

9TH BIENNIAL NEW PERSPECTIVES IN FLAMENCO  
HISTORY AND RESEARCH SYMPOSIUM

# MOVIMIENTOS DE RESILIENCIA: HEALING THROUGH MUSIC AND DANCE

## FEATURED SPEAKERS:

DR. NINOSKA M'BEWE ESCOBAR

DR. GREGORIO GONZALES

SINUHÉ PADILLA ISUNZA

JOAQUÍN ENCINIAS

ANA "ROKAFELLA" GARCÍA

DR. PALOMA MARTÍNEZ- CRUZ

EVA ENCINIAS

MARISOL ENCINIAS

## ORGANIZING COMMITTEE:

AMY SCHOFIELD (CONFERENCE CHAIR)

MARISOL ENCINIAS

ANNIE D'ORAZIO



9TH BIENNIAL NEW PERSPECTIVES IN FLAMENCO  
HISTORY AND RESEARCH SYMPOSIUM

# *MOVIMIENTOS DE RESILIENCIA: HEALING THROUGH MUSIC AND DANCE*


The National Institute of Flamenco in partnership with the New Mexico Humanities  
Council and the University of New Mexico

October 2-4, 2024  
Hodgin Hall, 3rd Floor  
1889 Central NE  
Albuquerque, NM 87106

The New Perspectives in Flamenco History and Research Symposium is an in-person and virtual gathering of theorists, practitioners, artists, and members of the public that provides the opportunity to examine various aspects of flamenco and related hybrid, diasporic art forms. The Symposium proudly facilitates and fosters international, multi-disciplinary exchanges that critically engage with the histories and contemporary issues of diasporic art forms, including flamenco, as they are practiced around the world. It promotes the exchange of research, history, and theories, and it supplements traditional means of education with new and diverse ideas in the ever evolving world of the arts.

## *Conference Theme*

In its various iterations, flamenco is about community and emotional expression. Whether practiced in informal gatherings, or on public stages by professional artists, community and connection remain key elements of this art form. The underlying myriad emotions residing in flamenco music and dance such as sadness, fury, pain, joy, and hope join people together in communities. The emotions that inherently exist in the collective memory of music, dance, and community meld in gatherings where flamenco takes place. This same memory and melding manifest in other related music and dance forms, particularly those practiced by, for, and about marginalized peoples and communities. In flamenco and similar hybrid music and dance forms from around the world, practitioners converge around the feelings that bind them through shared experience, poetry, and sound.



Flamenco's communal, highly emotive, and interactive nature necessitates coexistence and cooperation. This year's conference seeks to explore the ways in which flamenco and related forms address trauma, communal healing, and creative expression. Presentations investigate how practices of flamenco music and dance, and other related forms, can initiate radical healing. Shared discourse examines how artistic expression is crucial to place-making and the creation of collective healing spaces, whether those be hyperlocal and contemporary or across continents and generations. In considering these topics, we explore and analyze how diasporic forms, including flamenco, can function as practice of self- and community-care and a salve for ancestral and generational trauma.

*This program is made possible in part with the grant support from the New Mexico Humanities Council. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the National Endowment for the Humanities or the New Mexico Humanities Council*

# Featured Speaker



Ninoska M'bewe Escobar is an Assistant Professor in the Department of Theatre and Dance at the University of New Mexico. An alumna of the Performance as Public Practice program at The University of Texas at Austin, her research and teaching center the contributions of Black diasporic and artists of color to American arts, history, and social politics. Her book project examines the work and legacy of the Caribbean-American choreographer-anthropologist-social activist Pearl Primus (1919-1994). Most recently, she examined the reemergence of the rarely seen work *Michael Row The Boat Ashore* (1979), created by Primus in response to the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama. Her essay on this work appears in *The Journal of American Culture* special issue "Black Women, The Body, and Dance" (Summer 2023).

In 2023 she directed *Roots and Routes*, a public program of dance films, community dance classes, and artist talks in collaboration with the Elizabeth Waters Center for Dance at The University of New Mexico, the City of Albuquerque Department of Arts and Culture, Albuquerque Main Library, Keshet Center for the Arts, National Dance Institute, and Studio Sway. She was a Consortium for Faculty Diversity Scholar in Theatre Arts and African American Studies at Amherst College, where she convened the symposium *African American Dance: Form, Function and Style!* to focus attention on the history and contributions of Black diasporic dancers and choreographers to American dance, and was a Lecturer in Dance at Smith College and Visiting Artist in Dance at Mt. Holyoke College. She is a former faculty and administrator at The Ailey School and Alvin Ailey Dance Foundation in New York, where she co-directed the Pre-Professional Performing Arts School Program and directed AileyCamp in New York



and Miami, as well as a former lead national facilitator of the Ailey organization's humanities curriculum *Revelations: An Interdisciplinary Approach* Escobar has a professional background as a performer and choreographer. She trained at The Clark Center for the Performing Arts and Alvin Ailey American Dance Center in New York. She was a principal dancer in the companies of legendary Brazilian capoeiristas Loremil Machado and Jelon Vieira, Newark Dance Theatre, and the Caribbean American Dance Company, among others, and performed with Nigerian Jùjú music trailblazer King Sunny Adé, with Le Ballet National Djoliba, and with Jamaican reggae superstars Third World during their 1980s tours of the U.S. She performed in the original cast of *Fame* (1980), in the Brooklyn Academy of Music production of *Njinga The Queen King* (1993), and in numerous concert stage productions and venues including Lincoln Center for the Performing Arts, Jacob's Pillow, and the Santa Fe Dance Festival. She created the dances for Reza Abdoh's *The Law of Remains* (1992) and the Nuyorican Poets Café production of Pepe Carril's *Shango de Ima* (1994), which won an Audelco award for Outstanding Black Theater Choreography. As a director, she created original works performed at the Joyce Soho, the Theater of the Riverside.

# Featured Speaker



Ana “Rokafella” Garcia is a NYC native who has represented women in Hip-hop dance professionally over the past three decades. She co-founded Full Circle Prod Inc, NYC’s only nonprofit Hip-hop Dance Theater company, with her husband Kwikstep, generating theater pieces, dance training programs, and NYC-based dance events. She directed a documentary highlighting the Bgirl lifestyle entitled *All The Ladies Say* with support from Third World Newsreel and Bronx Council of the Arts. She is hired internationally to judge Break dance competitions and to offer her unique workshops aimed at evolving and preserving its technique and cultural aspects. She has worked within the NYC public school system and various NYC-based community centers setting up programs that help expose young students to the possibility of a career in dance. In May of 2017, she launched “ShiRoka” – a t-shirt fashion line with Shiro, a Japanese Graffiti artist. She has been featured in pivotal Rap music videos, tours, films, fashion shows, and commercials including the Netflix Series *The Get Down*. Rokafella has choreographed for diverse festivals/concerts such as The NY Philharmonic Orchestra’s *Firebird* in 2022, The Kennedy Center, Momma’s Hip-hop Kitchen, and the Oregon Shakespeare Festival. Branching out of her dance lane, she has also recorded original songs/poetry and performed at NJPAC’s Alternate Routes in Newark and Lincoln Center Out of Doors. She received the Joyce Award to collaborate with True Skool in Milwaukee and received the American Dance Festival’s National Dance Teacher Award. Presently she is an adjunct professor at The New School and a content creator for Bronx Net TV producing her own TV series entitled *Kwik2Rok*. Rokafella is a multi-faceted Afro-Latin Hip-hop artist who references Nuyorican culture as her foundation.

# *Featured Speaker*



Gregorio Gonzales, Ph.D. is Comanche & Genízaro, a tribal cultural empowerment worker, and an NDN community scholar & músico known as Nacho NDN, among others. His path has taken him in many directions, teaching critical Indigenous studies across many U.S. college and university campuses, as well as working with American Indian tribal governments and urban Indigenous community organizations locally and globally. His *vibras y palabras* have been heard across the Native New Mexico borderlands, and beyond, including the Indian Pueblo Cultural Center (IPCC), the National Hispanic Cultural Center (NHCC), as well as inside many a family house y plaza nuevomexicana. He is also an active collaborator and accomplice with Indigenous community organizations including Americans for Indian Opportunity based in Albuquerque and Advancement of Maaori Opportunity in Aotearoa New Zealand.

