dance Technique I—IV and non-majors (Horton-based and hybrid forms); Ballet I and III; Dance Composition II; Senior Dance Composition and Production; Dance and Conditioning for Actors; Dance for the Camera; Dance Repertory Ensemble; Dialogue Cycles (an interdisciplinary movement ensemble)
Summer 2007-2008	<i>Center for Creative Youth at Cape Verde, CulturArte</i> (Cape Verde, Africa), Artist Instructor Developed and implemented a dance curriculum which integrated young dancers from both the United States and Cape Verde in an intensive residential arts program; the curriculum centered on the creation of self-portraits and included the study of contemporary dance technique, dance composition, improvisation, performance skills, and Cape Verde's traditional dance forms; implemented with the assistance of Mano Preto, Artistic Director of <i>Raiz di Polon</i>
1997-99, 2002-06	<i>Trinity College</i> (Hartford, CT), Visiting Guest Lecturer Taught Modern Dance Technique I, II, and III while serving as Guest Choreographer in the creation of several original works
1996-99, 2002-07	<i>Judy Dworin Performance Ensemble/Meta Arts, Inc</i> (Hartford, CT), Teaching Artist Integrated schools' curricula with the study of creative movement in various Connecticut public schools, including: Parkville Community School, Staffordville Elementary, and Israel Putnam Elementary
2004-2006	<i>University of Hartford Community Division</i> , Modern Dance Teacher Taught modern dance technique (Horton-based) to youth in the intensive program
2002-2004	<i>Miss Porters School</i> (Farmington, CT), Guest Artist Taught Modern Dance Technique and served as Guest Choreographer
2003-2004	<i>Hartford Conservatory</i> (Hartford, CT), Modern Dance Teacher Taught Modern Dance Technique to adults and teenagers in the community division
2002-2003	<i>Westminster School</i> (Simsbury, CT), Modern Dance Teacher Taught modern dance technique, elementary composition, and performance skills to high school students in this private college preparatory boarding school
1999-2001	<i>California Institute of the Arts</i> (Valencia, CA), Teaching Fellow Taught modern dance technique and improvisation to undergraduate and graduate level non-dance majors throughout the institute
Spring 2000	<i>Belmont High School</i> (Los Angeles, CA), Artist in Residence Taught technique, repertory and performance skills in an after school program through CalArts Community Arts Partnership (CAP)
Summer 1998	<i>Warner Theater</i> (Torrington, CT), Master Teacher Taught a series of creative movement workshops to young actors
Fall 1998	<i>Oddfellows Playhouse</i> (Middletown, CT), Master Teacher Taught movement for actors to high school age actors
1997-1998	<i>Watkinson School</i> (West Hartford, CT), Modern Dance Teacher, Guest Choreographer Taught creative movement, elementary composition and performance skills to high school age students in this private college preparatory day school
Spring 1997	<i>Connecticut Conservatory</i> (New Milford, CT), Modern Dance Teacher Taught advanced modern dance technique with an emphasis on Horton technique
Summer 1995	<i>Nicetown Boys and Girls Club</i> (Philadelphia, PA), Dance Specialist Developed and implemented a dance curriculum for children in North Philadelphia, which explored the dance traditions of the city's diverse ethnic groups

## VIDEO & SOUND DESIGN

Spring 2016	Hampshire College/Five College Dance Department, Faculty Choreographer <i>Posthumous</i> (2016   Final Cut Pro) <i>Reaction Bubble</i> (2015   Final Cut Pro & Isadora)
2002-Present	<i>Scapegoat Garden</i> , Director/Editor Engaged in an ongoing process of conception, production and post-production of several video works which serve as projection imagery for use in the company's dance theater repertory and as stand alone pieces; editing performance documentation and promotional videos; sound design many works in the company's repertory

