

JOANNA DEE DAS

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ACADEMIC APPOINTMENTS

2016- Present Assistant Professor of Dance, Washington University

EDUCATION

PhD History, Columbia University, New York, 2014
MA American Studies, New York University, 2008
BA Dance and History, Columbia College of Columbia University, New York, 2005

FELLOWSHIPS AND GRANTS

2019-2020 American Council of Learned Societies (ACLS) 12-Month Fellowship
2019 Washington University Center for the Humanities Summer Research Grant
2018 Washington University Center for the Humanities Research Seed Grant
2016 Book Manuscript Review Grant, Oakley Center for the Humanities and Social Sciences, Williams College
2015-16 Postdoctoral Fellowship, Williams College
2014-15 Andrew W. Mellon Postdoctoral Fellowship, Stanford University
2012-14 Richard Hofstadter Fellowship, Columbia University
2012, 2010 Research Grant from the Center for American Studies, Columbia University
2011-12 Victor Barnouw Fellowship, Columbia University
2012 Jacob K. Javits Fellowship, US Government
2009-10 Richard Hofstadter Fellowship, Columbia University
2009-10 Academic Quality Fund Grant from the Center for the Study of Ethnicity and Race (CSER) at Columbia University
2006-09 Jacob K. Javits Fellowship, US Government

HONORS AND AWARDS

2019 Errol Hill Award Honorable Mention from the American Society for Theatre Research for *Katherine Dunham: Dance and the African Diaspora*, given for outstanding scholarship in African American theater, drama, and/or performance studies
2018 De la Torre Bueno© First Book Award from the Dance Studies Association for *Katherine Dunham: Dance and the African Diaspora*, given to best first book in dance studies published in 2017
2015 Nominated for Allan Nevins Prize, given by Society of American Historians for best-written dissertation on an American subject

- 2014 Nominated for Bancroft Award for Best Dissertation at Columbia University
- 2013 Travel Award, Midwest Popular Culture Association/American Culture Association
- 2010 Third Prize, “Memphis State Eight” Paper Prize, Twelfth Annual Graduate Student Conference in African American History, Memphis University
- 2016 Mellon Foundation, “Futures of Dance Studies,” Invited Participant, Brown University
- 2015 Mellon Foundation, “Dance Studies in/and the Humanities,” Invited Participant, Northwestern University
- 2014 Mellon Foundation, “Dance Studies in/and the Humanities,” Invited Participant, Stanford University
- 2013 Mellon Foundation, Mellon School of Theater and Performance Research, “World Performance” Summer Seminar, Invited Participant, Harvard University
- 2012 Mellon Foundation, “Dance Studies in/and the Humanities,” Invited Participant, Northwestern University

PUBLICATIONS

Book

- 2017 *Katherine Dunham: Dance and the African Diaspora*. New York: Oxford University Press.

Winner of the 2018 de la Torre Bueno© First Book Award from the Dance Studies Association

Winner of the 2019 Errol Hill Award Honorable Mention from the American Society for Theatre Research for outstanding scholarship in African American theater, drama, and/or performance studies

Reviewed in *New York Times*, *Dance Research Journal*, *Dance Research*, *Dance Chronicle*, *Theatre Survey*, *Library Journal*, *Choice*, *Black Girl Nerds*, *HeatherDance.com*, and *CriticalDance.org*.

Peer-Reviewed Journal Articles

- 2020 “Dance That ‘Suggested Nothing But Itself’: Josephine Baker and Abstraction.” *ARTS Journal*, February 14, doi:10.3390/arts9010023, 1-12.
- 2019 “Choreographic Ghosts: Dance and the Revival of *Shuffle Along*.” *Dance Research Journal* 51, no. 3: 84-96.
- 2015 “Between the ‘Culture of Poverty’ and the Cultural Revolution: Katherine Dunham’s Performing Arts Training Center in East St. Louis, 1965-1973.” *Journal of Urban History* 41, no. 6: 981-988.

Peer-Reviewed Journal Special Issue Guest Editor

- 2019 “Dance in Musical Theatre.” Special Issue: Co-edited with Ryan Donovan. *Studies in Musical Theatre* 13, no. 1.

Book Chapters

- 2020 “Katherine Dunham and the Building of an African Diasporic Political Culture.” In *Dancing the African Diaspora*, ed. Thomas F. DeFrantz. Durham: Duke University Press, forthcoming.
- 2020 “Dancing Dahomey at the World’s Fair: Revising the Archive of African Dance.” In *The Futures of Dance Studies*, ed. Susan Manning, Janice Ross, and Rebecca Schneider. Madison: University of Wisconsin Press.
- 2019 “What Makes a Musical? *Contact* (2000) and Debates About Genre at the Dawn of the Twenty-First Century.” In *The Routledge Companion to the Contemporary Musical*, ed. Elizabeth Wollman and Jessica Sternfeld. New York: Routledge.
- 2017 “Ways of Knowing: Interdisciplinary Approaches to Musical Theatre.” Co-authored with Elizabeth T. Craft. In *A Critical Companion to the American Stage Musical*, edited by Elizabeth Wollman. New York: Bloomsbury.