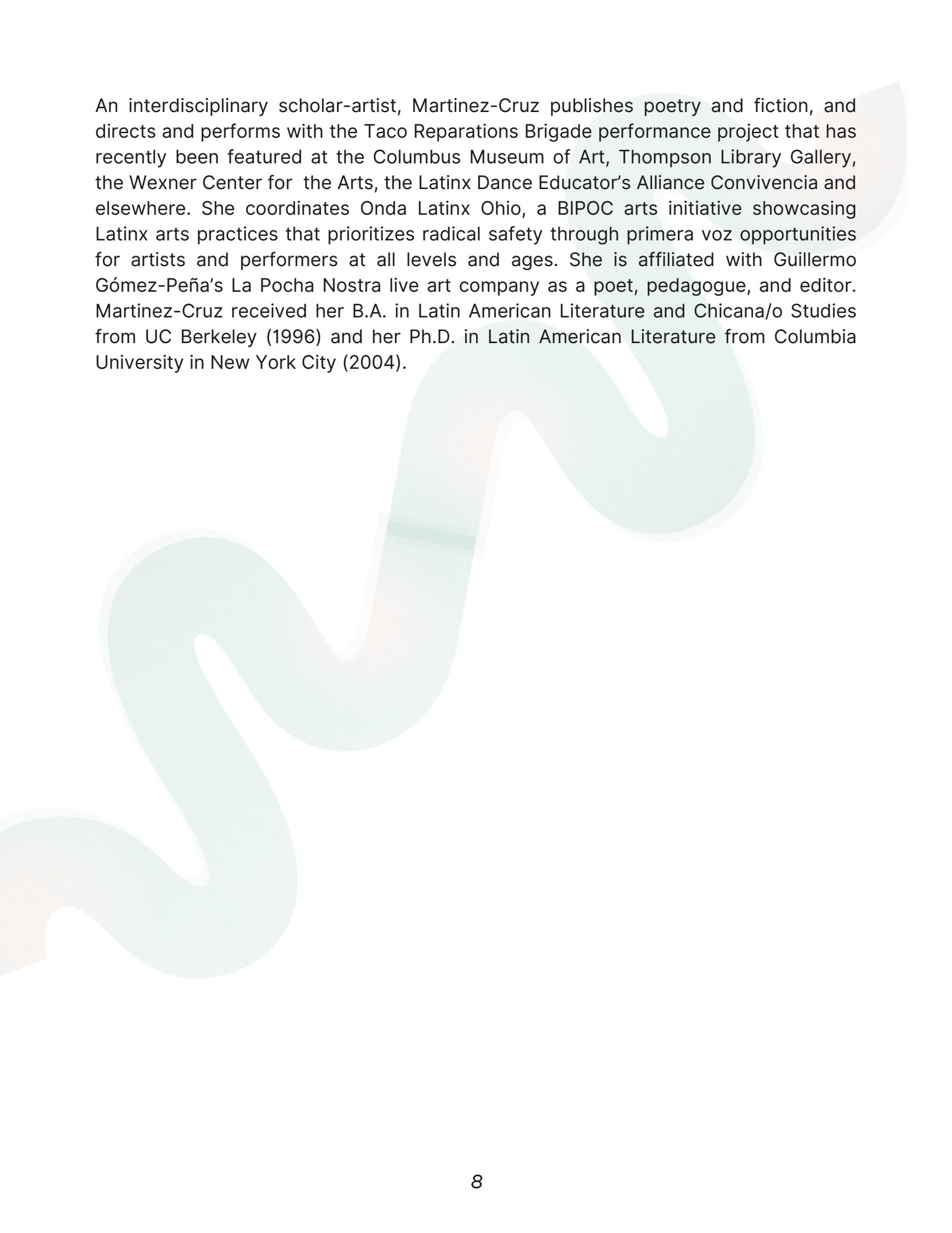
# Featured Speaker



Paloma Martínez-Cruz is an interdisciplinary, decolonial scholar in the field of Latinx cultural studies. Her work interrogates the consequences of colonization and patriarchal orderings across diverse expressive cultures of the Americas. A professor of Latinx Cultural Studies in the Departments of Spanish and Portuguese and English at The Ohio State University, she is the author of the Pushcart-nominated poetry chapbook *Other Bombs* (2023); *Trust the Circle: The Resistance and Resilience of Rubén Castilla Herrera* (2024 Latino Book Award winner for Best Biography), *Food Fight! Millennial Mestizaje Meets the Culinary Marketplace* (2019), *Women and Knowledge in Mesoamerica: From East L.A. to Anahuac* (2011) and the editor of *A Handbook for the Rebel Artist in a Post- Democratic Society* by Guillermo Gómez-Peña and Saúl García-López (2021).

As a hemispheric Latinx cultural studies educator, Martínez-Cruz believes that to be actors rather than spectators in our social circumstances, we need to cultivate spaces of radical inclusion and compassion that amplify the transformative potential of all community members. Martínez-Cruz's featured workshops include "Living Altars" (performance pedagogy), "The Other is My Selfie" (diversity, equity, inclusion, and justice), and "Trust the Circle" (facilitated community conversations). Her pedagogical genealogy includes the practices and principles of La Pocha Nostra, Rubén Castilla Herrera, Augusto Boal, Albany Park Theater, Be the Street, NCCJ Brotherhood Sisterhood, White Plum Zen practice, council practice, and Chicanx/borderlands consciousness.





An interdisciplinary scholar-artist, Martinez-Cruz publishes poetry and fiction, and directs and performs with the Taco Reparations Brigade performance project that has recently been featured at the Columbus Museum of Art, Thompson Library Gallery, the Wexner Center for the Arts, the Latinx Dance Educator's Alliance Convivencia and elsewhere. She coordinates Onda Latinx Ohio, a BIPOC arts initiative showcasing Latinx arts practices that prioritizes radical safety through primera voz opportunities for artists and performers at all levels and ages. She is affiliated with Guillermo Gómez-Peña's La Pocha Nostra live art company as a poet, pedagogue, and editor. Martinez-Cruz received her B.A. in Latin American Literature and Chicana/o Studies from UC Berkeley (1996) and her Ph.D. in Latin American Literature from Columbia University in New York City (2004).

# Featured Speaker



Sinuhé Padilla Isunza is a Mexican musicologist, producer, composer, and artistic director. With more than 25 years of teaching and research experience, he's led and collaborated in multiple compelling artistic and social projects around the traditional and contemporary Afro-Amerindian music scene. A path that has allowed him to inspire and encourage community-based fandango and Son Jarocho projects in many cities in Europe, North, Central, and South America.

As a performing multi-instrumentalist, he has shared the stage and toured with multi-Grammy Award-winning artists like Lila Downs, Residente, Aida Cuevas, Ana Tijoux, and many more. He has also directed musical projects such as Jarana Beat, Mexico Beyond Mariachi, The Bilingual Birdies Band, Fandango for Butterflies and Coyotes, among other projects in New York.

Sinuhé has served as music writer and producer for National Geographic, *Mundo (Firmes)*, *The Taco Chronicles* (Netflix), Storyhunter TV, The United Notions; and as lecturer in conferences and Master Classes for The New School University, the Hemispheric Institute of Performance & Politics (NYU), Berklee College of Music, Dutchess Community College, New Mexico State University, and the CUNY Graduate Center of the City University of New York. His main creative output, Jarana Beat, has been acclaimed worldwide and awarded Best Folk Contemporary Band by the Mexican Music Awards 2015, and recognition by the City of New York for his contribution to Latin culture in the same year.

