

Ariel Nereson

ariel.nereson@gmail.com

285 Alumni Arena, University at Buffalo, Amherst, NY 14260

EDUCATION

University at Pittsburgh – Pittsburgh, PA

Ph.D. Theatre Arts 2014

Special Option in Choreography, Certificate in Cultural Studies

University at Buffalo – State University of New York – Buffalo, NY

M.A. English 2009

St. Olaf College – Northfield, MN

B.A. Dance and English 2008, *magna cum laude*

EMPLOYMENT

University at Buffalo – State University of New York

Assistant Professor of Dance Studies

2015 – present

Vassar College

Interdisciplinary Arts Coordinator

2014 – 2015

PUBLICATIONS

Articles

"Allergies, Allegiances, and Authenticity: Bill T. Jones's Choreography for Broadway." *Studies in Musical Theatre*, proposal accepted and essay submitted for forthcoming 2018 issue. Peer-reviewed.

"Sound in Motion: Bill T. Jones Repurposes John Cage." *Critical Stages*, special issue edited by Johannes Birringer. Issue 16, December 2017.
<http://www.critical-stages.org/16/sound-in-motion-bill-t-jones-repurposes-john-cage/>

"Counterfactual Moving in Bill T. Jones's *Last Supper at Uncle Tom's Cabin/The Promised Land*." *Theatre Survey*. Vol. 56, No. 2, May 2015. 166-186. Peer-reviewed.

"History is Distance: Metaphor, Meaning, and Performance in *Serenade/The Proposition*." *The Journal of American Drama and Theatre*, Vol. 26, No. 3, Winter 2014. Non-paginated. Peer-reviewed.

"Queens 'Campin'" Onstage: Performing Queerness in Mae West's 'Gay Plays.'" *Theatre Journal*, Vol. 64, No. 4, December 2012. 513-532. Peer-reviewed.
Gerald Kahan Scholar's Prize Recipient
American Society for Theatre Research 2012

"Embodying the Undiscussable: Documentary Methodology in Bill T. Jones's *Still/Here* and the Culture Wars." *Studies in Musical Theatre*, Vol. 5, No. 3, Winter 2011. 297-304. Peer-reviewed.

Book Contributions

"Dancing the Modern Woman: Tango Teas and Consumer Femininity in the Progressive Era." Forthcoming in *Performing the Progressive Era: Immigration, Urbanism, and Nationalism on Stage, 1890-1920*, Eds. Max Schulman and J. Chris Westgate. Publication anticipated 2018.

"Bill T. Jones's Communities of Gesture." Forthcoming in *The Routledge Companion to Theatre, Performance, and Cognitive Science*, Eds. Rick Kemp and Bruce McConachie. Publication anticipated September 2018.

Review Essays

"Dance Dramaturgy in Theory and Practice." *Theatre Journal*, March 2017. 103-114.

"*Hamilton's* America: An Unfinished Symphony with a Stutter (Beat)." *American Quarterly*, Vol. 68, No. 4, December 2016. 1045-1059.

Reviews

The Oxford Handbook of Dance and Politics, eds. Rebekah Kowal, Gerald Siegmund, and Randy Martin. Forthcoming in *Theatre Annual*, 2018.

The Oxford Handbook of Dance and Theatre, ed. Nadine George-Graves. *The Journal of Dramatic Theory and Criticism*, Fall 2017. 140-142.

Dance on Its Own Terms: Histories and Methodologies, ed. Melanie Bales and Karen Eliot. *Theatre Journal*, Vol. 67, No. 3, October 2015. 586-587.

Choreographing Empathy: Kinesthesia in Performance, by Susan Leigh Foster. *Theatre Journal*, Vol. 65, No. 3, October 2013. 442-444.

Hiking the Horizontal: Field Notes from a Choreographer, by Liz Lerman.
Theatre Survey, Vol. 54, No. 3, September 2013. 460-462.

"Exodus, Resonance, and Innovation in Kazimierz Braun's Production of *The Cherry Orchard*." *Slavic and Eastern European Performance*, Vol. 29, No. 2. Spring 2009. 57-61.

