

**THE GRADUATE
CENTER**
CITY UNIVERSITY
OF NEW YORK
FOUNDATION
FOR
IBERIAN MUSIC



**State University
of New York**

THE FOUNDATION FOR IBERIAN MUSIC

AT THE

BARRY S. BROOK CENTER FOR MUSIC RESEARCH AND DOCUMENTATION

AND

THE FASHION INSTITUTE OF TECHNOLOGY

PRESENT

The Body Questions: Celebrating Flamenco's Tangled Roots

Organizing Committee

K. Meira Goldberg

Antoni Pizà

October 15, 2018 - 2.30 - 9:00 pm, Morris W. & Fannie B. Haft Theater

The Fashion Institute of Technology

227 West 27th St, New York, NY 10001

October 16, 2018 - 9:30am - 6:30 pm, Segal Theater & Room 9204

The Graduate Center, The City University of New York

365 Fifth Avenue, New York, NY 10016

October 16, 2018 - 8:00 pm - La Nacional

239 West 14th Street, New York, NY 10011

Performances by

*John Amira
Guillermo Baron
Aliesha Bryan
Amanda Castro
Lauren Cleary
Pedro Cortés
Yinka Esi Graves
Brinda Guha
Guillermo Guillén
Kevin LaMarr Jones
Marcus Kreiger
Marco Makaha
Niurca E. Márquez
Justice Miles
José Moreno
Taylor Phillips
Aurora Reyes
Raúl Rodríguez
Miguel Ángel Rosales
Arielle Rosales
Michael K. Taylor
Nélida Tirado
Eddie Torres, Jr*

Moderators

*Isabella Bertolotti
Paul C. Clement
Brenda Dixon Gottschild
Michelle Handelman
Patrick Knisley
Giacomo Oliva*

With special thanks to Leslie Roybal

THE FASHION INSTITUTE OF TECHNOLOGY
227 West 27th St, New York, NY 10001

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365 Fifth Ave, New York, NY 10016
BlackAndaluciaConference@gmail.com
iberianmusic@gc.cuny.edu



Yinka Esi Graves
Photo: Nina Sologubenko

CONFERENCE AND EVENT VENUES

Fashion Institute of Technology, 227 West 27th Street

Haft Theater, Marvin Feldman Center

The Graduate Center, CUNY, 365 Fifth Avenue

Segal Theater, Ground Floor

Room 9204, Ninth Floor

La Nacional - Spanish Benevolent Society NYC,
239 West 14th Street

Parlor floor

CONFERENCE & FESTIVAL REGISTRATION

Monday, October 15, Haft Theater Lobby

2 pm - 9 pm

Tuesday, October 16, Segal Theater Lobby

9 am - 11 am

1 pm - 2 pm

PROGRAM

Monday, October 15, 2018 2:30 pm – 9:00 pm

Fashion Institute of Technology, 227 West 27th Street – Haft Auditorium, Feldman Center

2:30 – 4:30 pm

Emerging Voices

Welcome and introduction

Dr. Giacomo Oliva, vice president for Academic Affairs

Patrick Knisley, dean, School of Liberal Arts

K. Meira Goldberg

Sevillanas Afrocubanas

Flamenco Latino: Aurora Reyes, Marco Makaha, Lauren Cleary, Taylor Phillips

A restaging of traditional Sevillanas with a cast of black, brown and white dancers, to create a more African lilt and perspective, while staying true to the musical and metric form.

Ink on Cotton

Justice Miles

Expands upon a previous work, *Forked Tongue*, created in 2016. During that time in my life, I felt like I was struggling with binaries racially and stylistically in dance. In an act of defying binaries, I decided to create a dance that was an experiment of dancing contemporary dance vocabulary with the goal of staying in compás. The dance was an act of being in a liminal space, a space where I was in between styles, in between races, in between two sides closing in on me, gasping for air.

Alegrías

Aliesha Bryan, Pedro Cortés (guitar), José Moreno (vocals)

Can We Dance Here? (excerpts)

Soles of Duende: Amanda Castro, Brinda Guha, Arielle Rosales

Birthered in East Harlem, the women of Soles arrived with a single, transparent question: how do they find truth, connection, and storytelling through the rhythms of their respective cultures? Based in the rhythms of Tap (Amanda Castro), Flamenco (Arielle Rosales) and Kathak (Brinda Guha), their mission created the fire that is Soles of Duende. They devote their work together to yield nothing but joy and music, and to bring clarity to how they connect given their beautiful differences.