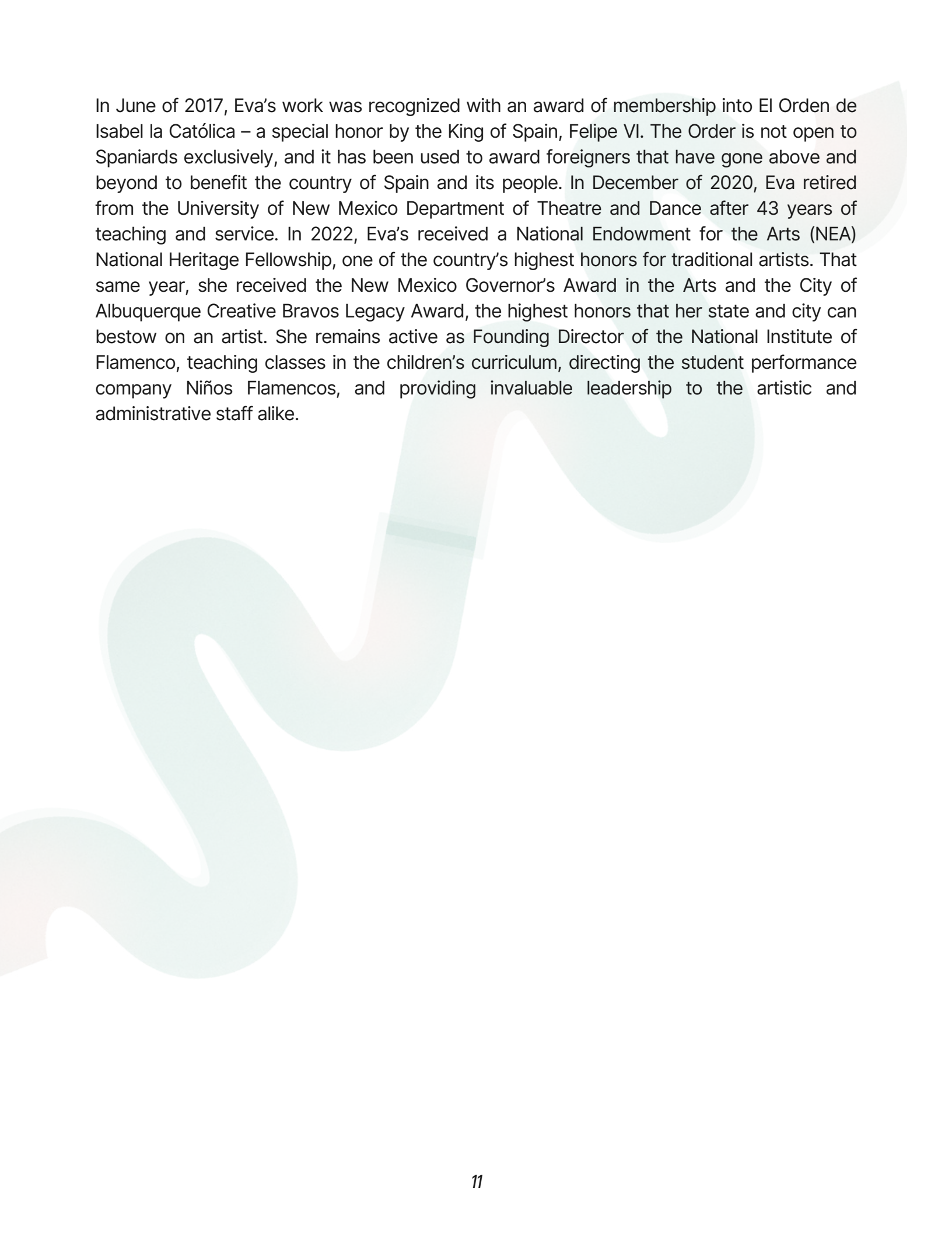
# *Featured Speaker*



**EVA ENCINIAS**

Born into one of the few flamenco families in the United States, Eva Encinias is the Founding Director of the National Institute of Flamenco, the Conservatory of Flamenco Arts, and Festival Flamenco Albuquerque. Eva learned flamenco as it was passed down through generations of her family. She was introduced to flamenco through her mother Clarita Garcia de Aranda, an American flamenco icon who was known as an outstanding performer and teacher. She established her own dance company, Ritmo Flamenco in 1973 and toured with them for 15 years. In 1976, she began teaching flamenco at the University of New Mexico. Eva developed flamenco as an art form by breaking down the essential tenets of the art to create a curriculum. Her discipline to the art led to her inception of the Flamenco Concentration Program at the University of New Mexico's Department of Theatre and Dance, the only dance program in the world with a flamenco concentration.

A key figure in enriching the New Mexican cultural landscape, Eva has been a catalyst for developing flamenco as an art form in New Mexico through performance, teaching, and community advocacy. Many of her students attend classes solely through scholarships, as Eva always believed that economic circumstance should never keep anyone from learning to dance. Thousands of students have learned flamenco under her tutelage and the art of flamenco has flourished in New Mexico, in large part to her dedication to the preservation and development of the art form. Due to Eva's life-long work, Albuquerque is widely recognized as the center for flamenco in the United States.



In June of 2017, Eva's work was recognized with an award of membership into El Orden de Isabel la Católica – a special honor by the King of Spain, Felipe VI. The Order is not open to Spaniards exclusively, and it has been used to award foreigners that have gone above and beyond to benefit the country of Spain and its people. In December of 2020, Eva retired from the University of New Mexico Department of Theatre and Dance after 43 years of teaching and service. In 2022, Eva's received a National Endowment for the Arts (NEA) National Heritage Fellowship, one of the country's highest honors for traditional artists. That same year, she received the New Mexico Governor's Award in the Arts and the City of Albuquerque Creative Bravos Legacy Award, the highest honors that her state and city can bestow on an artist. She remains active as Founding Director of the National Institute of Flamenco, teaching classes in the children's curriculum, directing the student performance company Niños Flamencos, and providing invaluable leadership to the artistic and administrative staff alike.



# *Featured Speaker*



**JOAQUÍN ENCINIAS**

Joaquín Encinias learned flamenco as a way of life from his grandmother Clarita and mother Eva Encinias. He began his first lessons in flamenco from his grandmother, Clarita, and began performing at age five. By age 12, he became a soloist in his mother's company, Ritmo Flamenco. Encinias has had the tremendous opportunity to work closely with world-renowned artists including Antonio Canales, Eva La Yerbabuena, Los Farrucos, Manolete, Carmen La Talegona, and Mercedes Amaya. In 1999, The Conservatory of Flamenco Arts opened under the direction of Encinias, his mother Eva, and sister Marisol. Since that time, Encinias has developed his unique teaching framework.

As Artistic Director of Yjastros: The American Flamenco Repertory Company, Encinias has amassed a dance repertory collection of over 60 pieces of original flamenco choreography, which includes his own works and works by some of the most influential flamenco and Spanish Dance artists in the world. Through Yjastros, Encinias has been able to redefine flamenco choreography by truly understanding flamenco movement, having an innovative and visionary use of space, and demonstrating profound fluency in flamenco musical composition. Encinias has begun a new generation of artistry through his innovation and dedication to the art form. Today, he is one of the most highly sought-after flamenco artists and instructors in the nation because of his unique exposition of technique and craft. His musical talent and deep understanding of the language of flamenco make him an exceptional and valuable instructor and choreographer.

# *Featured Speaker*



**MARISOL ENCINIAS**

Marisol Encinias, MFA, a native New Mexican, began formal study of dance at age 5 with her grandmother Clarita Garcia de Aranda. A fourth-generation flamenco dancer, her artistic interpretation arises from her immersion in the art form from childhood. Marisol is Executive Director of the National Institute of Flamenco, founded by Eva Encinias, her mother, in 1982. Marisol is Artistic Director and Curator of Festival Flamenco Albuquerque, the oldest and largest flamenco festival outside of Spain. Marisol continues to work as an instructor, performer, and choreographer, and is currently Assistant Professor of Dance at the University of New Mexico. Marisol is a leader in education and in her community: she led the UNM Flamenco Ensemble to their first performance at Jacob's Pillow in 2023, and is a 2024 NALAC Advocacy Leadership Fellow. As a person of color, Marisol identifies with this hybrid art form that is largely about and practiced by people of color. As a native New Mexican who belongs to a family who has made flamenco performance and education a central part of their lives, flamenco has been a guiding force for her. Marisol believes flamenco can be that for anyone. Marisol seeks to create opportunities and make a difference in the lives of people in her New Mexico community through flamenco. By extension, Marisol focuses on providing an exceptional resource for flamenco to other communities in the U.S. and abroad.

# *New Perspectives in Flamenco History and Research Symposium*

*Wednesday, October 2 – Day One*

**8:45AM-9:00AM WELCOME AND OPENING REMARKS**

**9:00AM-9:30AM LECTURE DEMO 1 (IN-PERSON)**

- *Sensing Place: Healing Connections through Flamenco's Fractal Codes*, Michelle Erard

**9:30AM-10:45AM KEYNOTE ADDRESS 1 (IN-PERSON)**

- *Race, the Body and Danced Memory*, Ninoska M'bewe Escobar

**10:45AM-11:00AM BREAK**

**11:00AM-12:00PM PANEL 1 (IN-PERSON)**

- *Dancing with "Las Egipcias": Afro-Orientalist Flamenco Performance as Gitana Feminist Praxis, 1910-?*, Tania Arabelle Flores
- *From Rajasthan to the Río Grande*, María-Luisa Ornelas-June
- *The Black Voice Shouts in Flamenco*, Dr. Ricardo Reyes Paz

**12:00PM-1:15PM LUNCH ON YOUR OWN**

**1:15PM-1:45PM LECTURE DEMO 2 (VIRTUAL)**

- *Dancing for the Dead: Exploring Ancestral Afro-Diasporic Water Spirit Stories in Dance Creation Process*, Justice Miles

**1:45PM-2:45PM PANEL 2 (IN-PERSON)**

- *The Past and Future of Our Family's Work in Flamenco*, Eva Encinias, Joaquín Encinias, and Marisol Encinias