WORKS IN
PROGRESS

Book:
Democracy Moving: the Lincoln Dances of Bill T. Jones/Arnie Zane Dance Company

AWARDS, HONORS,
& FELLOWSHIPS

Selma Jeanne Cohen Conference Presentation Award, American Society for Theatre Research, 2016
David Keller Travel Grant, American Society for Theatre Research, 2016
United University Professions Individual Development Award, 2016
Nominee, Distinguished Dissertation Award, Council of Graduate Schools, 2015
Gerald Kahan Scholar's Prize, American Society for Theatre Research, 2013
Helen Krich Chinoy Dissertation Research Fellowship, American Society for Theatre Research, 2013
Andrew Mellon Foundation Pre-Doctoral Fellowship, University of Pittsburgh, 2013
Graduate Fellow, American Theatre and Drama Society, 2013
Nominee, Elizabeth Baranger Award for Excellence in Teaching, University at Pittsburgh, 2012, 2011
Summer Research Fellowship, University at Pittsburgh, 2012

CONFERENCE
PRESENTATIONS
& INVITED TALKS

"Lincoln the Lover: A New Spin on History in Bill T. Jones's Lincoln Dances."
Mid-America Theatre Conference, Milwaukee, WI – March 2018.

"High/Low Dichotomies of Cultural Production, Race, and Authenticity in Bill T. Jones's Choreography for Broadway."
American Studies Association, Chicago, IL – November 2017.

"Playing Uncle Tom in the Age of Obama: Bill T. Jones and Abraham Lincoln's Shadows."
Escape from the Archive at Cornell University, Ithaca, NY – October 2017.

"Approaches to Teaching Dance Studies in MFA Programs."
Dance Studies Association, Columbus, OH – October 2017.

"'Five Moons' Rising: Considering Native/Indigenous Ballerinas in Disciplinary Histories."
Association for Theatre in Higher Education, Las Vegas, NV – upcoming August 2017.

"Legislating Sex: The Wales Act and the Failed Trial of *The Pleasure Man*."

Association for Theatre in Higher Education, Las Vegas, NV – upcoming August 2017.

“Democracy Moving: Models of Civic Life in Bill T. Jones’s Lincoln Dances.”
Invited talk for the University at Buffalo Humanities Institute – February 2017.

Seminar Co-Chair (with David Bisaha and Bruce McConachie), Transhistorical & Transdisciplinary: Emotions and Affect Across Time, Space, and (Scholarly) Traditions.
American Society for Theatre Research, Minneapolis, MN – November 2016.

“Choreographing Work: *The Trash Project* and Public Labor.”
Association for Theatre in Higher Education, Chicago, IL – upcoming August 2016.

“Deviant Variations: The Dance/Theater of Bill T. Jones.”
Mid-America Theatre Conference, Minneapolis, MN – March 2016.

“From Silo to Horizon: Navigating Dance/Theater Program Creation.”
The Other “D”: Locating “D”ance in Drama, Theatre, and Performance Studies
Symposium, Toronto, Ontario – January 2016.

“Looming Large in His Own Archive: A Case Study of ‘Gentleman Jim.’”
Association for Theatre in Higher Education, Montreal, Quebec – July 2015.

“The Collaboratory as Makerspace.”
Union College Engineering and Liberal Education Symposium. Schenectady, NY –
June 2015.

Convener: “Alt-Ac Career Paths In, Around, and Out of Academia.”
American Society for Theatre Research, Baltimore, MD – November 2014.

“History is Distance: the Role of Metaphor in Cognition, Narrative, and
Performance in Bill T. Jones/Arnie Zane Dance Company’s *Serenade/The
Proposition.*”
Congress on Research in Dance and Society of Dance History Scholars Joint
Conference, Iowa City, IA – November 2014.

“Counterfactuals as Dreaming: Bill T. Jones’s Dancing Elizas.”
Association for Theatre in Higher Education, Scottsdale, AZ – July 2014.

“Migrating Through History: Bill T. Jones/Arnie Zane Dance Company’s *100
Migrations.*”
Association for Theatre in Higher Education, Scottsdale, AZ – July 2014.

"Performing Body Language and Emotion in Bill T. Jones's *Last Supper at Uncle Tom's Cabin/The Promised Land*."

Northeast Modern Language Association, Harrisburg, PA – April 2014.

"Through Heart and Through Body: Revising Stowe's Eliza."

Mid-America Theatre Conference, Cleveland, OH – March 2014.

"Producing and Consuming Pleasure in the 'Dance of Death': Tango Teas in Urban America, 1905-1925."

