

nia love

Assistant Professor Adjunct|Eugene Lang New School

Assistant Professor Adjunct|Queens College

love@newschool.edu | lori.love@qc.cuny.edu

25 St. Nicholas Terr. Apt.23

New York N.Y. 10027

dancemusicbsd@gmail.com

917-557-1154(c) |646-692-4177 (h)

EDUCATION

2020-present DACM DSOM PhD|Doctor of Acupuncture and Oriental Medicine, Pacific College of Oriental Medicine, New York, NY

1992 Master of Fine Arts in Choreography, Florida State University, Tallahassee, FL

Thesis: Butoh in The Light of Darkness: A Way to Reassemble Post Modern Form and Black Culture
Thesis Committee: Lynda Davis, Tricia Henry-Young, Nancy Smith-Fichter

Distinction Awarded, Awarded Graduate Assistantship

1987 Bachelor of Fine Arts, Howard University, Washington D.C.
Double Major: Theater/Directing & Biology,

Awarded High Honors, Dean's list 1986,1987

Faculty: Debbie Allen, Hinton Battle, Henretta S. Edmonds, George Epsting, Albert Freeman Jr., Louis Johnson, Vera Katz, Ed Love, Sheryl Berryman Miller, Joe Nash, Laverne Reed, Joe Selmon

RESEARCH INTERESTS

Acupuncture, Aesthetic Theory, African American Art, Ageism and Dance, Architecture and Landscaping, Black Studies, Butoh, Community-Specific (Site) Studies, Composition and Dance, Dance Studies, Dance and Physics, Post Modern Dance, Performance Studies, Feminist Theory, Film Studies, Film and Dance, Gender Studies, Jazz Studies, Land Equity and Farming, Music Theory, Queer Theory, Yoga,

FACULTY APPOINTMENTS

CURRENT APPOINTMENT

Assistant Professor Adjunct, Dance, Choreography, Intro to Dance, West African Dance, Queens College

Assistant Professor Adjunct, Dance, Dance Studies, Eugene Lang|New School

PREVIOUS APPOINTMENTS

Guest Artist, Dance Studies, Choreography, Graduate dance studies and Practices, University of Illinois Urbana-Champaign

Guest Artist, Contemporary Dance Practices, Composition, Community-Site Composition, Bard College, Annandale-on-Hudson, NY

Guest Artist, Modern Dance Practices (undergraduate), Improvisation (graduate), Repertory, UCLA Department of World Arts and Cultures/Dance

Adjunct Professor, Modern I & II, West African, Manhattanville College, Purchase, NY

Adjunct Professor, West African, Modern, Sarah Lawrence College, Bronxville, NY

Guest Artist, Visiting Artistic Director for Kusika Williams College African Dance and Percussion Ensemble, Advanced Modern, Composition, Williams College, Williamstown, MA

Guest Artist, Composition, Afro-Cuban, Advanced Modern, Dance History, West-African, Repertory, Smith College, Northampton, MA

GRANTS, AWARDS, FELLOWSHIPS

GRANTS

2021 Finalist for New England Foundation of the Arts National Dance Project (NDP)

2020 MAP FUND Grant

2020 Artist Relief Grant, United States Artists, COVID-19

2018 CUNY Incubator Grant for research on g1(host)

2015-16 New York State Council on the Arts Grant for Movement Research Artist-In Residence

AWARDS

2021 Bessie Award for Outstanding Music Composition/Sound Design for g1(host):lostatsea

2017 Bessie Award for Outstanding Performer in Skeleton Architecture...we been here

2013-14 Alvin Ailey New Directions Lab Choreographer Award

FELLOWSHIPS

2021-23 Antiracism Arts Initiative (AAI) Fellowship, Center for the Arts, Wesleyan University, Middletown, CT