Negrita de Harlem (Soleá por bulería)

Justice Miles, Pedro Cortés, José Moreno

I remember once my grandfather told me a janitor was considered a very good job for an African American back in the day. When I read the line in Federico Garcia Lorca's poem *El Rey de Harlem*, "your great king is trapped in a janitor's uniform," I wanted to make a soleá por bulería dedicated to African-Americans that persevered through oppression in the United States. I specifically chose a soleá por bulería because it is a combination of soleá and bulería. To me, African American history and performance has many instances of tragedy and comedy/entertainment juxtaposed. I began to see a thread from crying slaves being forced to dance to look appealing to slave masters, explained in Elizabeth de Martelly's "Signification, Objectification, and the Mimetic Uncanny in Claude Debussy's 'Golliwog's Cakewalk,'" to black minstrels having to entertain audiences through painful stereotypes, in Brenda Dixon Gottschild's *Digging the Africanist Presence*. The original letra for this dance was adapted to include verses from Federico García Lorca's *El Rey de Harlem* and Quevedo's poem *Los galeotes*.

Todas las anteriores: Artists at the crossroads

Kevin LaMarr Jones, Pedro Cortés, José Moreno, John Amira (congas)

Fin de fiesta

All

Q & A

K. Meira Goldberg, Moderator



Kevin LaMarr Jones.
Photo: Elli Morris

4:30 – 5:00 pm

*Lecture/Demonstration –
Thinking Afro-Caribbean & Flamenco Rhythms
Together*
*John Amira, assisted by K. Meira Goldberg and
Marcus Kreiger*

5:00 – 7:00 pm

Welcome and introduction

Gurumbé. Canciones de tu memoria negra
**Isabella Bertoletti, Chair of the Department of
Modern Languages and Cultures**
**Paul C. Clement, Chair of the Department of Social
Sciences**
and K. Meira Goldberg

Gurumbé. Canciones de tu memoria negra

2016 documentary by Miguel Ángel Rosales.

Flamenco is synonymous with Spanish culture. Since its inception, theorists have sidelined the fundamental contribution of Afro-Andalusians. Commercial exploitation of the American colonies brought hundreds of Africans to Seville to be sold as slaves, forming a population who over time managed to gain space in a society wrought with racial prejudices. Music and dance were a fundamental part of their expression and the most important affirmation of their identity. As the black population began to disappear from Spain in the late 19th century, so too did their contribution to this extraordinary art form. In *Gurumbé*, their story is finally told.

Clay (excerpts)

Yinka Esi Graves
with Guillermo Guillén

It is said that Clay is the matter that we are made of. Buried in that matter are the memories that mold our experiences, our understandings and gestures. Memories that seem to belong to a time long before our very thoughts were shaped. Ancient yet familiar, they accompany us from places that only our cells have been.

The character of *Clay* started as a personal need to reimagine the flamenco palo Guajira. To do this I wanted to travel back into the past through the mulata female figure often described in this style. Attempting to reach as far back into her incarnation as possible, perhaps beyond the material form. Inspired by the Santeria deity Yemayah, her control and wisdom over water and creation, she became a vessel through which I could access a sensation of a pre-colonized self, a self that isn't perceived through anyone else's eyes. This exploration also reflects my recent dialogue with flamenco, where through it I have found myself looking for a West African physicality present in the dancing, undocumented and undefined but that never the less often shines through the form as it exists today.

Clay asks us to locate the parts of ourselves that have formed over long periods of time, surviving the wear of migration to still be found today.

El negro curro

Raúl Rodríguez (special guest appearance)

Reflection

Yinka Esi Graves, Raúl Rodríguez,
Miguel Ángel Rosales
with Dr. Brenda Dixon Gottschild

The first piece of the 7:15 session begins outdoors. Please line up along 8th Ave between 25th and 26th streets. Fold will begin at the fruit stand at the corner of 26th St. and 8th Ave and move toward the theater. The audience is invited to follow the performers as they travel.

7:15 – 9:00

Maestría

Fold

Niurca Márquez,
with Michael K. Taylor *and* friends

What does decolonization mean to a mestiza body? Can a hybrid thought body take on the radical action of decolonization? How is its topography/mapping affected? These are just some of the questions tackled in this movement exploration that is created as a real-time response to the affects of space. It does so in reaction to the "normalizing" within the academy of Euro-centric contemporary cannons, for in this moment, this is the language of power and what has become "internalized." Through an understanding of affectation, in particular that of the landscape in which the work is performed, the piece creates a constant negotiation in real-time allowing for a breakdown of dominant signification as it refers to flamenco codes, and creates a liminality that exposes a symbiotic relationship with its surroundings. It is a reaction to the yielding or permeability necessary for folding to occur and to how it affects the thought body's language map, material self and memory.

