

DEBORAH A. GOFFE

Deborah Goffe is a dance maker, performer, educator, and performance curator who cultivates environments and experiences through choreographic, design, and social processes. She is driven by an enduring commitment to world-making, support of vibrant local dance ecologies, and the role of curatorial practice in those processes. Since its founding in 2002, Scapegoat Garden has functioned as her primary vehicle for artistic and curatorial practice—a means 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. Together these commitments inform Deborah’s work with Scapegoat Garden and in her position as Executive Director of Austin Arts Center and Artist-in-Residence of Theater and Dance at Trinity College.

EDUCATION

- 2019 MA, Curatorial Practice in Performance
Institute for Curatorial Practice in Performance, *Wesleyan University*, Middletown, CT
Thesis: “Orienting Ourselves to See: Mapping Nested Dance Ecosystems as Curatorial Practice in New England”
Advisor: Sarah Wilbur
- 2001 MFA, Dance Performance and Choreography
California Institute of the Arts, Valencia, CA
Thesis: “College of the Feet”
- 1996 BFA, Modern Dance
University of the Arts, Philadelphia, PA

CHOREOGRAPHIC PROJECTS

- 2002-Present *Scapegoat Garden*: Founder, Director and Performer
Scapegoat Garden is a New England-based creative engine, established by Deborah Goffe in 2002 to activate the world making potential of expressive bodies in movement(s), localities, networked and collaborative processes, interdisciplinarity, and curatorial practices as systems of care. In addition to performances presented in intimate and interactive salon events in its own Garden Center for Contemporary Dance (2011-2014), home spaces, gardens, and galleries, the company’s repertory has been selected for performance in regional, national and international festivals and venues, including: Connecticut’s Real Art Ways, Wadsworth Atheneum, International Festival of Arts and Ideas in New Haven, Center for the Arts at Wesleyan University; Massachusetts’s ICA Boston, Boston Center for the Arts, Fuller Craft Museum, Provincetown Dance Festival; New York’s 92nd Street Y, New York Live Arts, Artists of Tomorrow Festival, DUMBO Dance Festival, and Dance New Amsterdam; Bates Dance Festival; Iowa’s Center for Afrofuturist Studies; Italy’s FE Fabbrica dell’Esperienza.
- Projects include:
- Liturgy|Order|Bridge* (2023)
Liturgy|Order|Bridge centers dance as the organizing principle in a ritualized public ceremony and asks: What might it mean to engage dance practice as faith practice, performance as communal ceremony, performance space as consecrated site, and audience engagement as a fellowship of shared witness, place, and inheritance? *Liturgy|Order|Bridge* was developed with support from Creative Capital, NEFA’s New Work New England, and in part during a Pillow Lab Residency at Jacob’s Pillow. (Becket, MA; Amherst, MA; Northampton, MA; Middletown, CT; Provincetown, MA). The project is also co-commissioned by Prior Performing Arts Center at the College of the Holy Cross (Worcester, MA).
- Reaction Bubble* (2017)
A collaboration between Scapegoat Garden, ceramicist Matt Towers, and Brooklyn-based interdisciplinary duo LoVid (Kyle Lapidus and Tali Hinkis). *Reaction Bubble* drew on the study of Proxemics (the ways social and physical distance between people correlate); commissioned by Real Art Ways, with generous funding from the Robert Rauschenberg Foundation
- Privy* (2016)
A multimedia solo work framed within an intimate salon format in Deborah’s Holyoke, Massachusetts home (in-person and as an internet mediate experience). The project asks: What is catalyzed when we bring another into personal confidence around unspoken familial and societal legacies? What do we choose to disclose, what do we keep for ourselves, and what is risked on either side? What role do intersectional identities play in shaping one’s level of risk? How is healing (for storyteller and witness) catalyzed by ritualizing personal experience through performance practice in this way? What are the technologies of care, hospitality, and relationality, and what do they afford as us we build threads of connectivity between past, present and future?

BE'SPOKE(n) (2015)

A solo work commissioned and performed by Paul Dennis (former soloist with the Limon Dance Company), with an original score by Damon Honeycutt. (US Premiere at New York Live Arts, 2015; World Premiere at *FE Fabbrica dell'Esperienza* in Milan, Italy, 2016)

Creation Myth or Reinventing the Wheel (2014)

A solo work exploring 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 17th 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 and performed in collaboration with 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 commissioned by the Connecticut Dance Alliance juxtaposes tender connection, difference, and deeply evocative musical quotes that seem to place the work in a particular time and place.