2019-21 Urban Bush Women Choreographic Center Initiative Fellow

2000-02 Fulbright Foundation Fellow Ghana, West Africa

CHOREOGRAPHIC RESIDENCIES & PROJECTS

2021-22	Movement Research Rosin Fund Residency, NY
2021	EYABALA Space Grant Award/Gibney Dance, NY
2021	Maggie Allesee National Center for Choreography (MANCC) Residency, FL
2020-21	Centering Critical Blackness Residency, Bryn Mawr College, PA
2019	Dance-in-Process Residency, Gibney Dance, NY
2016	Dancing While Black Residency, Contemporary Arts Center, New Orleans, LA
2015-16	Movement Research Artist-in-Residence, NY
2014-15	CUNY Dance Harkness Initiative at Hunter College Choreographic Residency, NY
2015	Texas Woman's University, Denton, TX
2014	Hollins University Guest Artist/Teaching Residency, Roanoke, VA
2013-14	Ailey/Fordham New Directions Lab Choreographer, NY
2013-14	Brooklyn Arts Exchange/BAX Artist-in-Residence (AIR), Brooklyn, NY
2011-12	Brooklyn Arts Exchange/BAX Artist-in-Residence (AIR), Brooklyn, NY
2009-12	Dance New Amsterdam Choreographic Investigation Course (CIC) workshops, NY
2007-08	University of Colorado at Boulder, Boulder, CO
2005-08	Dance New Amsterdam Gene Pool Selected Choreographer, New York, NY
2000-01	Movement Research Artist Residency, NY
1996-97	Min Tanaka/Body Weather Farm (New York City Selected Artist) Hákshū, Japan

MAJOR WORKS

2021	UNDERcurrents, Drexciya Redux: An Afrofuturist Cabaret, New York Live Arts, NY, NY.
2021	The Porch, Bryn Mawr College, Bryn Mawr, PA.
2021	UNDERcurrents, Bryn Mawr College, Bryn Mawr, PA, New York Live Arts (NYLA)
2021	UNDERcurrents, Harriet's Gun:Shape-shifting Towards A Radically Imagined Black Future Virtual Performance Festival, Dance Mission, San Francisco, CA.
2019	g1(host): <i>lostatsea</i> - iteration #10, Gibney Presents, Gibney Dance, New York, NY.

- 2019 g1(host):*lostatsea* - iteration #9, Dancing 50: Moving Forward/Looking Back, Krannert Center, University of Illinois, Urbana, IL.
- 2018 g1(host):*lostatsea* - iteration #8 MoMA at Movement Research, New York, NY.
- 2017 g1(host):*lostatsea* - iterations #6 & 7, Movement Research at Judson, New York, New York, UCLA's The Gloria Kaufman Dance Theater, Los Angeles, CA.
- 2017 g1(host) iteration #5 Theater for the New City, New York, NY. Estrogenius Festival at The Kraine Theater, New York, NY.
- 2016 g1(host) iteration #4 AUNTS@ NYU/Skirball Theater, New York, NY.
- 2016 *under construction*: Dancing While Black: On Fertile Ground, Contemporary Art Center, New Orleans, LA.
- 2016 *being Here...in Memory* (Love|Forté a Collective). Museum of Contemporary African Diasporan Arts (MoCADA), Brooklyn, NY.
- 2016 g1(host) - iterations #2 & 3 Movement Research at Judson Church, New York, NY, Snug Harbor Cultural Center and Botanical Garden, Staten Island, NY.
- 2015 g1(host) - iteration #1 Friday's at Noon|Dancing on the Shoulders: Radical Black Presence in American Dance at 92nd St Y, New York, NY.
- 2015 S(oil) LEHMANN MAUPIN Sunday series, Goldstein Theater, Queens College, Queens, NY. Alvin Ailey New Directions Lab, New York, NY. Texas Woman's University, Denton, TX. Nafasi Art Space, Tanzania.
- 2015 The View From Here (LOVE| FORTÉ a Collective) E-Moves at Harlem Stage, New York, NY.
- 2011-2015 Memory Withholdings (LOVE| FORTÉ a Collective) Pillsbury House and Theatre, Minneapolis, MN. Brooklyn Arts Exchange/BAX, Brooklyn, NY. Bronx Academy of Arts and Dance! (BAAD!), Bronx, NY DanceNOW Joe's Pub, York, NY.
- 2014 Music Of Transformation with Vijay Iyer BAM Harvey Theater, Brooklyn, NY.
- 2012 Memory: This Side of Paradise (LOVE| FORTÉ a Collective) Bronx Academy of Arts and Dance (BAAD!) Bronx, NY. Andrew Freeman Home, New York, NY.
- 2010 Meet Me in Okemah Dance Theatre Workshop, New York, NY.
- 2009 Crossing Channels (NiaLove|BSDdance Co.) PS122, New York, NY.
- 2006-2007 Let The Eagle Scream: The Lynching Project (NiaLove|BSDdance Co.) Symphony Space, New York, NY; Kumble Theater for the Performing Arts Brooklyn, NY.