American Society for Theatre Research, Dallas, TX – November 2013.

"'Weird Virtuosity': Arthur Aviles' Embodied Archive in the Affective Performance of Bill T. Jones/Arnie Zane Dance Company's *Achilles Loved Patroclus*."

In Bodies We Trust Conference, Evanston, IL – October 2013.

"Queer Historiography." Invited Lecture.

Duquesne University, Pittsburgh, PA – April 2013.

"Embodied Archives and Revision."

American Theatre and Drama Society (ATDS) Works-in-Progress Session, Pittsburgh, PA – March 2013.

"'Achilles loved / Patroclus died': Queer Affect and the Revision of Myth in Bill T. Jones's *Achilles Loved Patroclus*."

Mid-America Theatre Conference, Saint Louis, MO – March 2013.

"Corporeal Historiography and the Bill T. Jones/Arnie Zane Dance Company's 'Lincoln' Trilogy."

American Society for Theatre Research, Nashville, TN – November 2012.

"'An Impulse to Testify': Blackness and Embodied Memory in the Work of Bill T. Jones."

Association for Theatre in Higher Education, Washington, D.C. – August 2012.

"Audiences Divided: Empathy, Spectatorial Response, and Gay Kinship in Mae West's 'Gay Plays.'"

International Conference of American Drama and Theater, Seville, Spain – May 2012.

“‘There is some grace to it, we are professionals’: Labor, Performance, and Identity in *The Trash Project*.”

Mid-America Theatre Conference, Chicago, IL – March 2012.

“‘I’ll have to do splits to straighten myself out’: Queer Performance Networks and Mae West’s ‘Gay Plays.’”

Congress On Research in Dance Special Topics Conference: Meanings and Makings of Queer Dance, Ann Arbor, Michigan – February 2012.

“Laboring Toward the Real: Onstage Labor and Documentary Impulse in Jérôme Bel’s *Véronique Doisneau*.”

American Society for Theatre Research, Montreal, Quebec – November 2011.

“Staging ‘Poetic Facts’: Documenting Experience Through Embodiment in *Still/Here*.” (Revised.)

Association for Theatre in Higher Education, Chicago, IL – August 2011.

“Trauma and Empathy in Anna Sokolow’s *Dreams*: The Double-Bind of the Performer.”

American Society for Theatre Research/Congress On Research in Dance, Seattle, WA – November 2010.

“Krump or Die: Racist Narrative in the Spectacle of Black Moving Bodies.”

Society of Dance History Scholars, London, UK – July 2010.

CREATIVE
WORK

Choreography and Movement Direction

10 Out of 12 (Movement Director) University at Buffalo, 2017
Dir. Eero Laine

Visitors in Paradise (Choreographer) University at Buffalo, 2016
Zodiaque Dance Ensemble, University at Buffalo

Dear Boy (Choreographer) University of Pittsburgh, 2013
Dir. Stacey Cabaj

The Mustache (Movement Director) University of Pittsburgh, 2013
Dir. Christiana Molldrem Harkulich

Machinal (Movement Director) University of Pittsburgh, 2013
Dir. Maria Enriquez

Sweeney Todd: The Demon Barber

<i>of Fleet Street</i> (Choreographer) Dir. Lisa Jackson-Schebetta	University of Pittsburgh, 2012
<i>Violet Sharp</i> (Choreographer) Dir. William Cameron	Terra Nova Theatre Group, 2012
<i>Sparagmos (The Bacchae)</i> (Choreographer) Dir. David Bisaha	University of Pittsburgh, 2011
<i>As You Like It</i> (Choreographer) Dir. Sam Turich	University of Pittsburgh, 2010
<i>All in the Timing</i> (Movement Direction) Dir. David Peterson	University of Pittsburgh, 2010
<i>Darwin and the Kid</i> (Choreographer) Dir. Sam Turich	Shakespeare-in-the-Schools, 2009