(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.

(re)Birth (2010)

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)

Institute of Empathy (2010)

A choreographic work developed to enliven the opening of interdisciplinary artist Saya Woolfalk's solo exhibition of, entitled *Institute of Empathy* at Real Arts Ways.

Prazer em conhecê-lo: Espaço Infinito | Pleased to meet you: Infinite Space (2009)

The culmination of a yearlong collaboration with Mano Preto (Artistic Director of Cape Verde's internationally acclaimed *Raiz di Polon*), this duet is inspired by the rituals inherent in shared expressions of hospitality. (Hartford, CT)

Bitter Sweet and Salt Water Breaths (2007)

A duet developed in collaboration with vocalist Sarah Hersh, exploring the relationships fostered during crisis and a shared journey to Cape Verde, Africa (Provincetown, MA)

When Wind Meets Water (2007)

A duet, created in collaboration with Mano Preto, Artistic Director of *Raiz di Polon*. This work reinvents solo material from both choreographers' repertory, resulting in a dynamic encounter (Praia, Cape Verde)

Debate in the Invisible Realm /Debate for an Intangible Office (2007)

A duet inspired by political debates, this piece examines power, power suits, gender, and shame (New Haven, CT)

Invisible (2007)

Developed for 4 dancers, the work distinguishes between corporate/group identity and an emerging sense of self (Hartford, CT)

Older Still (2007)

A reinvention of the 2006 work, *Older*, which explores the process of growing to maturity and key developmental landmarks through the nostalgia of a child's birthday party (Hartford, CT)

Studies in Empathy (2006)

Through movement, sword work, video projection and sound design, this multimedia dance-theater adaptation of *Antigone*. For 4 dancers draws on the texts of Sophocles, Jean Anouilh and contemporary presidential speeches and makes use of (Hartford, CT)

- Older* (2006)
A trio inspired by birthdays, birthday parties, and accumulated wisdom; commissioned and originally performed by Full Force Dance Theater
- Studies in Empathy* (2006)
Through movement, sword work, video projection and sound design, this multimedia dance-theater adaptation of *Antigone*. For 4 dancers draws on the texts of Sophocles, Jean Anouilh and contemporary presidential speeches and makes use of (Hartford, CT)
- Touché, Mon Ami* (2005)
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)
- Every now and then she takes flight.* (2005)
An evening of solo works sharing stories that have marked my passage to adulthood through movement, text, video and set design
- i want to speak, but . . .* (2003, 2004)
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) explores issues of conformity, individuality, power and collective belief
- 1998-present Choreographic works set on, or developed for/with student populations
- Threshold* (2021)
A process with student members of the Dance Company of Middlebury (Middlebury College), which grew out of (and is feeding) the ongoing development of Scapegoat Garden's current project *Liturgy|Order|Bridge*
- Threshold Chorus* (2021)
A process with Greater Hartford Academy of the Arts students, which grew out of (and is feeding) the ongoing development of Scapegoat Garden's current project *Liturgy|Order|Bridge*
- we owe each other the indeterminate* (spring 2020)
A choreographic work developed through collaborative process with students in Performance in Practice: Dance Repertory Ensemble during the fall semester, and through semester-long engagement with Fred Moten and Stefano Harney's, *The Undercommons* (Hampshire College)
- Posthumous* (spring 2016)
A screen dance for 11 Five College Dance student performers, through which the moment-to-moment passing of dance is grieved.
- Reaction Bubble* (spring 2015)
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 Deborah's long-term collaborative project of the same name. (Hampshire College, Smith College)
- Debate* (2013, 2017)
A work from Scapegoat Garden's repertory and set on students at the Greater Hartford Academy of the Arts, and later Five College Dance students.
- Boiling Point: Reading Tea Leaves When Place is Pause* (April 2013)
A dance about a dance, or perhaps a cloaked rant about place and community, *Boiling Point* was developed with and for 6 Trinity College students, and performed in Trinity's *Spring Dances* concert
- Dialogue Cycles Ensemble, Director/Choreographer* (2006-2012)
Initially developed as a vital extension of the Greater Hartford Academy of the Arts Dance Department curriculum, *Dialogue Cycles* evolved to provide high school students from varied artistic disciplines an opportunity to collaborate in devising interdisciplinary movement-based performance making processes.
- At This Moment: As Yet Untitled* (2012)
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
- They Were, I am, We Are* (2011)
An evening length interdisciplinary work developed in response to iconic photographs from the U.S. Civil Rights Movement of the 1960s