**2:45PM-3:00PM BREAK**

**3:00PM-4:15PM KEYNOTE ADDRESS 2 (IN-PERSON)**

- *Parentescos de un Flamenco Fandanguero*, Sinuhé Padilla Isunza

## Thursday, October 3 – Day Two

### 9:00AM-9:30AM LECTURE DEMO 3 (IN-PERSON)

- *Sketches from the Edge of Flamenco*, Omonike Akinyemi

### 9:30AM-10:30AM PANEL 3 (VIRTUAL)

- *Pauline Koner: Pionera en la vinculación del flamenco con la danza moderna americana*, Dr. M. Gabriela Estrada
- *The Enduring Essence of Flamenco: An Intangible Culture Heritage*, Dr. Nancy G. Heller
- *México y el flamenco: una historia de migraciones*, Gabriel Macias Osorno

### 10:30AM-10:45AM BREAK

### 10:45AM-11:15AM LECTURE DEMO 3 (VIRTUAL)

- *Community Healing: Flamenco Dance and Mask Theatre*, Julie Galle and Sandra Hughes

### 11:15AM-11:45AM LECTURE DEMO 4 (IN-PERSON)

- *Cante de Regreso and the Emergence of Flamenco Genízaro*, Dr. Enrique Lamadrid and Vicente Griego

### 11:45AM-1:30PM LUNCH ON YOUR OWN

### 1:30PM – 2:30PM PANEL 4 (IN-PERSON)

- *Mariquita Flores as Transnational Vector of Modern Flamenco*, Amy Schofield
- *Viva Madrid de Noche: Searching for the Last Flamenco Bar in Madrid*, Dr. Theresa Goldbach

### 2:30PM – 2:45 PM BREAK

### 2:45PM-4:00 PM KEYNOTE ADDRESS 3 (IN-PERSON)

- *The Survival Techniques found in the Legacy of Hip Hop*, Ana “Rokafella” García



## Friday, October 4 – Day Three

### 9:00AM-10:15AM KEYNOTE ADDRESS 4 (IN-PERSON)

- *ke barbaridaaaa: on NDN vibras & the NDNM borderlands*, 2024 ed., Dr. Gregorio Gonzales

### 10:15AM-11:15AM PANEL 5 (IN-PERSON)

- *Archiving Flamenco at NIF*, Annie D'Orazio, Eva Encinias, Marisol Encinias, Amy Schofield, John Truitt

### 11:15AM-11:30AM BREAK

### 11:30AM-12:45PM KEYNOTE ADDRESS 5 (IN-PERSON)

- *Exercises for Radical Inclusion: A Borderlands Exploratorium Experience*, Paloma Martinez-Cruz

### 12:45PM-1:00 PM CLOSING REMARKS

# Abstracts

**Omonike Akinyemi** (Choreographer/Artistic Director, Image Quilt Dance Theater)  
*Sketches from the Edge of Flamenco*

This lecture demonstration is a presentation of three scenes from "Sketches from the Edge of Flamenco," a dance piece which investigates the lives of characters within our society – a wall street executive, a group of friends, and a nanny – who use flamenco to transcend life's struggles. Flamenco is used both to develop and deconstruct narratives around each character's life. The piece reveals my research as a choreographer and filmmaker in how to transfer cultural understanding into dance, and from dance into cinema, thereby enabling a process of creolization to take form. Through the screen narrative, "Sketches from the Edge of Flamenco", I aimed to "dismantle" embodied colonialism as it presents itself to audiences in cinematic narratives. The presentation of scenes from "Sketches from the Edge of Flamenco", performed live and with cinematic projection, will be followed by a Q&A session.

**Eva Encinias** (Professor Emerita, University New Mexico, Founding Director, National Institute of Flamenco), **Joaquín Encinias** (Artistic Director, National Institute of Flamenco), **and Marisol Encinias** (Assistant Professor, University New Mexico, Executive and Co-Artistic Director, National Institute of Flamenco)  
*The Past and Future of Our Family's Work in Flamenco* - abstract forthcoming

**Michelle Erard** (Lecturer, Creative Expression and the Environment, Mason Gross School of the Arts, Rutgers University)  
*Sensing Place: Healing Connections through Flamenco's Fractal Codes*

The mathematical concept of fractals can be seen as patterns reflecting our existence in the nature of our known universe - the shell of a snail, the petals of a flower, the branches of a tree. From the nature of our identities to our societies, micro- and macrocosms reveal similarities across scale. The superfractals of societies have cultures that bind individuals together, and elements within these cultures are fractal as well. One such example is flamenco. Phenomenologically, flamenco is an additive, diasporic form that is both recognizable and mutable in its expression due to its innate fractal codes that hold unifying principles, such as, cooperation and interconnectedness. Based on these principles, eco-somatic sensing and listening combined with compositional and structural awareness allows for manifestations of flamenco's fractal expressions from participants on a microscale. On a macroscale, flamenco establishes ecosystems by encouraging connections to the creative force, others, and place. Such a paradigm devises new spaces for connection and fosters a philosophy of radical belonging through its system of inclusion.

**Ninoska M'Bewe Escobar** (Assistant Professor of Dance, The University of New Mexico)  
*Race, the Body and Danced Memory*

Ninoska M'bewe Escobar documented the recent reconstruction of Michael Row The Boat Ashore (1979), created by choreographer-anthropologist-social activist Pearl Primus

(1919-1994) in response to the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama. Emerging in the 1940s, Primus openly criticized the failure of democracy in the everyday lives of Black people and used her dancing body to probe the hardship, inequality, and violence she witnessed in the lives of the poor and marginalized. Though rarely seen, Michael Row The Boat Ashore is a powerful and raw evocation of a community's loss and grief that reverberates in the current moment of socially and politically focused public discourse and performance. Like Primus's signature dances of the 1940s including The Negro Speaks of Rivers, Hard Time Blues, and Strange Fruit, Michael Row The Boat Ashore underscores 12 Primus's sustained attention to the social and political impacts of Black and American experiences through dance.

**Dr. M. Gabriela Estrada** (Assistant Professor of Dance at the University of Houston)

*Pauline Koner: Pionera en la vinculación del flamenco con la danza moderna americana*

Pauline Koner (1912-2001) es conocida como figura clave de la compañía de José Limón, ícono de la danza moderna en Norte América. Sin embargo, pocos conocen la versátil trayectoria de Koner, partiendo de su formación en ballet clásico con Michel Fokine, su trabajo con coreógrafos japoneses como Michio Ito, su labor pionera en danza para la televisión, y su legado como bailarina y coreógrafa de baile español. Menos conocida aún, es la aportación del baile flamenco de Koner en Felipe "El Loco," obra creada por su mentora, Doris Humphrey, para la compañía Limón. Al adentrarnos en la investigación biográfica y del repertorio de Koner, se puede apreciar una amplia gama de temática española que abarca desde el baile tradicional hasta atrevimientos vanguardistas que llegó a presentar en solitario en relevantes teatros de Nueva York. Esta hazaña merece reconocimiento ya que en el desarrollo de la danza estilizada española se conocen figuras provenientes de España o que desarrollaron su carrera allá, tales como Antonia Mercé "La Argentina," Carmen Amaya, o Mariemma, pero poco se conoce de su desarrollo en Estados Unidos. Por tanto, en esta presentación, se dará seguimiento a la integración de la danza española en la trayectoria dancística de Pauline Koner, observando sus referencias formativas y sus procesos creativos individuales y en colaboración con pioneros de la danza moderna como Humphrey y Limón.

**Tania Arabelle Flores** (Ph.D. Candidate, Stanford University)

*Dancing with "Las Egipcias": Afro-Orientalist Flamenco Performance as Gitana Feminist Praxis, 1910-?*

In 1910, the Barcelona-based Gitana dancers and guitarists Julia and Isabel Borrull made their artistic debut under the stage name "Las Egipcias". In so doing, the sisters paved the way for a generation of Gitano flamenco performers, many of them women, who claimed Egyptian heritage through a range of creative acts. This paper examines the performative choices of the women of this generation, with a special focus on Julia and Isabel Borrull, as a form of early Spanish Romani feminist thought and practice. While claims to Egyptian heritage reinforced the Orientalist tropes to which the Gitana body had been subjected for centuries, these claims also functioned as a diasporic identification with a legacy of political power outside of the gendered and racialized realities of modern Spain. I historicize the choices of las Hermanas Borrull and their successors, situating turn-of-the-century flamencoperformance in a global performative context marked by primitivist modernism, exoticism, and the vogue nègre. At the same time, I draw upon Romani feminist theory



to interpret the disruptions that these women posed to what the anthropologist and flamenco scholar Cristina Cruces Roldán has called the “emergent sexual division of flamenco labor” (215). Ultimately, I argue that the Afro-Orientalist flamenco performance of las egipcias constitutes a Gitana feminist praxis that intervenes in and disrupts the discursive and material forms of violence suffered by Gitana women since the fifteenth century.

