

The Collegium for African Diaspora Dance



The Collegium for African Diaspora Dance (<http://www.cadd-online.org>) is an egalitarian community of scholars and artists committed to exploring, promoting, and engaging African diaspora dance as a resource and method of aesthetic identity. Through conferences, roundtables, publications and public events, we aim to facilitate interdisciplinary inquiry that captures the variety of topics, approaches, and methods that might constitute Black Dance Studies. A diverse gathering of dance scholars and community members, The Collegium for African Diaspora Dance was conceptualized by its founding members and first convened in April 2012 as the African Diaspora Dance Research Group at Duke University. The founding members are: Thomas F. DeFrantz, Takiyah Nur Amin, Raquel Monroe, Andrea E. Woods Valdés, Makeda Thomas, C. Kemal Nance, Jasmine Johnson, John Perpener, Carl Paris, Ava LaVonne Vinesett, Shireen Dickson, and Will Rawls.

The Collegium for African Diaspora Dance (CADD) third conference (February 16-18, 2018, Duke University) aims to carry forward enlivening discussions on the power and politics of global Black Dance by bringing together scholars, practitioners, educators, and other stakeholders for three days of intellectual and artistic inspiration. The conference seeks to center African diaspora dance as a resource and method of aesthetic possibility. Anchored by critical dialogue and provocative research presentations, the conference will feature breakout sessions, movement workshops, film screenings, and a performance of CANE: a responsive environment dancework, conceived by Thomas F. DeFrantz and SLIPPAGE: Performance|Culture|Technology in collaboration with Wideman/Davis Dance.

Some of the possible topics the conference hope to include are: African diaspora dance and the movement for Black Lives; Black dance and the politics of joy, elation, and community building; African diaspora dance geographies and the specificity of place; African diaspora dance in U.S. higher education: opportunities and challenges; and how race, gender, class and sexuality inform African diaspora dance communities.

And some of the questions the conference hope to answer are: how do dance and movement practices across the African diaspora articulate and affirm the lived experiences of Black people?; how might dance function as a tool to critique or confront systemic oppressions faced by people of African descent globally?; what are the limits and possibilities for African diaspora dance/performance to challenge the state?; wWhat new pedagogical pathways for diasporic dance practices are emerging within higher education?; and what opportunities for affirmation and defiance emerge when Afro-descended bodies perform non-diasporic dance vocabularies?



Chuck Davis (1937-2017) [in the gold attire], was a central presence at previous conferences. To create energy around Davis' mission to preserve, perpetuate, and extend African Diasporan dance traditions, the 2018 conference will devote intentional focus to his legacy through an extended processional and panel discussion offering an opportunity for artists who were close to him to talk about his vision and openly strategize about ways to keep his work alive in concert performance, the academy, and community development.