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| | <i>Dialogue Cycles (2010)</i> |
| | An evening length work inspired by Sol Lewitt's <i>Whirls and Twirls</i> and developed through a cycle of collaborative process between 18 student dancers, writers and visual artists and in partnership with the Wadsworth Atheneum |
| | <i>Whirls and Twirls (2009)</i> |
| | Commissioned by the Wadsworth Atheneum's Education Department and inspired by Sol Lewitt's <i>Whirls and Twirls</i> |
| | <i>Infinite Space (2009)</i> |
| | 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> |
| | <i>The Crucible Project (2008)</i> |
| | 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 |
| | <i>Another Episode (2006)</i> |
| | <i>Einführung: in feeling (2005)</i> |
| | Choreographed in collaboration with 11 students from the Greater Hartford Academy of the Arts and Trinity College for performance at both institutions |
| | <i>Timepiece: Prophet's Block (1998)</i> |
| | A group work created for Trinity College's student company, <i>Trinity Unlimited</i> (Hartford, CT) |
| 2001 | <i>i'm waiting for flames</i> |
| | A solo work examining the martyrs edge (Valencia, CA; New Haven, CT; New York, NY) |
| 2001 | <i>How Does Your Garden Grow?</i> |
| | Developed in collaboration with Alyson Boell and Lori Woodall (Valencia, CA; Los Angeles, CA) |
| 2000 | <i>college of the feet, MFA Thesis Concert</i> |
| | 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) |
| 1999 | <i>Chemistry</i> |
| | Developed in collaboration with Hanna Kivioja (Valencia, CA) |
| 1996-1998 | <i>Peeling Trilogy</i> |
| | I. <i>Dirty Laundry (1996)</i> |
| | II. <i>Morning Pages (1996)</i> |
| | III. <i>Maiden Awaits Her Bridegroom (1998)</i> |
| 1997 | <i>Soapbox</i> |
| 1996 | <i>Impressions (Springfield, MA)</i> |
| 1996 | <i>Morning Pages (Springfield, MA)</i> |
| 1996 | <i>Self Portrait: Peeling (Philadelphia, PA)</i> |
| 1996 | <i>Lament of a Forest Waterbird</i> , collaboration with Hilary Clark |
| 1996 | <i>Play. Fast Forward. Stop.</i> |
| 1996 | <i>Daydreaming and Butterflying (Philadelphia, PA)</i> |

PERFORMANCE COLLABORATIONS

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| March 2018 | <i>Yellow Orchard</i> , Aretha Aoki (New York, NY) |
| 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 Design 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 several works: <i>Time Out (2005)</i> ; <i>Hot Licks: The Story of the Radium Girls (2004)</i> , <i>Moments (2003)</i> , <i>Starting Over (2003)</i> , <i>Donde Estas? (2002)</i> , <i>The Glorious Knot (2002)</i> , <i>Earth Dance (1999)</i> , <i>Flying Home (1998)</i> , <i>Wheel (1998)</i> , <i>Becoming (1998)</i> |
| 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) |

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| 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>Strict Love</i> , by Doug Varone, restaged by Gabrielle Masson and Eddie Taketa (Philadelphia, PA) |