MUSEUMS AND INSTALLATIONS

- 2017 g1(host): *lostatsea* Choreographer/Performer. Museum of Modern Art (MoMA) / Judson Dance Theater Reassembled. New York, NY.
- 2016 Grandma Elsie's Parlor Museum of Contemporary African Diasporan Art. Brooklyn, NY.

SELECTED TEACHING

FESTIVALS & STUDIOS

2014-20	American Dance Festival, Summer & Winter Sessions
2016	Jacob's Pillow, Becket, MA
2005-12	Dance New Amsterdam, New York, NY
2004	Bates Dance Festival, Bates, ME
2001-06	DanceSpace, New York, NY
1999-2004	Broadway Dance Center, New York, NY
1994-1998	Djoniba Dance & Drum, New York, NY
1992-94	Férèta African Dance & Drum, New York, NY

UNDERGRADUATE COURSES

Dance Without Walls

This hybrid studio-seminar course situates itself in movement-based, multimedia *living art* workshop creates space where “we the people” can study ways to *preform* and *intraform*, as we carefully lean away from the nomenclature of ‘performance’, while we consider an expansive, perhaps more meaningful way to look at sharing through improvisation at the intersections of dance, nature, music, visual arts and urban structures. With movement, discourse, journaling, drawing, and building small ecological sculptures, we manifest new ideas about ourselves from which communal and global solidarity can radiate. This work/play is built on a foundation of deep support and trust; we help each other to fertilize our thoughts clearly and to use our bodies as both a landscape and a tool that excavates our power as a people, activates our well-being, and engenders collectivism. Our aim is to create malleable networks that bond and aid us in on-going practices of liberating and reclaiming what lies dormant in our mind-bodies.

Dance and Culture

The course is designed to help students grasp a wide range of cultural, aesthetic, and historical worlds from the view of dance. Dance embodies movement and gestures that enliven lexicons. The goal of this course is to provide students with keys to a broad understanding of the field of dance and its relationship to other areas of the humanities and social sciences. In this course we will investigate how dance is a carrier of cultural and aesthetic values across a wide spectrum of embodied forms from around the globe and throughout history. Utilizing readings, direct and video observation, discussions, participation in dance classes and writing about a variety of dance forms, students will gather information about dances, compare and contrast their discoveries and write about their new understandings relative to their previous beliefs about dance. This course is designed to bring students’ own cultural dance knowledge into the class, observe it, study the geographical location, and share it with the class.

21st Century Dance History: Moving Dance Studies

21st Century Dance History: Moving Dance Studies is designed as a studio/lecture course, as well

as a general introduction to the history of 20th century western dance as part of a larger cultural expression. Each session is a blend of movement, discussion and lecture about 20th century dance. The course introduces some of the chronology, the choreographic approaches and changes in dance techniques, which have shaped the way we move our dance tradition. Topics will include how to look at dance, how to analyze movement; how to read the text of dance structure; the function of dance in some social settings; the modern dance tradition in American, Europe, and the African American dance tradition; the European ballet tradition; and the percussive dance traditions of flamenco and American tap. We will end the semester by looking at the contemporary scene.

West African Dance

This course will look at African cultural traditions, their evolution, development, with focus on rhythm, songs, and culture as well as dance choreography traditionally performed for rites of passage, courtship, and other cultural occasions. African dance is distinctive and is characterized by total body articulation and simultaneous emphasis on various parts of the body as it moves in time to the music. In Africa, dance forms are an important part of ritual ceremonies that mark the experiences of one's life, teach social values and offer praise, depict stories and re-enact histories of the community, communicate with ancestors, and work therapeutically to heal the sick. Dance plays an important part in ceremonial rituals and rites of passage. Students will learn traditions related to specific ethnic groups and regions of West and Central Africa and learn dance forms that have an important part of ritual ceremonies that mark the experiences of one's life, teach social values and offer praise, depict stories and re-enact histories of the community, communicate with ancestors, and work therapeutically to heal the sick. They will learn that African dance plays an important part in ceremonial rituals and rites of passage. Students will learn African history as it relates to the dances. They will also look at the influences African dance has had on Western dance and music.

Dance Improvisation I

The skills developed in this class are applicable to any creative process as well as to everyday life. In this class we engage in exercises and improvisational structures to heighten our awareness, broaden our individual movement vocabulary and develop our skills in instant composition. The class also introduces basic partnering skills and often involves optional performance opportunities. This is a dynamic class that fosters both the ability to work in ensembles as well as strengthening the individual's personal aesthetics and movement style.