**Dr. Theresa Goldbach** (Adjunct Faculty in Humanities, San Antonio Community College)  
*Viva Madrid de Noche: Searching for the Last Flamenco Bar in Madrid*

This paper surveys the impact of the COVID shutdowns on flamenco bars in the Centro district of Madrid. It will include snippets from my return to Madrid in November 2023 to search amidst the ruins of the former bastions of flamenco nightlife (Casa Patas, Candela, El Burladero) in Madrid for some signs of life. While the owners of tablaos (flamenco dinner theaters) were able to band together to lobby the government for official protection during the shutdowns, flamenco bars without restaurant service or regular staged performances were left out. Tourism returned with a vengeance as lockdowns and restrictions gradually eased over the course of 2022. While the tablaos thrived in this onslaught of spectators, the small bars and taverns that typified the central district of Madrid, the Madrid antiguo, the old Madrid, remained closed. With the exception of Casa Patas, these places did not hold formal performances but figured as important locations for flamenco socialization and community, especially after hours jam sessions. I survey the current state of flamenco social life in Madrid and look for hope and possible solutions moving forward amidst the torn off tiles, shuttered storefronts, and haunted street corners of Madrileño nights.

**Dr. Gregorio Gonzales** (Independent NDN community scholar & músico)  
*ke barbaridaaaa: on NDN vibras & the NDNM borderlands, 2024 ed.*

New Mexico is a trip. These lands have known the significance of Indigenous political creativity, cultural expression, and religious liberty well before the United States of America, Mexico, or Spain ever entered the world stage. Yet, it can also be said that the borderlands of Native New Mexico, or NDNM, have long served as vibrant ecosystems for Indigenous creativity and 14thought-provoking interaction. In this way, this presentation will consider the pitfalls and possibilities of urban Indigenous cultural production and expression in this oftenunderappreciated corner of the New Mexico homelands where relative proximities to settlerstates and tribal nations undoubtedly color regional interactions with independent-minded NDN cultural production.

**Dr. Nancy G. Heller** (Professor Emerita, University of the Arts)  
*The Enduring Essence of Flamenco: An Intangible Cultural Heritage*

The recent rise of the Roma Rights Movement has led to a global reevaluation of long-held negative stereotypes about flamenco and the people with whom it is most closely associated: economically, politically, and socially marginalized residents of Andalusia (southern Spain). As a result, the term “Spanish Roma” has largely replaced “gypsy,” in both popular and scholarly parlance. Flamenco, a once-denigrated art form, has even achieved academic respectability— demonstrated by the granting of advanced degrees in flamenco



music and dance by Spanish universities--and new scholarship tackles previously unexamined topics including flamenco's Black African roots and gender fluidity. As performed on concert stages throughout the world, twenty-first-century flamenco encompasses an enormous variety of approaches, from traditional to experimental, the latter leading purists to wonder how much the art form can change (for example, by being played on a harmonica, or danced by a group of men in drag) without losing its identity. This paper will trace these developments, arguing that the essence of flamenco—exemplified by cante (flamenco singing), which expresses universal human emotions from deep sorrow to sensuality and broad humor—remains intact, even in the most outrageous-seeming productions (such as Olga Pericet's recent solo performance, which began with the artist dancing, bare-breasted). Cante—and the instrumental music and movement that often accompany it—also remains an essential part of daily life for many Spaniards, providing the basis for UNESCO's 2010 designation of flamenco as an Intangible Cultural Heritage.

**Dr. Enrique Lamadrid** (Distinguished Professor Emeritus of Spanish, University of New Mexico) and **Vicente Griego** (Cantaor Nuevomexicano Extraordinario)

*Cante de Regreso and the Emergence of Flamenco Genízaro*

The deepest roots of Flamenco Nuevomexicano are intertwined with Genízaro ritual dance and song dating to the protracted siege of New Mexico in the 18th century by enemy non-Pueblo tribes. The objective of warfare was as much about captives as territory. Named after the Janissaries of the Ottoman Empire, these enslaved "children of war" earned their freedom to become the fiercest defenders of their adopted homeland. Vicente Griego grew up in a Genízaro descended family with Hispano-Comanche rituals and songs of captivity and redemption. The most prodigious cantaores, bring their regional traditions into flamenco and Vicente offers his own Cante de Regreso by pairing ritmos, temas, and tonadas with palos. His exploration of Inditas (captivity ballads), war songs, and satirical songs has become Nuevo México's cante jondo. What he calls "echando al espíritu carne," the choreographic process has begun in earnest and is evolving in his piece titled Las Tres Manuelas. The theme is liberation and the emergence of the iconic Genízara foremother who shares her name with the Christ. From the Comanche repertory, after deep reflection Vicente is now adapting El Toro (honoring the defensive spirit of both buffalo and bovine bulls), El Espantao (a battle or shield dance), El Cautivo (sung at the slave markets), culminating with La Rueda (bringing captives into the family circle), and closing with El Águila (the transcendent Eagle dance of freedom). Only the most 15 transformational song and dance can begin to address the soul wounds of historical trauma. Enrique Lamadrid is both participant and chronicler of this creative process.

**Gabriel Macias Osorno** (Doctor en Humanidades-Historia. Instituto de Investigaciones Estéticas-Universidad Nacional Autónoma de México (IIE-UNAM/Conahcyt))

*México y el flamenco: una historia de migraciones*

La ponencia aborda al flamenco como una expresión en constante movimiento y transformación. Más allá de estudiarlo como anclado a una geografía específica, se observa su condición multisituada con la que difícilmente puede presentar rasgos de unívocos. En este caso, el eje de estudio son sus vínculos con México, concretamente con su capital. Así, se revisan diferentes fases de interacción y de conformación del flamenco con este lugar y se destacan diferentes matices y acentos que va cobrando el flamenco en dicha Ciudad.

Lejos de lo que comúnmente se pudiera pensar, México ha sido un punto en donde el flamenco encuentra continuidad desde, por lo menos el siglo XIX. Aún más, si se piensa en términos culturales, hay formas embrionarias de lo que más tarde se reconoce como flamenco desde tiempos coloniales. Ha habido desde entonces, diferentes oleadas de interacción que han hilvanado una historia contante entre México y el flamenco. La investigación esta construida a partir distintos documentos como: bibliográficos, hemerograficos, cinematográficos, carteles, entrevistas, bases de datos, entre otros. En cuanto a su andamiaje conceptual, parte de las nociones de cultura emanadas del Centro de Birmingham, en donde se estipula la cultura y sus procesos como no esencialistas, cambiantes, abiertos y desde una construcción analítica, no como algo del mundo.

**Paloma Martinez-Cruz** (Professor of Latino/a Cultural and Literary Studies, The Ohio State University)

*Exercises for Radical Inclusion: A Borderlands Exploratorium Experience*

In a time of political polarity, hypermediatized doomerism, and the erosion of democratic institutions, forging real-life community through movement, creativity, and play serves to unite and uplift us, restoring a sense of agency and purpose under circumstances of precarity. This keynote draws on Paloma Martinez-Cruz' years co-directing community-facing civic theatre workshops and performances that combine the principles of storytelling, placemaking, and protest. Synthesizing live art practices, borderlands epistemology, pedagogy, and kinetic exploration, Martinez-Cruz holds that community resistance isn't just where we deposit our anger: It's also where we summon joy and tenderness; resilience and compassion.

**Justice Miles** (Visiting Professor of Dance, Cottey College)

*Dancing for the Dead: Exploring Ancestral Afro-Diasporic Water Spirit Stories in Dance Creation Process*

This presentation is focused on the in process of creation of a new dance work. I was mesmerized by the book cover art by Rorro Berjano on se villano scholar Jesus Cosano's Prieto's book 'Las Negras del Mar' which features the black mermaid spirit mami wata on the cover. Mami Wata is an afro-diasporic water deity that protected slaves during the middle passage and there are many stories about water spirits in the diaspora from the US to Brazil to Africa. I was fascinated that Prieto and Berjano chose black water spirits for the book cover art 16 and I was inspired by this. I wanted to blend African American values of honoring ancestors with flamenco and contemporary dance to honor my ancestors and African slaves who died in the atlantic. What is it like to create dances dedicated to those who are no longer with us? What is it like creating dance with a spiritual focus? Can creating these dance in the present spiritually heal the past and help us to move forward? As a biracial woman, I hope this project heals ancestral and generational trauma from the transatlantic slave trade and builds love between Afro and Euro diasporic communities around the world. I hope this project brings honor, beauty and spirituality. The presentation will discuss research and choreographic process. It will also discuss the creative process collaborating with musicians Alec Willis (guitar) and Gema Arriaza (cante) in Seville, Spain.