Other Journal Articles

- 2017 “The Collective Memory of the Black Dancing Body: The 2016 Revival of *Cabin in the Sky*.” *TDR (The Drama Review)* 61, no. 1: 168-174.
- 2016 “Dance and the Divided City: Katherine Dunham’s Legacy and East St. Louis.” *The Common Reader: A Journal of the Essay*, Nov. 11, <https://commonreader.wustl.edu/c/dance-divided-city/>.

Book Reviews

- 2020 Review Essay on *Dance Me a Song: Astaire, Balanchine, Kelly, and the American Film Musical* by Beth Genné, *Making Ballet American: Modernism Before and Beyond Balanchine* by Andrea Harris, and *Balanchine and Kirstein’s American Enterprise*, by James Steichen. *Theatre Survey* 61, no. 1: 135-140.
- 2019 Review of *Dancing in Blackness: A Memoir*, by Halifu Osumare. *Dance Research Journal* 51, no. 1: 105-107.
- 2018 Review of *Performing Indigenous Culture on Stage and Screen: A Harmony of Frenzy*, by Marianne Schultz. H-Net: Humanities and Social Sciences Online. May 2018.
- 2016 Review of *America Dancing: From the Cakewalk to the Moonwalk*, by Megan Pugh. *Journal of American History* 103, no. 3: 813-814.
- 2015 Review of *Don’t Act, Just Dance: The Metapolitics of Cold War Culture*, by Catherine Kodat. *Journal of American History* 102, no. 3: 927.
- 2015 Review of *Black Performance Theory*, edited by Thomas F. DeFrantz and Anita Gonzalez. *Dance Research Journal* 47, no. 2: 91-93.
- 2015 Review of *Darkening Mirrors: Imperial Representation in Depression-Era African American Performance*, by Stephanie Leigh Batiste. *Journal of African American History* 100, no. 1: 158-161.
- 2014 Review of *Bernstein Meets Broadway: Collaborative Art in a Time of War*, by Carol Oja, *Studies in Musical Theatre* 8, no. 3: 297-299.
- 2013 Review of *Urban Bush Women: Twenty Years of African American Dance Theater, Community Engagement, and Working It Out*, by Nadine George-Graves. *Dance Research Journal* 45, no. 2 (2013): 145-148.
- 2012 Review of *The Dance Claimed Me: A Biography of Pearl Primus*, by Peggy & Murray Schwartz. *Dance Research Journal* 44, no. 2: 111-114.

Other Publications:

- 2018 “Baker, Josephine (Freda Josephine McDonald) (1906-1975).” In *The Routledge Encyclopedia of Modernism*. DOI: 10.4324/9781135000356-REM1845-1.
- 2018 “Dunham, Katherine Mary (1909-2006).” In *The Routledge Encyclopedia of Modernism*, October 15, 2018. DOI: 10.4324/9781135000356-REM1919-1
- 2018 “Walker, Aida Overton (1880-1914).” In *The Routledge Encyclopedia of Modernism*. DOI: 10.4324/9781135000356-REM1929-1.
- 2016 “‘A Thing Called Human Hope’: Bill T. Jones on Trauma, Endurance and the Democracy of Dance,” *Washington University Record* and Washington University Center for the Humanities, <https://cenhum.artsci.wustl.edu/features/Joanna-Dee-Das-Bill-T-Jones-Trauma-Endurance-Democracy-of-Dance>.
- 2016 “ABT at the Library of Congress.” Co-authored with Victoria Phillips. *Ballet Review* 43, no. 4: 70-73.
- 2015 “Rodney King in American History and Memory.” Program Notes for Roger Guenveur Smith’s *Rodney King*, Fall 2015 New England performances.
- 2014 “Making Broadway Musicals: An Interview with Dan Knechtges.” *Studies in Musical Theatre*, 8, no. 1: 89-94.
- 2013 “Making Broadway Musicals: An Interview with Jess Goldstein.” *Studies in Musical Theatre* 7, no. 3: 375-383.
- 2013 “Making Broadway Musicals: An Interview with Lisa Lambert.” *Studies in Musical Theatre* 7, no. 2 (2013): 285-291.
- 2012 “Katherine Dunham (1909-2006).” Dance Heritage Coalition. http://www.danceheritage.org/treasures/dunham_essay_deedas.pdf.