Brief Intermission

Welcome and introduction

Michelle Handelman,
Chair of the Department of Film,
Media, and Performing Arts
and **K. Meira Goldberg**

Dime Quien Soy (excerpts)

Nélida Tirado

This work premiered at The Flamenco
Festival NY 2016 at Joe's Pub

Urban Golpe

Yo vengo de donde vengo
de por ahí, y mas alla de mí
Y lo que traigo es mio
lleva mi acento
Hay como no?
Tiene tumbao, tiene flamenco

Nélida Tirado
original music and verses by Gonzalo Grau

Taranto

Nélida Tirado, Pedro Cortés (guitar), José Moreno (vocals),
Guillermo Baron (percussion)
with a special Guest appearance by
Eddie Torres Jr.

Fin de fiesta

All

Q & A

K. Meira Goldberg, Moderator

TOMORROW...

OCT. 16, 8:00 - "LA RAZÓN ELÉCTRICA (AFROFLAMENCO DE IDA Y VUELTA)
RAÚL RODRÍGUEZ IN CONCERT
LA NACIONAL - SPANISH BENEVOLENT SOCIETY NYC



Photo: Luis Castilla

*Please join us for dinner before Raúl's performance at La Nacional Restaurant
239 West 14th St.
just downstairs from the venue where Raúl Rodríguez will present an intimate concert at 8pm.
La Nacional is offering a 10% discount to all conference attendees.*

PERFORMERS

John Amira, a master drummer with over 40 years of experience in Cuban and Haitian traditional and folkloric music, is the author of the groundbreaking book, *The Music of Santeria: Traditional Rhythms of the Bata Drums* and contributor to *The Yoruba God of Drumming*. John's drumming has given him the opportunity to perform with top artists (Celia Cruz, Ruth Fernandez, Tito Puente and Emeline Michel); in theater ("A Season In The Congo," "Shango De Ima"); in film ("Putney Swope," "Fighting Back" and "American Gangster"); on T.V. and radio; and in recordings with Latin, Jazz and other groups. He teaches, performs and lectures at universities and institutes such as: The Hartt School of Music, New England Conservatory, Julliard, Yale, New York University, Mannes, New School, Duke, Bates, Occidental, Middlebury, Kentucky State, Naropa, Drummer's Collective, Brooklyn Academy of Music, The Museum Of Natural History, and KoSA International Percussion Workshop. He lives in New York City where he teaches conga and bata..

Aliasha Bryan is emerging as one of the most exciting talents in the New York flamenco community. She is turning heads as a performer both nationally and internationally. She is the winner of the 2016 New York State Flamenco Certamen, and the repeat recipient of scholarships to the Carmen de las Cuevas flamenco school in Granada. Following on the heels of a performance on one of Spain's most renowned flamenco stages, the Peña de la Platería, she has most recently graced the stage as a headliner of the Victoria Flamenco Festival in British Columbia.

Amanda Castro (Soles of Duende) is a multidisciplinary artist with her storytelling rooted in rhythm and soul of tap, is a choreographer, judge, and teacher nationally and internationally including performances in London, Germany, and South Africa. Recently playing a "flinty" Anita in an "atomic" performance of West Side Story at the Glimmerglass Festival (NYT), Amanda is a graduate from the California Institute of the Arts where she studied under Glen Eddy of Nederlands Dans Theatre and Andre Tyson from Ailey Company. She was a principal dancer of Urban Bush Women for four years with a closing performance at the Kennedy Center, won 2016's Run The Night competition at Highline Ballroom and placed 2nd in 2017 with the collaborative trio Soles of Duende. She has worked alongside Julio Monge, Jared Grimes, Ayodele Casel, Jason Bernard, Andrew Nemr, and Nick Kenkel, danced at Radio City Music Hall, and was

featured in New York Fashion Week. Choreography credits include American Dance Awards, select UBW repertoire, and multiple works for Northeast competition studios.

Pedro Cortés comes from a family of Spanish Gypsy guitarists and began his studies with his father and the esteemed Flamenco guitarist Sabicas. Having toured professionally since the age of 17, he is gaining international recognition as a soloist and composer. He has premiered his work *En la oscuridad de las minas* at the Teatro Albeniz in Madrid, he had works premiered by the Carlota Santana Spanish Dance Company at the Joyce Theater in New York. He has two books on Flamenco, *El Dron del Faraon* and *Cruzando el Charco*, published by the American Institute of Guitar.

Mr. Cortes is artistic director of his own Flamenco group, and also Musical Director of Palo Seco. Cortes is a third generation Flamenco guitarist and uses the experience passed down to him by his family to maintain the purity of Flamenco while creating new compositions.

Cortes was commissioned by the Cohen Brothers to compose music for the film *Paris Je T'Aime*. He also wrote music for a childrens program on HBO called Fairy tale for Every Child.