**María-Luisa Ornelas June** (Tejanx Folklorist--Independent Scholar)  
*From Rajasthan to the Río Grande*

The origins of flamenco mark the passage of peoples from the Rajasthan through the Levant to Andalusia. After the Alhambra Decree, Sephardic Jews (Spanish Jews) that converted to Catholicism remained at risk of being brought before the Holy Office of the Inquisition. The marginalization of the Jews, followed by the marginalization of the Moors and the Roma blended these outcast cultures in Andalusia and created the art of flamenco. Colonial expansion of the Spanish into the Americas brought conversos to northeastern Mexico/New Mexico/South Texas. Geographic isolation and crypto-Judaic beliefs led to a great deal of endogamy among the conversos in this area. Colonial structures from the Spanish and Anglo settlers led to a strong preservation of Andalusian culture. The demise of the Office of the Holy Inquisition in 1834 brought flamenco into the public forum in Spain. However, the Spanish Civil War made refugees of many flamenco artists. The formation of the Border Patrol in the United States in 1925 made it difficult for these refugees to settle in the United States. Many found refuge in Mexico City. As dancers along the border traveled to Mexico City to learn this art. The militarization of the border, the cultural practices of converso mestizos along the US/Mexico border and the political pressures of the Spanish civil war gave rise to a situation where flamenco, in a large part, came to the United States through the converso mestizos living along the Río Grande, not directly from Spain to the United States.

**Sinuhé Padilla Isunza**  
*Parentescos de un Flamenco Fandanguero* - Abstract forthcoming

**Dr. Ricardo Reyes Paz** (Dr. / University of California, Riverside)  
*The Black Voice Shouts in Flamenco*

Nobody knows the day Flamenco was born. After developing for many centuries, it has become a collection of movements, sounds and steps of very different origins and pasts. Flamenco is the result of a development of associations which are continuously energized and enhanced by innovative contributions. It is a chronicle of dances that are dying and ignored and recent dances that emerge, remaining current as a portion of what had corresponded to its predecessors. Andalusia as a primary place for flamenco dance brings together different ethnic groups where it has been known to forge itself by uniting and encompassing manifestations of numerous cultures such as the dancers of one of the most important provinces of the Roman world, the Baetica, present-day Andalusia. They were later followed by the Moors who innovated the various rhythms and festive atmospheres of their night dances with zambras and leilas. Then the eastern gypsies and Africans black slaves arrived, who were extremely enthusiastic about dancing. I argue that most flamenco scholars have mostly investigated the important participation of gypsies in the origins of flamenco while ignoring the essential black contribution.



**Amy Schofield** (Doctoral Candidate, The Ohio State University)  
*Mariquita Flores as “Transnational Vector” of Modern Flamenco*

Born in 1916 in Cádiz, Spain, Mariquita Flores immigrated with her family to Brooklyn, New York, as a child. Soon to be known as a famed flamenco dancer and teacher, she performed on international stages and in Hollywood films throughout her long and illustrious career. In this paper, I analyze Flores’s flamenco career from the 1930s through the 1940s with particular attention to her travel between the US, Mexico, and Brazil. Using archival evidence, I argue that Flores incorporated aspects of mestizo modernism into her embodiment of flamenco in order to navigate her multiple performance and identity markers as a US-American dance artist, representative of Spain and Spanish culture, long-running Latin American entertainer, and Hollywood performer. My paper draws from Prarthana Purkayastha’s framing of Indian modern dancers and choreographers as “transnational vectors that moved across geographical, cultural, linguistic and regional borders, [whose] embodied experiences in dance [...] defied any logical or straightforward assumptions of cultural authenticity” (2014, 172) in its analysis of Flores’s teaching, advocacy, and performance. As this project investigates the ways Flores’s flamenco took on elements and aesthetics of Latinx dance forms and US-American Hollywood flash as she traveled and performed internationally, I argue that she was a transnational vector of modern flamenco performance, allowing her to align with artists on the political left and use flamenco as an anti-fascist and diplomatic political tool.



# *Presenter Bios*

## *Alphabetical by last name*

**Omonike Akinyemi**, MFA (Film Production, University of Southern California; Choreography, Jacksonville University) is artistic director of Image Quilt Cinema & Dance Theater. Omonike cut her teeth dancing with Ballet Hispanico of New York in the 80's and 90's. A two-time fellow in Film and Screenwriting with the New York Foundation for the Arts, Omonike is a founding member of the Black Flamenco Network/FUAAD. She is an Adjunct Professor of Dance at Union College. Omonike is developing a documentary on the life of choreographer Manuel Alum, and new works that delve deep into flamenco and African dance forms through narrative fiction film.

**Annie D'Orazio** holds a PhD in Literature from the University of New Mexico. D'Orazio was a Bilinski Fellow, participated in the Banff Research in Culture summer program, "Demos: Life in Common," as a researcher-in-residence, and taught in community colleges and universities for nearly a decade. She has written on medieval and contemporary visual narrative and culture and their intersections with comic books and popular narrative forms. D'Orazio is a long-time student of and advocate for flamenco and believes that the arts and humanities should be accessible to all people. As Operations Director at the National Institute of Flamenco, D'Orazio plays a key role in all major programmatic initiatives. In addition to her work at the Institute, she mentors and coaches researchers and writers, offering years of project management and deep research experience as well as her great love for helping creative projects come into being.

Born into one of the few flamenco families in the United States, **Eva Encinias** is the Founding Director of the National Institute of Flamenco, the Conservatory of Flamenco Arts, and Festival Flamenco Albuquerque. Eva learned flamenco as it was passed down through generations of her family. She was introduced to flamenco through her mother Clarita Garcia de Aranda, an American flamenco icon who was known as an outstanding performer and teacher. She established her own dance company, Ritmo Flamenco in 1973 and toured with them for 15 years. In 1976, she began teaching flamenco at the University of New Mexico. Eva developed flamenco as an art form by breaking down the essential tenets of the art to create a curriculum. Her discipline to the art led to her inception of the Flamenco Concentration Program at the University of New Mexico's Department of Theatre and Dance, the only dance program in the world with a flamenco concentration.

A key figure in enriching the New Mexican cultural landscape, Eva has been a catalyst for developing flamenco as an art form in New Mexico through performance, teaching, and community advocacy. Many of her students attend classes solely through scholarships, as Eva always believed that economic circumstance should never keep anyone from learning to dance. Thousands of students have learned flamenco under her tutelage and the art of flamenco has flourished in New Mexico, in large part to her dedication to the preservation and development of the art form. Due to Eva's life-long work, Albuquerque is widely recognized as the center for flamenco in the United States.

In June of 2017, Eva's work was recognized with an award of membership into El Orden de Isabel la Católica – a special honor by the King of Spain, Felipe VI. The Order is not open to Spaniards exclusively, and it has been used to award foreigners that have gone above and beyond to benefit the country of Spain and its people. In December of 2020, Eva retired from the University of New Mexico Department of Theatre and Dance after 43 years of teaching and service. In 2022, Eva's received a National Endowment for the Arts (NEA) National Heritage Fellowship, one of the country's highest honors for traditional artists. That same year, she received the New Mexico Governor's Award in the Arts and the City of Albuquerque Creative Bravos Legacy Award, the highest honors that her state and city can bestow on an artist. She remains active as Founding Director of the National Institute of Flamenco, teaching classes in the children's curriculum, directing the student performance company Niños Flamencos, and providing invaluable leadership to the artistic and administrative staff alike.

**Joaquín Encinias** learned flamenco as a way of life from his grandmother Clarita and mother Eva Encinias. He began his first lessons in flamenco from his grandmother, Clarita, and began performing at age five. By age 12, he became a soloist in his mother's company, Ritmo Flamenco. Encinias has had the tremendous opportunity to work closely with world-renowned artists including Antonio Canales, Eva La Yerbabuena, Los Farrucos, Manolete, Carmen La Talegona, and Mercedes Amaya. In 1999, The Conservatory of Flamenco Arts opened under the direction of Encinias, his mother Eva, and sister Marisol. Since that time, Encinias has developed his unique teaching framework.