TEACHING EXPERIENCE

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| 2023-present | Artist-in-Residence of Theater and Dance, Trinity College (Hartford, CT) Alongside the role of Executive Director of Austin Arts Center, responsibilities include teaching in areas related to arts ecosystems and curation. |
| 2021-2023 | Associate Professor of Dance and Performance Curation, Hampshire College (Amherst, MA) |
| 2022-2023 | Visiting Associate Professor of Theater and Dance, Trinity College (Hartford, CT) One-year appointment teaching contemporary technique, interactive media, U.S. arts ecologies, and setting an evening length work on students as inspired by Scapegoat Garden's <i>Liturgy Order Bridge</i> |
| summer 2022 | Faculty, Bates Dance Festival, Professional Training Program (Lewiston, ME) Taught daily classes in improvisation (rooted in an emergent framework inspired by the study of Proxemics) and intermediate/advanced modern/contemporary technique for the duration of the festival |
| 2014-2021 | Assistant Professor of Modern Contemporary Dance, Hampshire College (Amherst, MA) Courses have ranged from beginning through advanced intermediate modern-contemporary dance technique, dance composition, and newly conceived courses focused on interdisciplinary collaborative art-making practice, arts ecologies, performance curation, and arts activism In addition to teaching and advising, roles/responsibilities have included: Dance Program Coordinator (Spring 2016 to present), representative to the Five College Dance (FCD) Executive Committee (Spring 2016 to present), member of Hampshire College's Academic Innovation Planning Group (2018-2019), lead FCD Visiting Critical Dance Studies Search Committee (2017), member of the FCD Marketing Committee (2015-2017), member of UMASS Dance Program Search Committee (2015-16). member of the FCDD Production Assistant Search Committee (summer 2016) |
| July 2013 & August 2016 | Guest Morning Class Teacher, Jacob's Pillow Dance Festival (Lee, MA) Taught morning classes to dancers with varying backgrounds in dance, including Pillow Staff and Interns, dancers of The School at Jacob's Pillow, Festival artists, and local community members during the summer festival season. |
| July 2016 | Guest Teaching Artist/Consultant, Cesária Évora Academia de Artes (Santiago, Cape Verde) Provided a series of creative movement for area youth and contemporary dance technique, composition and improvisation for professional dance artists in Cape Verde's capital city of Praia. Additionally, provided consultation to school leadership and Cape Verde's Ministry of Culture as they defined the trajectory of the newly formed school. |
| Fall 2013 | Visiting Assistant Professor of Dance, Wesleyan University (Middletown, CT) 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 |
| 2006, 2009-2013 | Artist Instructor, Center for Creative Youth (Middletown, CT) Taught Modern Dance Technique, Dance Composition, and Improvisation to young dancers (ages 15-18) in this intensive residential summer program housed at Wesleyan University |
| 2003-2013 | Core Dance Faculty, Greater Hartford Academy of the Arts (Hartford, CT) 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 | Artist Instructor, CulturArte (Santiago, Cape Verde) 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 | Visiting Guest Lecturer, Trinity College (Hartford, CT) Taught Modern Dance Technique I, II, and III while serving as Guest Choreographer in the creation of several original works |
| 1996-99, 2002-07 | Teaching Artist, Judy Dworin Performance Project (Hartford, CT) Integrated schools' curricula with the study of creative movement in various Connecticut public schools, including: Parkville Community School, Staffordville Elementary, and Israel Putnam Elementary |

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| 2004-2006 | Modern Dance Teacher, University of Hartford Community Division (Hartford, CT) Taught modern dance technique (Horton-based) to youth in the intensive program |
| 2002-2004 | Guest Artist, Miss Porters School (Farmington, CT) Taught Modern Dance Technique and served as Guest Choreographer |
| 2003-2004 | Modern Dance Teacher, Hartford Conservatory (Hartford, CT) Taught Modern Dance Technique to adults and teenagers in the community division |
| 2002-2003 | Modern Dance Teacher, Westminster School (Simsbury, CT) Taught modern dance technique, elementary composition, and performance skills to high school students in this private college preparatory boarding school |
| 1999-2001 | Teaching Fellow, California Institute of the Arts (Valencia, CA) Taught modern dance technique and improvisation to undergraduate and graduate level non-dance majors throughout the institute |
| Spring 2000 | Artist in Residence, Belmont High School (Los Angeles, CA) Taught technique, repertory and performance skills in an after-school program through CalArts Community Arts Partnership (CAP) |
| Summer 1998 | Master Teacher, Warner Theater (Torrington, CT) Taught a series of creative movement workshops to young actors |
| Fall 1998 | Master Teacher, Oddfellows Playhouse (Middletown, CT) Taught movement for actors to high school age actors |
| 1997-1998 | Modern Dance Teacher & Guest Choreographer, Watkinson School (West Hartford, CT) Taught creative movement, elementary composition and performance skills to high school age students in this private college preparatory day school |
| Spring 1997 | Modern Dance Teacher, Connecticut Conservatory (New Milford, CT) Taught advanced modern dance technique with an emphasis on Horton technique |
| Summer 1995 | Dance Specialist, Nicetown Boys and Girls Club (Philadelphia, PA) Developed and implemented a dance curriculum for children in North Philadelphia, which explored the dance traditions of the city's diverse ethnic groups |