He has toured with Jose Greco and Maria Benitez, La Conja and has performed with such artists as Farrucita, La Tati, Merche Esmeralda, Manolete and the late Lola Flores. He has been guest artist with the St. Louis Opera and the New York Grand Opera, and has been commissioned by and performed as Musical Director with the Guthrie Theater In Garcia Lorcas BODAS DE SANGRE.

Brenda Dixon Gottschild is the author of *Digging the Africanist Presence in American Performance: Dance and Other Contexts*; *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era* (winner of the 2001 Congress on Research in Dance Award for Outstanding Scholarly Dance Publication); *The Black Dancing Body—A Geography from Coon to Cool* (winner, 2004 de la Torre Bueno prize for scholarly excellence in dance publication); and *Joan Myers Brown and The Audacious Hope of the Black Ballerina—A Biohistory of American Performance*.

Additional honors include the Congress on Research in Dance Award for Outstanding Leadership in Dance Research (2008); a Leeway Foundation Transformation Grant (2009); the International Association for Blacks in

Dance Outstanding Scholar Award (2013); the Pennsylvania Legislative Black Caucus Civil Rights Award (2016); and a Pew Fellowship in the Arts (2017).

A self-described anti-racist cultural worker utilizing dance as her medium, she is a freelance writer, consultant, performer, and lecturer; a former consultant and writer for Dance Magazine; and Professor Emerita of dance studies, Temple University. As an artist-scholar she coined the phrase, "choreography for the page," to describe her embodied, subjunctive approach to research writing.

Nationwide and abroad she performs self-created solos and collaborates with her husband, choreographer/dancer Hellmut Gottschild, in a genre they developed and titled "movement theater discourse."

Yinka Esi Graves's dance journey has taken her from ballet and afro-cuban dancing to Flamenco in Spain at the renowned school Amor de Dios. Yinka has performed extensively in Spain and the UK in traditional Flamenco establishments. In 2014 Yinka co-founded dotdotdot dance alongside Magdalena Mannion and Noemí Luz. The company was invited to curate and perform at the Lilian Baylis, in 2016 and SAMPLED 2017, Sadler's Wells and The Lowry. In 2015 Yinka began working with former principal Alvin Ailey dancer Asha Thomas on CLAY, which has been performed in France, Spain and the UK, most notably in Dance Umbrella's 'Out of the System' program in 2017 (UK). Yinka is currently involved in a number of productions including Iballi- Echoes of the Future with Mbulelo Ndabeni, and Chloe Brulé and Marco Vargas Cia's latest work.

Brinda Guha (Soles of Duende) has been learning North Indian Classical Kathak dance for over 20 years under the tutelage of her mother, Smt. Malabika Guha. She also studied classical Manipuri dance with Kalavati Devi in Kolkata, India; Flamenco with Dionisia Garcia in NYC; and Contemporary dance under renowned choreographers at Broadway Dance Center. Performing professionally for over a decade, artistic and teaching collaborations include work with Malabika Guha, Phil Orsano, Justin Conte, Derek Mitchell, Neil Schwartz, Ashlé Dawson, Kumari Suraj, Lauren Cox, Carlos Neto, Omari Mizrahi, Myriam Gadri and Subhasis Das. Brinda began choreographing when she attended college at NYU and has choreographed pieces presented at Brooklyn Dance Festival, NYCDA Dance Festival, Young Choreographer's Festival, Gowanus Arts Center, Secret Theater, Dixon Place, Grounds for Sculpture, George St. Playhouse, The Knockdown Center, Hammerstein Ballroom, Madison Square Garden, and many more.

Guillermo Guillén began his career as a flamenco guitarist in 1999 and moved to Seville in 2006. He worked with singer Rocío Márquez, with whom he was awarded the "Lámpara Minera" prize in 2008. He has composed and arranged for several flamenco recordings as well as accompanied renowned artists such as Paco Mejias, "El niño de Elche," Esperanza Fernandez, José Galván... In 2013, his acclaimed show "De Viajes" premiered at the opening of the "No siesta, fiesta!" festival in Norway. He has also collaborated with Moroccan singer Samira Kadiri in the Silk Road Festival in Damascus, Syria.

Kevin LaMarr Jones professes that dance and music have the ability to unite the world beyond the social barriers of race, religion, gender, and geography. Since graduating from the University of Richmond with a B.S. in Business Administration (1994) and Virginia Commonwealth University with a B.F.A. in Dance and Choreography (2008), Jones has become a graphic designer, dancer, choreographer, and producer based in Richmond, Virginia. His portfolio includes seven years of work with the Latin Ballet of Virginia, in addition to eight years of initiating and directing CLAVES UNIDOS, a community-based dance company and academy which builds and celebrates the cultural awareness of how movement arts of African origin have shaped and continue to influence our modern society.