INVITED TALKS AND PUBLIC LECTURES

- 2020 “Redefining Modernism through Jazz Dance: Josephine Baker and St. Louis.” Link Auditorium Speaker Series, St. Louis, Missouri, Feb. 26
- 2020 “Diasporic Perspectives on Alvin Ailey’s *Revelations*.” Saint Louis University, Feb. 4
- 2019 “Dance and Health: Global Perspectives.” Washington University School of Medicine, Nov. 20
- 2019 “Katherine Dunham as Bridge Builder: Connecting the United States and Haiti Through Dance.” Saint Louis University, Oct. 23
- 2018 “Katherine Dunham in Post-War Paris: Revising the Discourses of Dance, Modernity, and Primitivism.” Wallach Art Gallery, Columbia University, *Posing Modernity* Symposium, November 9
- 2018 “The Dancing Ambassador of Diaspora: Katherine Dunham Abroad.” Smith College, Northampton, MA, Oc. 22.
- 2018 “Choreographing Diaspora: Katherine Dunham as an Artist-Activist.” Duke University, Durham, NC, March 6
- 2018 “Katherine Dunham: Dance and the African Diaspora.” Washington University Faculty Book Celebration, St. Louis, MO, February 15.
- 2017 “Katherine Dunham.” New York Public Library for the Performing Arts, November 30
- 2017 “Choreographing Diaspora: Katherine Dunham as an Artist-Activist.” Temple University Dance Studies Colloquium, Philadelphia, PA, November 28
- 2017 “Katherine Dunham: The Artist as Activist.” Chicago Public Library, Nov. 8
- 2017 “Katherine Dunham: The Artist as Activist.” Columbia College Chicago, Nov. 8

- 2017 “Katherine Dunham: The Artist as Activist.” Missouri History Museum, St. Louis, MO, Nov. 1
- 2017 “Katherine Dunham: The Artist as Activist.” Washington University Faculty Book Talk Series, St. Louis, MO, Sep. 28
- 2017 “Katherine Dunham.” New Books Network Podcast, September 7
- 2017 “Katherine Dunham.” Left Bank Books Independent Bookstore, St. Louis, MO, July 12
- 2017 “Katherine Dunham and Black Lives Matter.” St. Louis on the Air, St. Louis Public Radio, July 12
- 2016 “Katherine Dunham as an Activist.” Creative Exchange Lab, St. Louis, MO, August 22
- 2016 “Choreographing Diaspora: Katherine Dunham and the Politics of Representation.” The Juilliard School, New York, March 29
- 2016 “Choreographing Diaspora: Katherine Dunham’s Contribution to the Black Intellectual Tradition.” Massachusetts College of Liberal Arts, North Adams, MA, March 8
- 2016 “Choreographing Diaspora: Katherine Dunham and the Politics of Representation.” American College Dance Association, Springfield College, MA, February 13
- 2015 “Katherine Dunham: Dance and the Creation of Diaspora.” University Seminar on Dance, Columbia University, New York, October 12
- 2015 “The African American Influence on Neoclassical Ballet.” San Francisco Ballet, Mar. 7.
- 2015 “The Space Between: The Ethics and Politics of Performance Ethnography.” Northwestern University, Evanston, IL, February 23
- 2015 “Choreographing Diaspora: The Life and Work of Katherine Dunham.” Clayman Institute for Gender Research, Stanford University, Palo Alto, CA, January 27

CONFERENCE PRESENTATIONS

- 2019 “Dancing for God and Country: The For-Profit Theatre Industry and the Utopian Performative in ‘A Perfect American Town.’” Dance Studies Association, Chicago, August 10.
- 2018 “Primitive Modernism and the Graphic Body: Josephine Baker and Katherine Dunham in Paris.” Modernist Studies Association, Columbus, OH, Nov. 10.
- 2018 “*Contact* (2000): Revolutionizing Dance in Musical Theater?” Association for Theatre in Higher Education, Boston, August 1.
- 2018 “Reviving *Shuffle Along*: Embodiment and the Haunting of Race.” *Song, Stage and Screen XIII*, Los Angeles, June 3.
- 2017 “The Katherine Dunham School of Dance in New York: A Radical Pedagogy of Dissent.” American Studies Association, Chicago, Nov. 9.
- 2017 “Dance and Decolonization: African American Choreographers in Africa during the Cold War.” Dancing the Cold War Symposium, New York, Feb. 17.
- 2016 “Dancing Dahomey: Strategies of Satire and Authenticity in the Performance of African Dance in *Show Boat*.” CORD-SDHS Joint Conference, Pomona College, Nov. 4.
- 2016 “Dancing Dahomey at the World’s Fair: Revising the Archive of Black Dance in America.” Association for Theatre in Higher Education (ATHE), Chicago, Aug. 13.
- 2016 “Dancing Dahomey at the World’s Fair: A New Usable Past for the Afrofuture.” Collegium of African Diaspora Dance, Duke University, Feb. 20.

