Andrea Harris

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**EDUCATION**

2011 Graduate-level Certification in Laban Movement Analysis, Columbia College Chicago.

2005PhD, Theatre Research, University of Wisconsin-Madison.

 Dissertation: *Aesthetic Dissidence: Feminist Ballet Historiography and the Boundaries of the Classical*. Advisors: Sally Banes, Michael Vanden Heuvel.

1997 MFA, Modern Dance, Texas Christian University.

**TEACHING POSITIONS HELD**

2009-present Assistant/Associate Professor of Dance. University of Wisconsin-Madison. (Tenure promotion March 2017)

2004-2007 Assistant Professor of Dance. Texas Christian University.

1998-1999 Visiting Assistant Professor of Dance. University of Oklahoma.

Spring 1998 Interim Lecturer of Dance. Sam Houston State University.

Fall 1997 Visiting Professor of Modern Dance. Universidad de las Américas Puebla, Mexico.

**PUBLICATIONS**

**Books**

2017 *Making Ballet American: Modernism Before and Beyond Balanchine.* Oxford University Press.

 \*Reviewed in *Dance Chronicle* 41, no. 1 (Jan-April, 2018): 99-103.

**Edited Volumes**

2007 *Before, Between, Beyond: Three Decades of Dance Writing*. Written by Sally Banes. University of Wisconsin Press.

 \*Reviewed in *Dance Chronicle* 30, no. 3 (2007): 539-545.

2003 *Reinventing Dance in the 1960s: Anything Was Possible*. Assistant to Editor Sally Banes. University of Wisconsin Press.

**Refereed Journal Articles**

2015 “*Sur la Pointe* on the Prairie: Giuseppina Morlacchi and the Urban Problem in the Frontier Melodrama,” *Journal of American Drama and Theatre*.

 \*Winner of Honorable Mention, Gertrude Lippincott Award, Society of

 Dance History Scholars.

2012 “Gendered Discourses in American Ballet at Mid-Century: Ruth Page on the Periphery,” *Dance Chronicle*.

2011 “The Phantom Dancer, or, the Case of the Mysterious Toe Shoe in the Frontier Prop Closet,” *Performing Arts Resources*.

2008 “Parody in Pointe Shoes: Josephine Baker, Ballet, and the Politics of Aesthetics, 1925-35,” *Discourses in Dance*.

**Chapters in Edited Volumes**

2016 “Hoop Skirts and Modernism: Dance and Social Change at The Arts Club,” *One Hundred Years of The Arts Club of Chicago*. University of Chicago Press.

2011 “From Italy to Russia and the US: ‘Fascist’ Futurism and Balanchine’s ‘American’ Ballet,” With Patricia Gaborik. *Avant-Garde Performance and Material Exchange: Vectors of the Radical.* Ed. Mike Sell. Palgrave Macmillan.

2010 “Futurbalanchine,” With Patricia Gaborik. *Il futurismo nelle avanguardie. Atti del convegno internazionale di Milano.* Ed. Walter Pedullà. Rome: Edizioni Ponte Sisto.

**Book Reviews**

2014 “Uncovering Balanchine, Recovering Ivanova.” Book Review of *Balanchine and the Lost Muse: Revolution and the Making of a Choreographer* by Elizabeth Kendall (New York: Oxford University Press, 2013). *Dance Chronicle* 37.1: pp. 118-121.

2010 “Catching Ghosts: Biography and the Historical Record.” Book Review of *Martha Hill & the Making of American Dance* by Janet Mansfield Soares (Middletown, CT: Wesleyan UP, 2009). *Dance Chronicle* 33:2: pp. 292-297.

2006 Book review of *Modern Dance, Negro Dance: Race in Motion****,*** by Susan Manning (Minneapolis, U of Minnesota P). Published in *Theatre Research International* 31:3 (October): pp. 328-329.