	<i>(re)Birth</i> in collaboration with Marisa Copley (2010-2011   Sony Vegas 8 and Isadora)
	<i>Prazer em conhecê-lo: Espaço Infinito</i> (2009   Sony Vegas 6)
	<i>Touché Mon Ami</i> (2005   Sony Vegas 6)
	<i>Einführung: in feeling</i> (2004   Sony Vegas 6)
	<i>"i want to speak, but . . ."</i> (2002   Sony Vegas 4)
2006-2009	<i>Greater Hartford Academy of the Arts</i> , Artist Instructor Developed curriculum and taught <i>Dance for the Camera</i> , a course which invited high school age students, from a variety of artistic disciplines, to explore the convergence of dance and screen
2006	<i>Jean Sabatine</i> , Consultant Consulted on the development of a DVD supplement to the book, <i>"Jazz Dance: The Road Traveled"</i> by University of Connecticut Professor, Jean Sabatine
2006	<i>Judy Dworin Performance Project</i> , Editor/DVD Authoring Edited video documentation (Sony Vegas 6) for <i>The Giving Quilt</i> for JDPP's Moving Matters Residency
2005	<i>Greater Hartford Arts Council (GHAC)</i> , Video Director/Editor Directed and edited (Sony Vegas 6) the video documentation of the <i>"Beaux Arts Ball"</i> , a GHAC Gala and Grand Opening of the Downtown Marriott
2005	<i>Judy Dworin Performance Ensemble</i> , Video Director/Editor Directed and edited video and animation (Sony Vegas 6) for the multimedia performance work, <i>Time Out</i>
2005	<i>Sand</i> , Sound Designer Designed sound for the performance work directed by Michael Burke
2004	<i>Judy Dworin Performance Ensemble</i> , Video Director/Sound Designer Directed and edited the video (Sony Vegas 4) and sound design for the multimedia performance work, <i>Hotlicks: the Story of the Radium Girls</i>
2002	<i>Judy Dworin Performance Ensemble</i> , Video Director and Editor Directed the production and post-production (Final Cut Pro) of the video work presented in the multimedia performance work, <i>Starting Over</i> .
2001	<i>Q&amp;A Productions</i> , Studio City, CA Summer intern in video editing (Adobe Premiere), shooting video and performing clerical duties
2001	<i>college of the feet</i> , Producer, Director, Choreographer, Editor 25 min video dance work, which served as the culmination of my MFA thesis project (Final Cut Pro)
2000	<i>Laika's Not Responding</i> , Choreographic Director Composed four movement pieces which were integrated in the animated film by Daniel Longfellow, animator/director/producer

## ARTS ADMINISTRATION

2002-Present	<i>Scapegoat Garden</i> , Founder and Artistic/Executive Director A collaborative dance theater based in Hartford, CT, driven to create compelling, interdisciplinary performance; Founded in 2002 and established as a 501(c)(3) non-profit arts organization in 2004. From 2011 until in closing in December 2014, <i>The Garden Center for Contemporary Dance</i> served as the company's laboratory for creative process and community engagement. Administrative responsibilities include: Program development, performance booking, fundraising and grant writing, board development, publicity, design of marketing materials, website design and maintenance, budgets and bookkeeping, facility management
2013-2016	<i>Real Arts Ways</i> , Board of Directors An alternative multidisciplinary arts organization that presents and supports contemporary artists and their work, facilitates the creation of new work, and creatively engages, builds, and informs audiences and communities. Served on the Fundraising Committee
2011-2012	<i>Charter Oak Cultural Center</i> , Dance at Charter Oak Coordinator A one-year appointment funded by the Hartford Arts and Heritage Jobs Grant, the position catalyzed the <i>Homegrown Dance Initiative</i> as a support structure for Greater Hartford professional dance companies by facilitating cooperation, marketing, community engagement, and Charter Oak Cultural Center's dance presenting programming.
1996-1999, 2005	<i>Drink to This!</i> Co-founder and Executive Director An intergenerational ensemble of Connecticut-based designers, performers, writers and technicians assembled each summer to create and present multimedia, collaborative works, a literary magazine and coffeehouse event Responsibilities included: Programming, fundraising and grant writing, marketing and publicity, creating and managing budgets, and facilitating creative processes