As Artistic Director of Yjastros: The American Flamenco Repertory Company, Encinias has amassed a dance repertory collection of over 60 pieces of original flamenco choreography, which includes his own works and works by some of the most influential flamenco and Spanish Dance artists in the world. Through Yjastros, Encinias has been able to redefine flamenco choreography by truly understanding flamenco movement, having an innovative and visionary use of space, and demonstrating profound fluency in flamenco musical composition. Encinias has begun a new generation of artistry through his innovation and dedication to the art form. Today, he is one of the most highly sought-after flamenco artists and instructors in the nation because of his unique exposition of technique and craft. His musical talent and deep understanding of the language of flamenco make him an exceptional and valuable instructor and choreographer.

**Marisol Encinias**, MFA, a native New Mexican, began formal study of dance at age 5 with her grandmother Clarita Garcia de Aranda. A fourth-generation flamenco dancer, her artistic interpretation arises from her immersion in the art form from childhood. Marisol is Executive Director of the National Institute of Flamenco, founded by Eva Encinias, her mother, in 1982. Marisol is Artistic Director and Curator of Festival Flamenco Albuquerque, the oldest and largest flamenco festival outside of Spain. Marisol continues to work as an instructor, performer, and choreographer, and is currently Assistant Professor of Dance at the University of New Mexico. Marisol is a leader in education and in her community: she led the UNM Flamenco Ensemble to their first performance at Jacob's Pillow in 2023, and is a 2024 NALAC Advocacy Leadership Fellow.

As a person of color, Marisol identifies with this hybrid art form that is largely about and practiced by people of color. As a native New Mexican who belongs to a family who has made flamenco performance and education a central part of their lives, flamenco has been a guiding force for her. Marisol believes flamenco can be that for anyone. Marisol seeks to create opportunities and make a difference in the lives of people in her New Mexico community through flamenco. By extension, Marisol focuses on providing an exceptional resource for flamenco to other communities in the U.S. and abroad.

**Michelle Erard's** art and performance work addresses themes of identity in connection to place by exploring patterns through perception and memory. The traditions of her training, nonwestern dance forms, improvisation, and somatic movement practices, underpin her work. Michelle co-created the multidisciplinary improvisation collaborative, Walking Backwards. Her work has been presented at The Junction Dance Festival, Providence Fringe Festival, School of Contemporary Dance and Thought, and Boston Conservatory's Moment's Notice. Michelle received her MFA from Smith College, BA from University of New Mexico, and is certified to teach Action Theater and Open Source Forms. She is a Lecturer at Rutgers University.

**Dr. M. Gabriela Estrada** is an Assistant Professor at the University of Houston and serves NDEO as Advisory Board Research Advisor. She holds an MFA in Dance from UC Irvine and a Ph.D. in Flamenco Interdisciplinary Studies from the University of Seville. As a multidisciplinary artist and scholar, her choreographic work embraces Western theatrical dance forms and flamenco, such as Reconstrucción. Her publication on Tricorne's choreographic development through the 20th century and her dissertation, Flamenco's Contributions to Ballet (1850-2015), led her to film the documentary ENI9MA and write the screenplay False Premises, and is currently documenting Maestro Héctor Zaraspe's legacy.

**Tania Arabelle Flores** was born in México and raised in California. In 2013, she graduated summa cum laude from Occidental College, where she studied literature, critical theory, and social justice. Since 2019, Tania has worked as a PhD student in Iberian and Latin American Cultures at Stanford University, where she studies race, gender, and empire in the Hispanophone world. Tania was a 2014-15 Fulbright Research Grant Fellow (Granada, Spain) and has published research articles in the Revista Chilena de Literatura and Romance Notes. She is a flamenca, a gardener, and a poet.

**Julie Galle** is a flamenco dancer, choreographer, and producer, presenting the art of flamenco in performance and education. With an M.A. in Spanish and extensive dance experience and training in Seville, Spain, she frequently lectures on flamenco history. Her academic accomplishments are reflected in her works on stage, which include collaborations with Spoken Word, Hip-Hop, and opera, as well as traditional flamenco. She exposes the rhythmic and historic underpinnings of flamenco in the Americas as a means of connecting the art form with 19 audiences in the United States of America. She is a flamenco instructor for the dance program at Emory University and a full-time teaching artist.



**Theresa Goldbach** holds a PhD in Critical Dance Studies from the University of California at Riverside. Goldbach is from San Antonio, Texas where she studied ballet, Mexican folklorico, flamenco, and Spanish classical dance. She attended the University of Texas at Austin, graduating with a degree in film production in 1999. She studied flamenco at the Amor de Dios studios in Madrid, Spain and graduated from the University of New Mexico's Master's program in Dance History in 2014. Goldbach currently teaches at San Antonio Community College in Texas. Her research interests include flamenco, tourism, urban planning, bars, and live music venues.

**Vicente Griego** hails from Dixon/Embudo, NM. Vicente has devoted his life to the study of Cante Flamenco, the art of flamenco singing. Every cantaor or singer has a nickname, and Vicente's is "El Cartucho," a gun cartridge or blasting cap, because of his explosive style. In 1992, Vicente began touring the US, Canada, and Latin America with the Jose Greco II Flamenco Dance Company, where he was mentored by Caño Roto singer, Alfonso Gabarri, "El Veneno" of Madrid, Spain. He sings for Yjastros, the American Flamenco Repertoire Company out of Albuquerque, New Mexico. Griego is the lead vocalist in the Flamenco and Rumba band, ReVoZo and tours nationally and internationally year round and is an adjunct faculty member at the University of New Mexico. "Vicente Griego 'El Cartucho' is striking for his deep, sonorous wails that seem to come from a cavern, someplace deep within his soul." Anna Poplawska, Chicago Artist's News.

**Nancy G. Heller** is Professor Emerita at the University of the Arts in Philadelphia. Her books include *Women Artists: An Illustrated History* and *Why a Painting is Like a Pizza: A Guide to Understanding and Enjoying Modern Art*. Dr. Heller also co-edited *Imaging Dance: Visual Representations of Dancers and Dancing*; contributed a chapter to *Flamenco on the Global Stage: Historical, Critical, and Theoretical Perspectives*, and wrote a catalogue essay for the National Gallery's recent exhibition, "Sargent and Spain." Since 1984 she has been a student and performer of Spanish dance, and a writer/lecturer on related subjects.

**Sandra Hughes** has toured and performed her original productions throughout the United States, Canada, Mexico Eastern and Western Europe. Venues include Lincoln Center for the Performing Arts (NYC), the Bled Festival Hall (Slovenia) and the Teatro Macedonio Alcalá Opera House (Oaxaca, México). Sandra has choreographed performances for the Cleveland Orchestra, the Akron Symphony and the Amelia Island Chamber Music Festival. She's also created award winning performances for film and video. Sandra specializes in creating mask theatre productions. Medical doctors, therapists and social workers currently prescribe her performances and classes for their patients.

**Dr. Enrique Lamadrid** was born in Embudo and raised in Santa Fe and Albuquerque. He is a UNM Distinguished Professor Emeritus of Spanish, a literary folklorist and cultural historian whose research includes ethnopoetics, literature, folklore, folk music, and folk dance. He edits the award winning *Querencias Series* at UNM Press that promotes a transnational, humanistic, 20 and creative vision of the US-Mexico. The Américo Paredes Prize recognized his cultural activism, curatorial and festival projects with Smithsonian and Museum of New Mexico. Recently, he was awarded the Premio Nacional "Enrique Anderson Imbert" de la



Academia Norteamericana de la Lengua Española in recognition of his advocacy for the Spanish language and traditions of Nuevo México. He serves on the boards of the National Institute of Flamenco, the Robb Musical Trust, and the New Mexico Historical Review.

**Gabriel Macias** es doctor en Historia, maestro en Historia del Arte y licenciado en Etnomusicología. Sus líneas de investigación son: música en México, concretamente temas referidos a la presencia del flamenco en el país, la relación entre música y migración y estudios sobre temas de arte y cultura. Es docente en la Escuela Nacional de Danza Nellie Campobello del INBA. Desarrolla el proyecto Improntas de la migración en la música. Aproximaciones a procesos constitutivos, cánones, estereotipos, trayectos y bifurcaciones históricas, en el Instituto de Investigaciones Estéticas de la UNAM, como parte del programa Estancias Posdoctorales por México del CONAHCyT.

**Justice Miles** is an Assistant Professor of Dance at Cottey College (MFA Choreography University of New Mexico, BA Dance Colorado College). Miles has performed her choreography at the Metropolitan State University of Denver as an artist in residence, Art Gym Denver as a Create Award artist in residence, the Collegium of African Diasporan Dance conference at Duke University, Dr. Meira Goldberg's conference 'The Body Questions: Celebrating Flamenco's Tangled Roots' at the Fashion Institute of Technology in NYC, etc. In regards to scholarly work, Miles has a published article "The Modern Synthesis of Josephine Baker and Carmen Amaya."