ARTS ADMINISTRATION, ADVOCACY, AND CURATORIAL PRACTICE

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| 2023-Present | Executive Director of Austin Arts Center, Trinity College (Hartford, CT) In keeping with Austin Arts Center's mission to serve as "the hub of artistic life at Trinity College," the Director provides strategic leadership and facilitates collaborative processes with stakeholders in and beyond the arts departments at Trinity to increase the visibility of, access to, and connectivity between existing arts programming. The Director shapes the capacity building, planning processes, and curatorial frameworks necessary to establish and integrate a renewed Guest Artist Series. |
| 2002-Present | Founder/Director, Scapegoat Garden (Hartford, CT) Scapegoat Garden was established as a 501(c)(3) non-profit arts organization in 2004. From 2011-2014, <i>The Garden Center for Contemporary Dance</i> served as a laboratory for dance-based creative process and community engagement. Administrative responsibilities have included: Curation and program development, fundraising and grant writing, board development, publicity and design of marketing materials, website design and maintenance, budgets and bookkeeping, facility and rental management |
| 2016-present | Program Coordinator, Hampshire College Dance Program |
| 2011-2017 | Served as a member of several funding panels, including: Next Steps for Boston Dance (2016 & 2017), NEFA Expeditions Grant (2013), Hartford Arts & Heritage Jobs Grant (2011) |
| November 2017 | Contributor, New England Dance Cultural Organizers Convening (Jacob's Pillow) On November 6-7, 2017, the New England Foundation for the Arts, together with The Barr Foundation and The Boston Foundation, convened New England dance cultural organizers (NEDCO) to brainstorm ways to increase connectivity and support for the region's dance artists. Participation was by invitation only and included 33 dance cultural organizers. |
| 2013-2016 | Board of Directors, Real Arts Ways (Hartford, CT) 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. |
| 2011-2014 | Curator, <i>Performance Salon Fest</i> (Hartford, CT) An annual event presenting the work of local and regional dance artists within an intimate salon performance framework over the course of 2 days at <i>The Garden Center for Contemporary Dance</i> , in partnership with Open Studio Hartford. |
| 2011-2012 | Dance at Charter Oak Coordinator, Charter Oak Cultural Center (Hartford, CT) A one-year appointment funded by the Hartford Arts and Heritage Jobs Grant, the position catalyzed the <i>Homegrown Dance Initiative</i> as a cooperative support structure for Greater Hartford professional dance companies, and Charter Oak Cultural Center's dance presenting programming. |

- 1996-1999, 2005 *Drink to This*, Co-founder/Director (Hartford, CT)
An intergenerational ensemble of Connecticut-based designers, performers, writers and technicians assembled to create and present collaborative performance 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 between participating artists
- 1998-1999 Assistant to the Theater and Dance Department/Dance Studios Coordinator, Trinity College (Hartford, CT)