Theatrical Direction and Dramaturgy

<i>Agamemnon</i> (Assitant Director) Dir. Dennis Schebetta	University of Pittsburgh, 2014
<i>The Gammage Project</i> (Researcher) Dir. Mark Clayton Southers	University of Pittsburgh, 2012
<i>Churchill in Shorts</i> (Dramaturg) Dir. Tommy Costello	University of Pittsburgh, 2011
<i>Jane Eyre</i> (Dramaturg) Dir. Scott Wise	Pittsburgh Irish and Classical Theatre, 2010
<i>The Cherry Orchard</i> (Dramaturg) Dir. Kazimierz Braun	University at Buffalo, 2009
Literary Management/Dramaturgy Intern Multiple productions, supervisor: Carla Steen	Guthrie Theater, 2008
<i>Twelfth Night</i> (Dramaturg) Dir. Gary Gisselman	St. Olaf College, 2008

TEACHING

University at Buffalo

DAC582: Creative Process and Embodied Research

DAC530: Dance Studies II: Political and Cultural Approaches to Dance
DAC506: Dance Studies I: Aesthetics, Theory, and Criticism
DAC455: Making Art in Times of War: Performance and Conflict
TH670: Performance Historiography
TH630: Professionalization Proseminar – PhD
TH540: Graduate Studio
THD481/580: Research in Dance
THD415/515: Advanced Dramaturgy
THD199: From Kickline to Krumping: Social Movements and Popular Dance in the U.S.
THD104: Appreciating Dance

University of Pittsburgh

THEA0830: Introduction to Performance
THEA0810: Introduction to Dramatic Art

RESEARCH SUPERVISION

Thesis Committees

Chair, Corinne Walker, M.A. Theater & Performance (2017)
Member, Antonio Dougherty, M.A. Theater & Performance (2016)
Member, Juan Derieux-Cruz, M.A. Theater & Performance (2016)
Member, Alexia Buono, Ph.D. Education (2017)

Project Supervision

Bella Poynton, qualifying exams, 2018
Shane Thorn, qualifying exams, 2018
Emma English, Dramaturgy, 2017
Lilibeth Javier, Emerging Choreographers Showcase, 2016
Sarah Dodd, Zodiaque Dance Ensemble, 2016
Katie Wawraszczek, Emerging Choreographers Showcase, 2015
Allyson Buttram, Emerging Choreographers Showcase, 2015

SERVICE

Professional

Conference Planner
American Theatre and Drama Society, 2016 - 2019 term

Member, Membership Committee 2016 - present
American Society for Theatre Research

Editorial Board Member, 2016 - present
The Journal of American Drama and Theatre

Editorial Board Member, 2014 - present

Theatre Annual: A Journal of Theatre and Performance of the Americas

Reviewer, *Lateral: The Journal of the Cultural Studies Association*, 2017

Member, Mentorship Committee, 2014 - 2015
American Society for Theatre Research

Member, John W. Frick Book Award Committee, 2013 - 2015
American Theatre and Drama Society

College

Co-convener, Humanities Institute Performance Research Working Group,
2016 - present

College of Arts and Sciences Policy Committee, 2015 – present

Department

Coordinator, AGA Collaborative Residency and performance, 2017

Coordinator, Elizabeth Mozer performance, 2017

Member, Graduate Committee, 2015 - present

Member, Dance Committee, 2015 - present

Member, Season Selection Committee, 2015

Production Mentorship 2015 – present (see Project Supervision)

PROGRAM AND CURRICULAR DEVELOPMENT

University at Buffalo

THD199: From Kickline to Krumping

DAC455: Making Art in Times of War: Performance and Conflict

DAC506: Dance Studies I: Theory, Aesthetics, and Criticism

DAC513: Grad Resources

DAC530: Dance Studies II: Political and Cultural Approaches

DAC582: Creative Process and Embodied Research (with Anne Burnidge)

Vassar College

Creative Arts Across Disciplines program development in four areas:

Curricular Development – new courses in Art History, Film, English,
Media Studies, Music, Physics, Women’s Studies

Guest Artist Residencies

Summer Multi-Arts Collectives (student research)

Pedagogy-in-Action workshops for faculty

University at Pittsburgh

Conference Planner, Classics in Contemporary Contexts, 2014

PROFESSIONAL

American Society for Theatre Research (ASTR)

AFFILIATIONS

American Studies Association (ASA)
American Theatre and Drama Society (ATDS)
Association for Theater in Higher Education (ATHE)
Congress on Research in Dance (CORD)
Mid-America Theatre Conference (MATC)
Northeast Modern Language Association (NeMLA)
Society of Dance History Scholars (SDHS)
Humanities Institute Working Group for Performance Research
Humanities Institute Working Group for Embodied Research