1998-1999	Trinity College, Assistant to Theater and Dance Department/Dance Studios Coordinator Supported the department by performing clerical duties and managing the scheduling/maintenance of the college's dance studios
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## LECTURES & PUBLICATIONS

October 2015	UMASS Lively Arts Lecture, <i>Blueprint for Choreographic Meaning: How do we encounter the Dance?</i> A two part lecture introducing students in UMASS's <i>Lively Arts</i> course to the art of contemporary dance by identifying points of entry as witness/observers/audience, and using the live performance of <i>Doug Varone and Dancers</i> at the UMASS Fine Arts Center as a case study for this process.
Winter 2014	Kinebago Issue No. 5, <i>Home a Place Between</i> A musing about the relationship between home, artistic practice and one's sense of place

## HONORS, GRANTS & SPECIAL RECOGNITION

2016	Artist Fellowship, <i>Massachusetts Cultural Council</i> These highly competitive awards recognize exceptional work by Massachusetts artists across a range of disciplines and provide artists crucial validation among their peers and the public. The \$12,000 unrestricted grants "catalyze artistic advancement and pave the way for creative innovation of enduring cultural value."
2014	Development Grant, <i>New England Foundation for the Arts, National Dance Project</i> Development grants were awarded to nine choreographers who previously participated in various aspects of the New England Regional Dance Development Initiative (RDDI) for additional support of their work.
2013	Artist Fellowship, <i>Connecticut Office of the Arts</i> Encouraging the continuing development of Connecticut artists, the program offers competitive grants of \$10,000 to Connecticut artists and enables them to set aside time to pursue their work and achieve specific creative and career goals.
2012	Distinguished Achievement in Dance, <i>Connecticut Dance Alliance</i> The Connecticut Dance Alliance annually honors special members of the dance community—individuals or organizations—for distinguished achievement in the world of dance in Connecticut.
2010	New England Emerging Artist Residency at <i>Bates Dance Festival</i> Offered to one invited New England-based artist each summer, the residency provided access to rehearsal space for the initial development of a new solo work, consultation with experts in arts administration, classes with innovative leaders in the world of contemporary dance, and the opportunity to perform an excerpt of <i>(re)Birth</i> in the <i>Different Voices</i> concert at the conclusion of the Festival.
2010-2011	Artist in Residence at <i>Billings Forge Community Works, Workshops Program</i> The yearlong Artist in Residence program provided Scapegoat Garden rehearsal space, administrative/storage space, engagement with other Hartford-based artists and residents of the Frog Hollow neighborhood, as well as the opportunity to develop and workshop the first iteration of <i>(re)Birth</i>
2007	Grants on behalf of Scapegoat Garden (a sampling) New England Foundation for the Arts, National Dance Project Special Project Grant (2014) Greater Hartford Arts Council, Community Events Grant (2010, 2011, 2013) Hartford Arts and Heritage Jobs Grant, Business Development Grant for Artists and the Creative Industry (2010, 2011, 2012) Hartford Court of Common Council (2009, 2011) Edward C. and Ann T. Roberts Foundation (2009) Greater Hartford Arts Council, Neighborhood Arts and Heritage Grant (2009)
2006	Artist Teacher Fellowship, <i>Surdna Foundation</i> The fellowship funded a month-long residency project in Cape Verde with Mano Preto, Artistic Director of Cape Verde's Raiz di Polon. This initial residency formed the basis of the multimedia duet, <i>Prazer em conhecê-lo: Espaço Infinito</i> .
2007	Individual Artist Fellowship, <i>Greater Hartford Arts Council</i>
2005	Individual Artist Fellowship, <i>Connecticut Commission on Arts and Tourism</i>
2002	<i>i'm waiting for flames</i> , selected by guest curator Bebe Miller for performance in <i>Dancing Nor'easter</i> as part of the International Festival of Arts and Ideas (New Haven, Connecticut)
1993	Humanities Award for Writing, <i>University of the Arts</i> Awarded annually to one exceptional writer in the University of the Arts undergraduate program
1992	Talent Scholarship, <i>University of the Arts</i>