Niurca E. Márquez is an artist/researcher with a wide range as a creator and performer in film, site-specific work, and staged performance. She holds an MA in Latin American Studies from Florida International University (2001) and an MFA in Choreography from Jacksonville University (2017), where she was the 2015 Howard Gilman Fellow at White Oak. Her work has been commissioned by and presented on various curatorial platforms in Europe and the US. In it, she continuously examines the many intersections of roots and creation, allowing new languages and expressions embedded in flamenco, but informed by contemporary marginal practices in dance and theater to emerge: a reflection on the work's historical placement and potential implications within a contemporary dance setting. She is particularly interested in notions of identity, cultural memory and ritual in flamenco within a contemporary framework, as well as the multiple layers of communication and understanding in the form that lead to liaisons with political and social discourse. Her dance films have been screened nationally and internationally and in 2016, her work *Abandoned Transits*, was chosen for a three-month run in North Wales as part of Migrations Film Festival's

initiative to expand the reach and engagement for dance on film. She is a two-time recipient of the Dance Miami Choreographic Program and is one of four inaugural artists for En Residencia, an Artist-in-Residence Program at the Koubeck Cultural Center in Little Havana, Miami. Her research has been published as part of *Flamenco on the Global Stage* (MacFarland Press) and the upcoming Cambridge Scholars Publication, *Rituals of Modern Society: Perspectives on Dance Fusion in the Caribbean and Dance Sustainability*.

Justice Miles is a third year MFA choreography student at the University of New Mexico. Miles graduated with her BA in dance at Colorado College in 2016. As a biracial (African American and Norwegian American) choreographer, Miles has been invested in exploring the in between spaces of binaries in relation to identity and dance vocabulary. Influenced by her jazz musician father and flamenco guitarist René Heredia growing up in Denver, Colorado, Miles has been interested in connections between jazz and African Americans and flamenco and Gitanos. Miles's choreography has been highly influenced by scholars such as Meira Goldberg, Brenda Dixon Gottschild, Rebekah Kowal, Brooke Baldwin, etc. In 2016, Miles choreographed *Aceite en Agua: Oil in Water*, which featured six solos exploring the in between spaces of flamenco, contemporary dance and African American identity. In August 2018, Miles choreographed her Masters thesis work *Ink on Cotton*, which explores images, poetry and signs in African American history with an emphasis on the 1800s to 1930s while interweaving influences from flamenco and contemporary dance.

José Moreno is the son of famous flamenco artists Estrella Morena and Pepe de Málaga, José began his flamenco career during his childhood. Since then José has been invited to perform in various companies and with distinguished artists such as: Manolete, Pastora Galván, Pedro Cortés, Omayra Amaya, Roberto Castellón, Chuscales, Carmen Ledesma, Jesús Montoya, Curro Cueto, Amparo Heredia, Adrián Galia, Ángel Muñoz, Belén Maya, Chano Domínguez, Jorge Pardo, among many others. José has choreographed & performed with the New World Symphony Orchestra (2001) and the Boston Flamenco Ballet (2004) at Lincoln Theater. He has performed as well at the 7th annual Panama Jazz Festival (2010), Carnegie Hall (2010), Alliance Theatre (Zorro, The Musical, 2013), BAM (with Flamenco Vivo Dance Company, 2013), The Metropolitan Opera NYC (2014-2017) and The Kennedy Center/Washington National Opera (2015-2016) (Carmen), The Chicago Sinfonietta in the Ravinia

Festival (2016), etc. He also participated in a TV series called Los Descendientes de Andalucía, produced by Canal Sur (Spain).

Aurora Reyes is a highly esteemed flamenco dancer, choreographer, singer and teacher in both Spain and New York for 40 years. She is of Spanish descent, which inspired her inquiry into flamenco. Aurora's collaboration with Basilio Georges has produced Flamenco Latino. Her work fuses her wide knowledge of traditional flamenco dance with diverse dancers and musicians of various traditions. Her most recent work is *Sevillanas AfroCubanas*, a restaging of traditional Sevillanas with a cast of black, brown and white dancers, to create a more African lilt and perspective, while staying true to the musical and metric form. **Lauren Cleary, Marco Makaha, and Taylor Phillips** have been studying with Aurora Reyes for a little over a year and are beginning their flamenco journeys.