Dance Composition II

This is a composition course for dance majors. While continuing to engage with student's inquiry into the choreographic process, we will think of dance composition as a research practice that speaks to a broad range of artistic and cultural issues. As research, we understand and anticipate that the processes of choreography, while requiring craft, are activities of discovery, uncertainty, and inquiry. We will reflect on our work as we analyze its relationship to a number of subjects proposed by our text and by our own insights made evident through our rehearsal processes. Our primary goal is the construction and production of each dance major's final project, yet this work will be done within a context that places choreographers' work in dialogue with an expanded conception of contemporary dance as it is practiced around the world within unique contexts and through particularities of modality, process and application.

ROUND TABLES AND CONVERSATIONS

2021 Film with introduction: UNDERcurrents - nia love in conversation with Christina Sharpe and

Rinaldo Walcott, in Dionne Brand's A Map to the Door of No Return at 20: A Gathering, A 4-day Virtual Webinar/Seminar and Participatory Workshop. York University, Toronto, Ontario, Canada.

2021 On the Porch Conversation with Fred Moten, Bryn Mawr, Haverford, PA.

PUBLICATIONS

2011 Brooklyn Academy of Music (BAM) Study Guide for El Ballet Folklorico Cutumba (Cuba). Co-published with Dr. Yvonne Daniel. Department of Education and Humanities. 2008 Dance in the African Diaspora: Courageous Performers, co-authored with Y. Daniel, Encyclopedia of the African Diaspora, Carole Boyce Davies, General Editor, New York: ABC/CLIO, 2008.

ADVISORY & COMMITTEE SERVICES

2020-2021	Grant Panelist Brooklyn Arts Exchange (BAX), Brooklyn, NY.
2019-present	Artistic Advisor, Fresh Tracks Program, New York Live Arts, New York, NY. 2019 Grant Panelist Movement Research Judson, New York, NY.
2016-present	Artistic Advisor to Artists-in-Residence & Racial Equity Advisor, Brooklyn Arts Exchange (BAX), Brooklyn, NY.
2016	Artistic Dialogue & Critical Feedback Consultant/Mentorship, SHOWDOWN series, Gina Gibney Dance Center, New York, NY.
2013-2016	Artistic Dialogue & Critical Feedback Consultant, Requisite Movers Wellspring, Philadelphia, PA.
2014	Dance/NYC New Yorkers for Dance Harlem Chapter New York, NY.
2011-2014	Artistic Advisor. Harlem Stage E-Moves, New York, NY.
1999-present	Jazz Foundation of America. New York, NY.
1995-present	Community Services Neighborhood Consultant Committee. Morningside Heights Park and Recreation, New York, NY.

DANCE STUDY

- African American Traditional Modern: Alvin Ailey, Pat Hall, Donald McKayle, Pearl Primus, Pearl Reynolds
- Ballet: Alicia Alonso, Mary Day and Lisa Gardiner, Sandra Fortune, Choo San Goo, David Howard, Jackynn Vilamil, C. McAlister, Jimmy Thurston
- Bikram Yoga: Choudhury Bikram
- Butoh: Kazuo Ohno, Min Tanaka
- Caribbean: Yvonne Daniel, Richard "Baba" Gonzalez
- Contemporary/Post Modern Modern: Garth Fagan, Ishmael Houston-Jones, Bill T. Jones, Bebe Miller, Jawole Jo Zollar
- Cunningham: Eva Gholson

- Dunham: Katherine Dunham, Lucille Ellis, Tommy Gomez, Ralph Lemon, Michelle Murray, Walter Nicks, Pearl Reynolds, Carmencita Romero
- Gaga: Lee Saar
- Graham: Denise Jefferson, Anthony Morgan
- Horton: Thelma Hill, Louis Johnson, Michelle Murray, John Parks, Jimmy Truitt
- Post Modern: Blondell Cummings, Ralph Lemon, Ishmael Houston-Jones
- Simonson Jazz Technique: Jana Hicks, Katiti King, Lynn Simonson
- Somatic Training: Irene Dowd, Marjorie Lambert and Mac Chambers
- West African: Marie Basse-Wales, Chuck Davis, Asané Konte, Yousseuf Kombassa, M'Bemba, Babacar N'diaye

MEMBERSHIPS

ASWAD - Association for the Study of World African Diaspora
BLM Movement - Black Lives Matter Movement

CADD - Collegium for African Diaspora Dance
IABD - International Association of Blacks in Dance

NAACP - National Association for the Advancement of Colored People

NABS- National Association of Black Scuba Divers