Born and raised in Laredo, Texas, **María-Luisa Ornelas-June** attended UT Austin and UC College of the Law, San Francisco. Afterwards, she followed her spouse to postings in the Netherlands, Singapore, and India. She taught legal research and writing at the National University of Singapore. María-Luisa resides in Houston, Texas and is an independent scholar of Tejanx folklore. She is working on a book. Her works have appeared or are forthcoming in Barrelhouse, Chamisa: A Journal of Visual, Literary and Performance Arts of the Southwest, and in an anthology, ¡Somos Tejanas! She is both a Macondista and a Texas Folklife Fellow.

**Sinuhé Padilla Isunza** is a Mexican musicologist, producer, composer, and artistic director. With more than 25 years of teaching and research experience, he's led and collaborated in multiple compelling artistic and social projects around the traditional and contemporary Afro-Amerindian music scene. A path that has allowed him to inspire and encourage community-based fandango and Son Jarocho projects in many cities in Europe, North, Central and South America.

As a performing multi-instrumentalist, he has shared the stage and toured with Multi Grammy Award-winning artists like Lila Downs, Residente, Aida Cuevas, Ana Tijoux, and many more. Padilla Isunza has also directed musical projects such as Jarana Beat, Mexico Beyond Mariachi, The Bilingual Birdies Band, Fandango for Butterflies and Coyotes, among other projects in the New York.

Sinuhe has served as music writer and producer for National Geographic, Mundo (Firmes), The Taco Chronicles (Netflix) Storyhunter TV, The United Notions; and as lecturer in conferences and Master Classes for The New School University, the Hemispheric Institute of Performance & Politics (NYU), Berklee College of Music, Dutchess Community College, New Mexico State University, and the CUNY Graduate Center of the City University of New York. His main creative output, Jarana Beat, has been acclaimed world-wide and awarded Best Folk Contemporary Band by the Mexican Music Awards 2015, and recognition by the City of New York for his contribution to Latin culture in the same year.

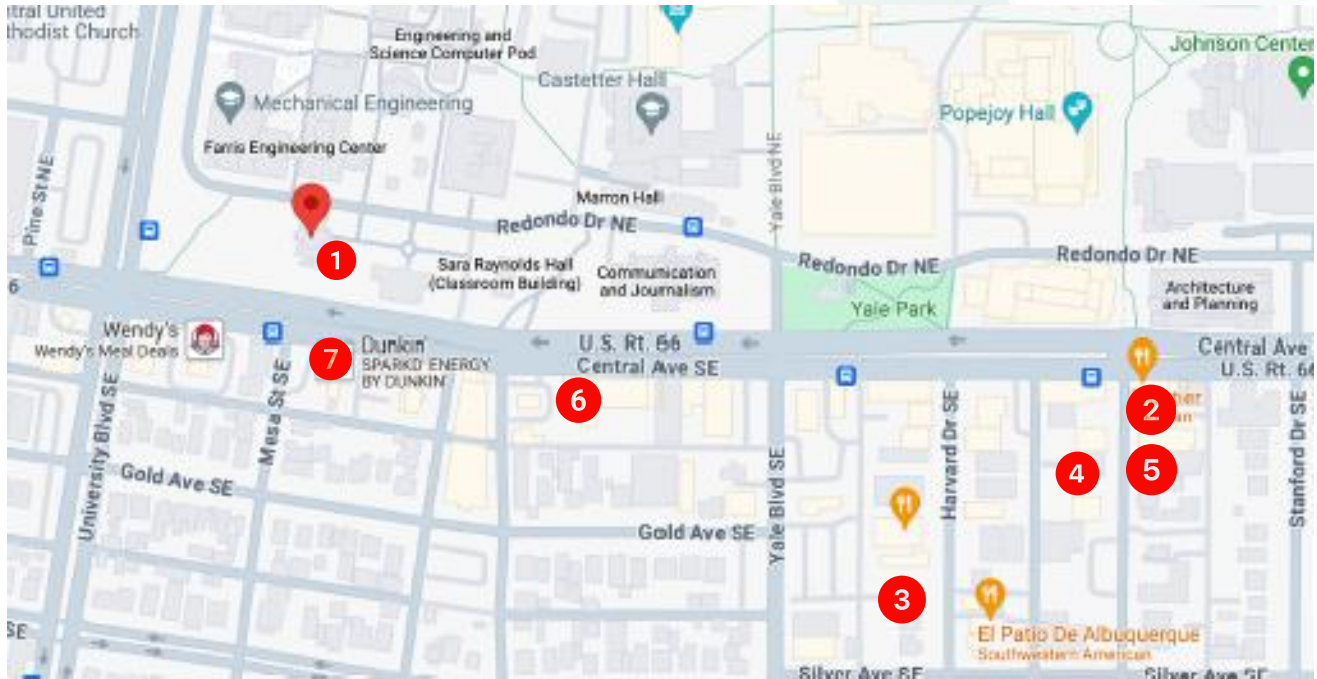
Born in Mexico City, **Dr. Ricardo Reyes Paz** is a renowned guitarist who had performed throughout Mexico and the United States. He has also been an adjudicator for the prestigious Guitar Foundation of America symposiums in both Phoenix and Las Vegas. Dr. Reyes Paz studied guitar at the Faculty of Music of the National Autonomous University of Mexico. He holds a M.M. and D.M.A. in Guitar Performance from Arizona State University where he studied with guitar professor Frank Koonce. In addition to his performing career, Dr. Reyes Paz is currently studying a PhD in musicology at University of California, Riverside.

**Amy Schofield, MFA** (she/her/hers) is doctoral candidate at The Ohio State University, where her research explores flamenco music and dance in the diaspora. She holds an MFA in Dance from The University of New Mexico and a BFA in Dance from The University of the Arts in Philadelphia. She has studied at the Fundación de Arte Flamenco de Cristina Heeren in Seville and the Centro de Arte Flamenco y Danza Española Amor de Dios in Madrid, as well as in numerous workshops in Spain and the US. She continues to teach and perform in Columbus, OH, with U Will Dance Studio, The Flamenco Company of Columbus, and Caña Flamenca, and in 2024 she worked to create the archive at the National Institute of Flamenco as a Dance/USA Archiving and Preservation Fellow.

An Albuquerque-based composer, flamenco guitarist, and woodwind specialist, **John Truitt** has been a career music educator for more than 50 years. He has taught at all levels, from pre-K to the graduate level, and has mentored many music teachers during his career. He has taught for the Albuquerque Public Schools, National Institute of Flamenco, and UNM, but is most closely associated with the nationally prominent guitar program at Albuquerque Academy, which he started in the 1970s and directed for 22 years.

Truitt is past chair of the Guitar Education Council of the National Association for Music Education, a former member of the Pre-College Education Board of the Guitar Foundation of America, and a New Mexico Music Educators Association board member. He spearheaded the inclusion of guitar ensemble in the New Mexico All-State Music Festival, the first state in the country to do so. He has written for concert band, jazz band, orchestra, and chorus, and guitar literature for solo and ensemble. His works have been played by such artists as Mickey Jones, Jeremy Mayne, Genevieve Leitner, Ben Silva, Sarah Herbert, Adam Larison, Lynn McGrath, Elliot Simpson, Matthew Rohde, The Rio Grande Quartet, The Texas Guitar Quartet, and The Triptych Guitar Trio. A 2023 Robb Award Winner, Truitt is also a judge, clinician, and director for festivals and competitions around the country, as well as a freelance jazz woodwind player and flamenco accompanist.

# Partial UNM Campus Map and Nearby Restaurants



- 1. Hodgen Hall** – All official symposium meetings will take place in the Bobo Room located on the third floor.
- 2. Frontier** – Diner-style casual food with great New Mexican options
- 3. El Patio** – Casual New Mexican food with indoor and outdoor seating
- 4. Saggio's** – Casual Italian with pizza, calzones, and pastas
- 5. Gyros** – Casual Middle Eastern food
- 6. Naruto** – Small restaurant for ramen and Japanese fair
- 7. Dunkin' Donuts** – National chain offering coffee and donuts
- 8. Annapurna World Vegetarian Café** – Serves globally influenced Ayurvedic vegetarian/vegan dishes
- 9. Satellite Coffee** – Local café chain serving coffee, pastries, and sandwiches.

There are also many food options in the Student Union Building (SUB), including **Twisters Burgers and Burritos**, **Mandalay Express**, **Blake's Lottaburger**, and **Chick-fil-A**, and **Satellite Coffee**. The SUB is located just south of Popejoy Hall.

The **Homewood Suites by Hilton Albuquerque Downtown** is a few blocks west of campus on the corner of Central Ave. NE and Broadway Ave. NE.