Raúl Rodríguez received his degree in Geography, History and Cultural Anthropology from the Universidad de Sevilla. He is a producer, singer, guitarist and creator of flamenco *tres*. Since 1992, Raúl Rodríguez has provided musical accompaniment for Kiko Veneno, Martirio (his mother) and Juan Perro (Santiago Auserón), and has produced his own projects like *Caraoscura* (1992-1995) and *Son de la Frontera* (2003-2008). He has recorded and performed with such artists as Jackson Browne, Compay Segundo, Chavela Vargas, Enrique Morente, Trilok Gurtu, Phil Manzanera, Habib Koité, Jonathan Wilson, Tony Allen, Lila Downs, Susana Baca, Jorge Drexler, Miguel Poveda, Javier Ruibal, Rocío Márquez, Las Migas, Chano Domínguez, Jorge Pardo, Pancho Amat, Javier Barón, Soledad Bravo and Marta Valdés, among many others. In the fall of 2014, Raúl Rodríguez published his first solo work, the book/album *Razón de Son (Anthropomusical creation of the ida y vuelta songs)* (FOL, 2014), awarded the "Best Flamenco Album" in the 2015 Premio MIN. He has toured Spain and the US with this work, presenting at conferences at various Spanish universities (Barcelona, Cádiz, Sevilla, and other cultural institutions). His new book/album, *La Raíz Eléctrica (Afro-Flamenco Eléctrico)* was released in the spring of 2017.

Miguel Ángel Rosales (Jerez de la Frontera 1964) is a documentary filmmaker. He has degrees in Anthropology and Engineering. His contact with cinema began at a very young age following his father across the South of Spain projecting films in local cinemas. Miguel Ángel studied at the Conservatory of Music in Granada and later directed musical, theatrical and audiovisual

projects in which he alternated rock and punk with experimental music. In 2009 he began his first projects as a documentary filmmaker. Miguel Angel is mainly self-taught although he has taken several cinema courses most notably at UB of Barcelona, at EICTV San Antonio de los Baños (Cuba). To date Miguel Angel has directed three awarded winning short and medium length films: *La Maroma*, *Atrapados al Vuelo* and *Luz en los Márgenes*. His first full length film is *Gurumbé. Canciones de tu memoria Negra* (2016). Selections: SEMINCI (SP), MARFICI (Arg), SEFF (SP), NYADIFF (USA) among others. Awards: Prêmio do Público Mostra Int. de Cinema Sao Paulo, Premio Mejor Producción Andaluza Fest. Iberoamericano Huelva, Premio del Público y Premio del Jurado Fest. Int. Cine Etnográfico. Boltaña, Premio Mejor Documental MAAM. Miguel Angel Rosales is based in Seville (Spain) and is currently developing his latest film project.

Arielle Rosales (Soles of Duende) is a Bessie Award nominated Social Engagement Performing Artist and Interdisciplinary Flamenco Dancer. From dance to comedy to playwriting to percussion, this proud Native New Yorker's performative approach is as eclectic and grounded as her upbringing. Credits include commercials for Nokia, Target, & MTV; episodes of "The Today Show" (NBC), "Good Morning America" (ABC), & "Fatal Encounters" (Investigation Discovery); and the feature film *True to the Heart* (Winner of the 2011 LIIFE Award for "Best Supporting Actress"). Her choreography has been featured in *The Latin Quarter Show* (REVEL Casino & Resort, Atlantic City), *Man of La Mancha* (Shakespeare Theatre Company, Washington DC), and the 2012 Logo Premier of Telemundo. In 2016, she founded House of Duende, birthing her signature #UnleashYourDuende creative movement workshop, which has been commissioned by Movement Research, Gibney Dance, and BRIC Arts Media. Rosales is the Fall '18 Curator for Movement Research's Artist of Color Council and is a 2018 Dixon Place Artist in Residence with the #ladiesinpercussion trio @SolesOfDuende, culminating in their world premiere production of "CAN WE DANCE HERE?"

Michael K. Taylor As a conceptual artist, Michael K. Taylor's interdisciplinary practice combines 20 years of experience working in performance, interactivity, installation, writing, object based art, and education. His research and study in various Fine Arts and Performing Arts through education and residencies has included sculpture, poetry, and dance choreography. He often unites these through performative and interactive works through site specific installations with considerations and modifications for diverse audiences.

Nélida Tirado Hailed as "magnificent" and "utterly compelling" by *The New York Times*, Nélida Tirado has been recognized around the globe for her intense grace and powerful style. As one of the most dynamic dancers, she shares a deep passion and talent for Spanish/Flamenco and Latin dance. For Nélida, the differences between the two are immense; from the very style of the dances to the origin of their intricate history. Yet, each share a musical equality that reflects on life's personal sentiments of loss, love, death, pain and joy. The comparisons are distinctive, but the personal connection between the two, have led Nélida through one of the most exhilarating and successful dance careers.