# AWARDS AND HONORS

2018 CHOICE Outstanding Academic Title for *Making Ballet American: Modernism Before and Beyond Balanchine*

2018 Emily Mead Baldwin Award, Division of the Arts, UW-Madison.

# 2016 Honorable Mention, Gertrude Lippincott Award, Society of Dance History Scholars.

# 2014 UW-Madison Center for the Humanities, First Book Award.

**GRANTS**

2017 UW-Madison Vice Chancellor Research and Graduate Education Grant.

2016 UW-Madison School of Education, Virginia Horne Henry Grant.

2014 UW-Madison Graduate School Research Grant.

2013 UW-Madison Graduate School Research Grant.

2013 UW-Madison School of Education, WCER Research Support Award.

2012 UW-Madison Graduate School, Research Grant.

2011 UW-Madison Graduate School, Research Grant.

2010 UW-Madison Graduate School, Research Grant.

2008 American Society for Theatre Research, Targeted Research Area Grant.

**SCHOLARLY PRESENTATIONS**

**Conference Papers (accepted by juried panel)**

2017 “Blanche Evan and the Passage of Radical Dance into Dance Therapy.” Dance Studies Association, annual conference. October 23, Columbus, OH.

2017 Seminar papers for “Cross-Cultural Dance Performances” and “Confronting Fascism,” Modernist Studies Association, annual conference. August 10, 13, Amsterdam, Netherlands.

2012 “’More than a Weapon’: Lincoln Kirstein’s Revolutionary American Ballet.” Seminar paper for the American Society for Theatre Research, annual conference. November 3, Nashville, TN.

2011 “Lincoln Kirstein and the Production of American Ballet History.” Society of Dance History Scholars, annual conference. June 23, Toronto, Canada.

2010 “*Sur la pointe* on the prairie: Giuseppina Morlacchi and the Frontier Melodrama.” Society of Dance History Scholars, annual conference. July 8, Surrey, U.K.

2008 “*Sur la pointe* on the prairie: Giuseppina Morlacchi and the Wild West Show.” Seminar paper for the American Society for Theatre Research, annual conference. November 7, Boston, MA.

2008 “American Ballet before the American Ballet: Sentimentalism and Gender in Ruth Page’s 1930s Ballets.” Society of Dance History Scholars, annual conference. June 13, Saratoga Springs, NY.

2007 “Residues and Repressions: The Spectre of Futurism in Balanchine’s American Ballet.” Written and presented with Patricia Gaborik (Rome, Italy). Seminar paper for the American Society for Theatre Research, annual conference. November 17, Phoenix, AZ.

2007 “Residues and Repressions: The Spectre of Futurism in Balanchine’s American Ballet.” Written and presented with Patricia Gaborik. Congress on Research in Dance, annual conference. November 9, New York, NY.

2006 “The Other Modern Ballet: Sentimentalism, Populism, and Politics in the 1930s Dances of Ruth Page.” Modernist Studies Association, annual conference. October 21, Tulsa, OK.

2006 “Residues and Repressions: Redrawing the Boundaries of Modernism and the Avant-Garde.” With Patricia Gaborik. Seminar paper for the American Society for Theatre Research, annual conference. November 17, Chicago, IL.

2006 “When Praxis Wore Pointe Shoes: Josephine Baker, Classical Ballet, and the Politics of Aesthetics.” Paper presented at the Society of Dance History Scholars, annual conference. June 18, Banff, Canada.

2005 “Choreographing America: The Construction of an ‘American’ Ballet.” American Theatre and Drama Society, annual conference. March 5, Lawrence, KS.

2005 “Josephine Baker’s Parody in Pointe Shoes: Dance Performance as Theory-Making.” Feminist Historiography Research Group, American Society for Theatre Research, annual conference. November 12, Toronto, Ontario.

2004 “Choreographing the Canon: Ruth Page and the Construction of American Ballet.” Feminist Historiography Research Group. American Society for Theatre Research, annual conference. November 20, Las Vegas, NV.

2004 “Dancing In and Out of the Archives: Teaching a Feminist Ballet History.” National Dance Association, annual conference. January 17, Dallas, TX.

2002 “When She Dances: Britney Spears and Polysemy in the 2001 Pepsi Advertisement.” Paper received Graduate Student Debut Award at the Association for Theatre in Higher Education, annual conference. July 28, San Diego, CA.