VIDEO, PROJECTION & SOUND DESIGN

- 2014-2022 Faculty Choreographer, Hampshire College/Five College Dance
Posthumous (2016, Final Cut Pro X)
Reaction Bubble (2015, Final Cut Pro X & Isadora)
- 2002-Present Director/Editor/Projection Designer, Scapegoat Garden
Ongoing development of video and projection design for use in the company's performance repertory and as stand-alone pieces, as well as editing of performance documentation and promotional videos, and sound design many works in the company's repertory
Liturgy|Order|Bridge (2022-23, Final Cut Pro and Isadora)
Privy (2017, Final Cut Pro X and Isadora)
(re)Birth in collaboration with Marisa Copley (2010-2011, Sony Vegas 8 & Isadora)
Prazer em conhecê-lo: Espaço Infinito (2009, Sony Vegas 6)
Touché Mon Ami (2005, Sony Vegas 6)
Einfühlung: in feeling (2004, Sony Vegas 6)
"i want to speak, but . . ." (2002, Sony Vegas 4)
- 2006-2009 Artist Instructor, Greater Hartford Academy of the Arts
Developed curriculum and taught *Dance for the Camera*, a course which invited high school age students, from a variety of artistic disciplines, to explore the convergence of dance and screen
- 2006 Consultant, "*Jazz Dance: The Road Traveled*"
Consulted on the development of a DVD supplement to the book of the same name by University of Connecticut Professor, Jean Sabatine
- 2002-2006 Video Director/Editor, and Sound Design, Judy Dworin Performance Project
Edited video documentation (Sony Vegas 6) of *The Giving Quilt* for Moving Matters Residency (2006)
Directed/edited video and animation (Sony Vegas 6) for *Time Out* (2005)
Designed sound and video (Sony Vegas 4) content for *Hotlicks: The Story of the Radium Girls* (2004)
Directed/edited video (Final Cut Pro) content for *Starting Over* (2002)
- 2005 Video Director/Editor, Greater Hartford Arts Council (GHAC)
Directed and edited (Sony Vegas 6) the video documentation of the "*Beaux Arts Ball*", a GHAC Gala and Grand Opening of the Downtown Marriott
- 2005 Sound Designer, *Sand*
Designed sound for the student performance work directed by Michael Burke at Trinity College
- 2001 Intern, Q&A Productions (Studio City, CA)
Intern in video editing (Adobe Premiere), video-recording live events and performing clerical duties
- 2001 Producer/ Choreographer/Editor *college of the feet*
25 min screen dance iteration of Deborah MFA thesis project of the same name (Final Cut Pro)
- 2000 Choreographic Director, *Laika's Not Responding*
An animated film by animator/director/producer, Daniel Longfellow

LECTURES, PRESENTATIONS & PUBLICATIONS

- September 2023 "See Me Here: Defining Black Space at the Intersection of Artistic and Curatorial Practices in *Privy*," pending publication in *Black Art and Aesthetics: Relations, Interiors, Reckonings*, ed. Michael Kelly and Monique Roelofs (Bloomsbury Academic)
- May 2022 "Nestings: Experimental infrastructures for Performance," Panelist with Joshua Lubin-Levy, jumataatu poe, Alma Quintana, and Noémie Solomon, as part of the 6th Annual Curating Symposium hosted by Department of Performance Studies at NYU Tisch School of the Arts
- 2021 "Afrofuturism as Expression: Literature, Dance and Black Abstraction," Artist Panelist with Andre' M. Zachery and Nana Nkweti, moderated by Derek Nnuro and hosted by the University of Iowa Stanley Museum of Art
- 2019-2021 Consultant and Lead Author, Institute for Curatorial Practice in Performance Performing Artist Case Studies, Doris Duke Charitable Foundation
Engaged 4 artists (Kaneza Schaal, Jennifer Harge, Tosh Basco, Jumataatu Poe) at critical points in their careers to provide analysis of their varying entrepreneurial strategies, economic drivers, models for career development, and potential strategies for philanthropic support over the arc of their careers

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| September 2019 | “A Turn of the Head: Mapping Our Own Ecologies” (key note speaker and professional development workshop facilitator), presented by New England Foundation for the Arts as part of their Regional Dance Development Initiative (RDDI) Pre-Lab Forum (Wesleyan University) |
| August 2019 | “Orienting Ourselves to See: Mapping Nested Dance Ecosystems as Curatorial Practice in New England” (paper presentation), Dance Studies Conference (Northwestern University) |
| March 2019 | “Orienting Ourselves to See: Mapping Nested Dance Ecosystems as Curatorial Practice in New England” (paper presentation), ICPP Symposium (Wesleyan University) |
| January 2019 | Scholar in Residence, Bodies in Motion Festival, A.P.E. at 33 Hawley (Northampton, MA) |
| February 2018 | “Privy: an invitation to reframe vulnerability” (paper presentation), Collegium for African Diasporic Dance Conference: Dance Black Joy (Duke University) |
| April 2017 | “See Me Here: Asserting Identity as Choreographic Strategy” (paper presentation), Questioning Aesthetics Symposium: Black Aesthetics (Hampshire College) |
| 2016 | “The Chick Austin Years: A Window into Hartford’s Cultural Legacy and Potentiality”, a published chapter in <i>Connecticut Dances Compendium: Essays, Articles, and Memories</i> , as part of the Connecticut Dance Alliance Dance History Project |
| October 2015 | “Blueprint for Choreographic Meaning: How do we encounter the Dance?” Lively Arts Lecture (UMASS Amherst) |
| Winter 2014 | “Home a Place Between,” Kinebago Issue No. 5 |
| 2012 | “Deborah Goffe on Clifford Owens,” exhibition reflection on <i>Performance Now</i> curated by Roselee Goldberg, Institute for Curatorial Practice in Performance at Wesleyan University |