Nélida was exposed to music and dance at an early age. She began her formal training in classical ballet, graham technique and Spanish dance at Ballet Hispanico of New York at the age of six, later forming part of their apprentice company. Barely out of her teens, she was invited to tour the U.S. with Jose Molina Bailes Espanoles and work as a soloist in Carlota Santana's Flamenco Vivo. Her desire to continue learning led her to Spain where she became soloist/ dance captain with of Compania Maria Pages and Compania Antonio El Pipa, performing at prestigious flamenco festivals and television in Spain such as the Bienal del Arte Flamenco, Festival de Jerez, Festival de Otono, Festival de la Guitarra in Cordoba and the Flamenco Festival USA touring throughout Spain, France, Italy, UK, Germany and Japan.

Flamenco was her life purpose, but Latin dance had always been part of her Puerto Rican roots, family and cultural traditions. It wasn't until she started simultaneously teaching at a local Boys and Girls Club in New York and became enamored with a Latin dance class being held next door. She'd never seen this dance at such a technical level. She'd drop in on occasion for the last few minutes of class and was immediately noticed for her natural ability. She was then invited at the early age of 16 years old to perform at the Apollo Theater in tribute to Miriam Makeba with Latin legend Tito Puente. Although Latin dance would remain as one of Nélida's true passions for many personal and cultural reasons, she focused her career on flamenco.

Since returning to the U.S., her accomplishments top the charts with notable performances in the highly acclaimed Broadway production of *Riverdance* as solo flamenco dancer, she has performed and toured in World Music Institute's "Gypsy Caravan I", Franco Zeferelli's *Carmen* with the Metropolitan Opera, Lincoln Center and Jacob's Pillow and Noche Flamenca. She led the opening act with her ensemble for the Buena Vista Social Club featuring Omara Portuondo at the Celebrate

Brooklyn! Festival, produced concerts in Symphony Space, Joyce Soho, Queens Theater in the Park and represented as a solo artist, Compania Maria Pages in The Aichi Expo in Japan. She has collaborated with some of the greatest musicians and artists for her performances in "Amores Quebrados" with Suite Hispania at the Repertorio Espanol. In 2011 and 2012, she performed in the "Dance Under the Influence" series in collaboration with the Flamenco Festival USA, as well as "Dance Off the Grid" series at the Emellin Theater. She collaborated with Jazz's great Wynton Marsalis for a special performance at Harvard University and participated in E-MOVES 8,9 and 12 choreography showcase at HarlemStage as well as being featured soloist in the Mexican sensation "Jarocho" touring Mexico and China.

While always remaining connected to her Latin roots throughout her dance career, Nélide performed in an exclusive show for President Bush at the Ford Theater in Washington D.C. and has performed with numerous Latin icons such as Tito Puente, Celia Cruz, Tito Nieves, Tony Vega, Jose Alberto, Santitos Colon, Ismael Miranda, and The Mambo Legends Orchestra for special performances, concerts; in the New Jersey Nets Stadium for half time show in honor of Goya's 75th Anniversary, Lehman Center for the Performing Arts, Aaron Davis Hall, and throughout Colombia with Tito Puente's 100th album tour. She was featured in Orquesta de La Luz's "Somos Diferente" video, and Chris Rock's television show "Totally Biased." She performed in the Nike Play-Off Festivals, the Copabana Congress, the UK, Poland, Mexico, Italy, Spain, Miami, New York and Boston Congresses.

Nélide has been featured in *The New York Times* for numerous performances, *The New Yorker*, *The Star Ledger* and selected as one of Dance Magazine's "25 To Watch."

She received the BRIO award twice from the Bronx Council of the Arts for artistic excellence was a three time recipient of the Tito Puente Scholarship.

She currently resides in NYC, performing and teaching and most recently was part of "Dance Off the Grid" alongside Ron K. Brown of Evidence, Ephrat Asherie and Sa Dance as part of New York City 2014's Summer Stage music and dance series.

Eddie Torres, Jr., son of legendary Latin dancer Eddie Torres and Flamenco dancer, was born and raised among the infectious rhythms of salsa and flamenco. His countless childhood years backstage, in rehearsal and on tour, sparked his interest in the arts. Eddie began studying music at the age of 12 and later graduated from the Celia Cruz Bronx High School of Music studying piano and clarinet. He later began his dance training at Ballet Hispanico and Peridance Capezio Center where he trained in ballet, jazz, modern and Afro-Caribbean Dance. Some highlights of his career include various performances at the Madison Square Garden, at Harvard University, Lincoln Center, half time for the NJ Nets with his group and Tito Puente Jr. He's also had the honor of performing with The Tito Puente Orchestra, Alfredo de la Fe, José Alberto "El Canario", in collaboration with Wynton Marsalis at Harvard University, Tito Puente Jr., Tito Rodriguez Jr., Arturo O'Farrill, Bobby Sanabria, and most recently at Jazz at Lincoln Center in collaboration with Wynton Marsalis/Flamenco Festival NY with Chano Domínguez, Jesús Carmona and Jared Grimes. He currently travels around the world teaching, and performing spreading his infectious love for the dance and music.