1997 “Graham Without Graham: Comparing Four Graham-trained Artists in Relation to the Continuing Evolution of the Graham Technique.” TAPHERD, annual convention. December 5, Fort Worth, TX.

**Invited Talks**

2018 “Dance Therapy: Bridging Art and Science Since (about) 1936.” Promoting Human Betterment Through the Arts and Humanities Conference. July 18, Madison, WI.

2017 “Dance at The Arts Club, 1917-1931: Women, Performance, and Identity in the Progressive Era.” The Arts Club of Chicago, April 12.

2016 “All right / You want a STYLE out of America”: Transnationalism and the Remaking of American Ballet in the 1930s.” UW Center for the Humanities, March 4.

2009 “Freedom Dancing: Cunningham, Bausch, and the Politics of Aesthetics.” UW Center for the Humanities. Madison Museum of Contemporary Art, October 23.

2007 “The Dissident Diva, or, how Josephine Baker worked it.” Talk given at Modern Art Museum of Fort Worth. July 14, Fort Worth, TX.

2005 “Representations of Femininity and Masculinity in Three Dances by Martha Graham, 1926-1947.” History of Women in Dance class. Texas Women’s University, Denton, TX. November 2.

2005 Modern dance lecture-demonstrations at Shiromaru Community Center, Kyoro High School, and Nagaoka Chosei Kindergarten. Nagaoka, Japan, May 18-19.

2004 “Observing Unobservable Moments: A Workshop in Writing/Dancing/Writing.”

Movement/drama workshop for Advanced Drama in Education class. University of Wisconsin-Madison, February 9.

1999 “Philosophical and Conceptual Principles in the Choreographic Aesthetic of Martha Graham.” Dance Theory Class. Beloit College, Beloit, WI, October 8.

1997 “The Improvisational Styles of Robert Ellis Dunn and Anna Halprin.” Performance and Ensemble Class. TCU, May 7.

**Invited Juries**

2012 Selection jury. American Dance Festival Dancing for the Camera International Showcase. Madison, WI.

2004, 2003 Selection jury. American Dance Festival Dancing for the Camera Showcase. Madison, WI.

# ARTISTIC WORKS PRESENTED

**Choreographer**

Professional:

2006 “An Intelligence of the Body.” Solo commissioned by Contemporary Dance/Fort Worth.

2003 “631 S. Pickard, or, the winter gardener’s propositionally chapped hands.” Solo.

1998 “Dream Montage.” Duet commissioned by Contemporary Dance/Fort Worth.

1997 “Rooms.” Multidisciplinary work for three dancers and two actors, commissioned by Heels and Nobs DanceTheatre, Dallas, TX.

1994 “Lizzie.” Solo for independently produced concert, New York City.

1994 “Anomie.” Quartet for independently produced concert, New York City.

1993 “Halcyon Days.” Solo for independently produced concert, New York City.

1991 “When the Dying Won’t Use Words.” Two solos and a trio for independently produced concert, New York City.

**Professional Dance Companies**

1999-2003 Li Chiao-Ping Dance, Madison, WI.

1995-1998 Contemporary Dance/Fort Worth, Fort Worth, TX.

1992-1994 Martha Graham Dance Company, New York, NY.

1991-1992 Koshin Dance Theatre, New York, NY.

**Screendance Experience**

2002 *Odyssey*. Director Douglas Rosenberg. National and international screenings.

2002 *Grace*. Director Douglas Rosenberg. National and international screenings.

2002 *Venus Flow*. Director Douglas Rosenberg. National and international screenings.

**SERVICE TO THE FIELD REQUIRING PROFESSIONAL EXPERTISE**

2019 Panel of Distinguished Scholars, *Dance Chronicle* Founding Editors’ Awards.

2013-present Advisory Committee, *Dance Chronicle*.

2010-present Manuscript and Proposal Reviewer, Oxford University Press.

2010-present Peer reviewer, *Dance Chronicle*.

2014-2017 Peer Reviewer, *Dance Research Journal*.

2010-2013 Peer reviewer, *Theatre Research International*.