HONORS, GRANTS & SPECIAL RECOGNITION

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| 2022 | Creative Capital Award for <i>Liturgy Order Bridge</i> Creative Capital annually awards 50 projects up to \$50,000 in direct funding, supplemented by career development and networking services to foster thriving artistic careers |
| 2022 | New Work New England Grant, New England Foundation for the Arts (NEFA) New Work New England provides grants of \$7,500-\$15,000 directly to New England artists in dance, film, interdisciplinary work, music, musical theater, opera, poetry, storytelling, and theater to support the development of new work that has potential to engage multiple New England communities |
| 2022 | Pillow Lab Residency Artist, Jacob’s Pillow A year-round incubator of new work, the Pillow Lab hosts customizable residencies in support U.S. and international dance artists during crucial development, research, and technical stages of choreography-driven projects. Scapegoat Garden incubated <i>Liturgy Order Bridge</i> during its Pillow Lab Residency. |
| 2021-2022 | Artist Cohort, Regional Dance Development Initiative (RDDI): New England Now, NEFA This program of NEFA’s National Dance Project is designed to increase the scope, visibility, and viability of dance activity in and across regions of the US by leveraging and expanding existing regional resources, fostering vital networks of dance artists, presenters, and communities, and providing artistic career growth opportunities for regional dance |
| 2021 | Faculty of Color Research Fellow, Ethics and the Common Good Project, Hampshire College A partnership between Hampshire College’s Ethics and the Common Good Project and the Office of Institutional Diversity and Inclusion, the fellowship program supports the scholarship, art, and teaching of faculty of color whose work focuses on ethics and the common good broadly construed. |
| 2020-2021 | Mellon Periclean Faculty Leadership (PFL) Program, Project Pericles This program supports Periclean Faculty Leaders to develop and teach new, innovative courses across the humanities, STEM, and social sciences, with a community-initiated project addressing grand challenges. With support from this program, <i>Curating Performance: Fostering Environments of Care (S21)</i> was offered to Hampshire College students in the S21 semester. |
| 2020-2021 | Artist in Residence, <i>Center for Afrofuturist Studies</i> A program of Iowa City’s Public Space One, CAS is an artist residency program that reimagines the futures of marginalized people by creating dynamic-- interactive, supportive, community-engaged, rigorous, and inclusive—workspaces for artists of color |
| 2019 | Institute for Curatorial Practice in Performance (ICPP) Leadership Fellowship, Wesleyan University ICPP Leadership Fellowships are awarded to second year Master’s students of the program to provide a pathway to leadership for historically underrepresented perspectives in the professional world of performance curation |
| 2019 | Sam Miller Thesis Prize, Wesleyan University, ICPP |
| 2009-Present | Other grants awarded to Scapegoat Garden (a sampling) NEFA, New England Dance Fund (2018) NEFA, 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 (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)
- 2016 Artist Fellowship, Massachusetts Cultural Council
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.”
- 2013 Artistic Innovation and Collaboration Grant, Robert Rauschenberg Foundation
Awarded through Real Arts Ways (commissioning partner) for the collaborative project Reaction Bubble
- 2013 Artist Fellowship, Connecticut Office of the Arts
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, Connecticut Dance Alliance
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 Bates Dance Festival
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 *(re)Birth* in the *Different Voices* concert at the festival’s conclusion.
- 2010-2011 Artist in Residence at Billings Forge Community Works, Workshops Program
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 *(re)Birth*
- 2005 Artist Teacher Fellowship, Surdna Foundation
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, *Prazer em conhecê-lo: Espaço Infinito*.
- 2007 Individual Artist Fellowship, Greater Hartford Arts Council
- 2005 Individual Artist Fellowship, Connecticut Commission on Arts and Tourism