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The Foundation for Iberian Music is a cultural and educational initiative that promotes and disseminates the classical and popular traditions of Iberian music, including those rooted in the Mediterranean, Latin American, and Caribbean cultures.

The Foundation presents interdisciplinary programs that bridge the gap between academic and general interests, including:

Public events such as concerts, lectures, and exhibitions.

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Professional opportunities that foster exchange among students, scholars, performers, composers, musicologists, and music educators. Student employment, scholarships, dissertation grants, and fellowships will be available.

Drawing together world-renowned musicians and scholars in the field, the Foundation for Iberian Music is the only endeavor of its kind entirely dedicated to the study, research, and performance of Iberian music. In addition to its general objectives, the Foundation aims at increasing knowledge of the reception and influence of Iberian music in the United States, and to further understanding of the links between folklore, contemporary popular genres, and classical music. It seeks insight into the multi-cultural, multi-linguistic constitution of the Iberian Peninsula, encompassing Christian, Islamic, and Jewish traditions.

The Foundation for Iberian Music encourages donations from institutions and individuals through The Graduate Center Foundation, Inc.

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The Fashion Institute of Technology, a community college of the State University of New York [SUNY], prepares students for professional excellence in design and business through rigorous and adaptable academic programs, experiential learning, and innovative partnerships. A premier public institution in New York City, FIT fosters creativity, career focus, and a global perspective while educating its students to embrace inclusiveness, sustainability, and community. Forty-eight programs of study serve nearly 10,000 undergraduate and graduate students, offering degrees at the AAS, BFA, BS, MA, MFA, and MPS levels. The School of Liberal Arts offers diverse courses in history, literature, and languages, and graduate studies include an MA in fashion history. Humanities inform all aspects of the curriculum. FIT is a 2018 National Endowment for the Humanities [NEH] grant recipient for a cross-disciplinary initiative to teach labor history to art and design students.

FIT has a strong history of providing humanities programming to the campus and broader community. Content for public programs has ranged from Queer Culture to “Fashion and Film of the 1960s.” The Museum at FIT [MFIT], accredited by the American Alliance of Museums, is one of the world’s leading fashion museums and serves 100,000 visitors each year. In 2016, MFIT was proud to present its 16th academic symposium, *Proust’s Muse*, with support from Humanities New York (formerly New York Council for the Humanities). During the day-long symposium organized in conjunction with the exhibition, *Proust’s Muse, The Countess Greffulhe*, researchers from the United States and Europe discussed fashion, patronage, literature, and the arts in turn-of-the-century France.

Since its founding in 1868 the primary objective of the **Centro Español – Spanish Benevolent Society** is to “promote, encourage and spread the spirit of fraternity and solidarity among Spanish and Hispanic-American residents of this country. In those early years, the Society served as an essential support system for Spaniards immigrating to the United States, acting as their de facto home away from home in New York. While the needs of their members have changed greatly since that time, the Spanish Benevolent Society still remains committed to assisting individuals who come from Spain to seek a new way of life in New York. It has served as a meeting ground for political dissidents and revolutionaries, avant-garde poets and artists – including the groundbreaking director Luis Buñuel and the modernist poet Federico Garcia Lorca, who wrote sections of his famous anthology “Poet in New York” during his stay at the Society. It is even said that Picasso stopped in for a taste of home. The Centro Español – Spanish Benevolent Society believes in a diverse, multi-cultural Spain. It supports the expression and promotion of all her languages and customs, and has long been a hub of flamenco activity in New York. The Society holds several events each week that are topical and relevant expressions of our diverse culture, including hosting Alegrías en La Nacional.

The Spanish Benevolent Society is an American not-for-profit, 501(c)(3) tax-exempt, charitable organization. The Society and building on 14th street are member-owned and receives our support from membership and corporate partnerships.

Flamenco Vivo Carlota Santana is the nation’s most prominent flamenco and Spanish dance companies dedicated to honoring the traditions of flamenco while pushing the art form in new directions. Throughout our history, we have employed emerging dance/music artists, and have premiered more than two dozen original works, offering commissions to outstanding US performers as well as renowned artists from Spain.

Afropop Worldwide is a Peabody award-winning radio program and online magazine dedicated to music from Africa and the African diaspora.



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