- 2015 “(Auto-)Primitivism and (Auto-)Orientalism: Katherine Dunham and Uday Shankar’s Challenge to 1930s American Modern Dance.” Modernist Studies Association 17th Annual Conference, Boston, Nov. 21.
- 2015 “Choreographing Against the Grain? Dance in Early African American Musicals.” Association for Theatre in Higher Education (ATHE), Montreal, Jul. 31.
- 2015 “Diasporic Moves: Dancing *Dahomey* in the Progressive Era.” Society of Dance History Scholars (SDHS) Special Topics Conference, Johns Hopkins University, Mar. 28.
- 2014 “Beyond Ethnography? Katherine Dunham’s Embodied Translations of Caribbean Dance.” Writing Dancing/Dancing Writing Conference, CORD-SDHS, University of Iowa, Nov. 15.
- 2014 “Funding the Cultural Revolution in East St. Louis.” Urban History Association Biannual Conference, Philadelphia, Oct. 10.
- 2014 “Dancing Diaspora: Katherine Dunham’s International Tours During the Cold War.” Dancing the African Diaspora Conference, Duke University, Feb. 8.
- 2013 “Dancing the Haitian Revolution: Katherine Dunham’s *Christophe* and the Political Uses of the Past.” CORD-SDHS Conference, University of California Riverside, Nov. 15.
- 2013 “Katherine Dunham’s Americana and the Uses of the African American Folk, 1940-1963.” Midwest Popular Culture Association/Midwest American Culture Association Annual Conference, St. Louis, Oct. 12.
- 2013 “The Unofficial Ambassador: Katherine Dunham and Cold War Diplomacy, 1950-1965.” American Historical Association Annual Meeting, New Orleans, Jan. 5.
- 2011 “Preserving Memory, Producing Diaspora: Katherine Dunham’s Multiple Archives.” Producing Race: Technology and the African Diaspora Conference, New York, Oct. 28.
- 2011 “A Legacy of Activism: Katherine Dunham and the Black Arts Movement.” SDHS Annual Conference, Toronto, June 24.
- 2010 “Dancing in ‘The Worst Hell-Hole in America’: Katherine Dunham’s Performing Arts Training Center in East St. Louis.” Twelfth Annual Graduate Student Conference in African American History, 3rd prize. Memphis, Nov. 11.
- 2008 “The Triangulated Travels of the Tango, 1880-1914.” New York Metro American Studies Association (NYMASA) Annual Conference, New York, Nov. 8, 2008.

TEACHING AND ADVISING

Courses Taught:

- Performing Gender and Sexuality in America (Spring 2019)
- Dunham Technique (Spring 2019)
- Performing the Political in American Dance (Fall 2018, Fall 2016, Fall 2013)
- Theories of the Body in Performance (Fall 2018, Fall 2016)
- From Romantic to Postmodern Dance (Spring 2018)
- Methodologies of Global Dance Studies (Spring 2018)
- Introduction to Contemporary Dance (Spring 2017)
- Dance and Diaspora (Spring 2016)
- Foundations in Dance (Fall 2015)
- Introduction to Dance in the African Diaspora (Winter 2015)
- Movement and Meaning: Dance Studies in Global Comparative Context (Fall 2014)
- Western Theatrical Dance from the Renaissance to the 1960s (Fall 2013)

Academic Advising:

MFA in Dance Thesis Advisor, Ashley Tate, Washington University, 2019-2020
MFA in Dance Thesis Committee Member, Marcus Johnson, Washington University, 2019-2020
MFA in Dance Thesis Advisor, Rachael Servello, Washington University, 2018-19
MFA in Dance Thesis Committee Member, Harry Parker, Washington University, 2018-19
MA in Theater Thesis Reader, Nathan Lamp, 2018-19
MA in Theater Thesis Reader, Justin Wright, 2018-19
MFA Thesis Advisor, Heather Himes, Washington University, 2017-18
MFA Thesis Advisor, Kirven Douthit-Boyd, Hollins University, 2017-18
MA Thesis Reader and Respondent, Brett Carr, Washington University, Spring 2017
Senior Thesis Advisor, American Studies Program, Columbia University, 2012-2014

Advisor to undergraduate dance majors and minors, 2017-present
Study Abroad advisor for the dance program, 2017-present

Teaching Assistantships, Columbia University:

History of American Popular Culture Through Music, Spring 2013
American Urban History, Fall 2012
U.S. in the Era of Slavery and Jacksonian Democracy, Spring 2010
American Civilization to the Civil War, Fall 2009

Other Independent Instruction:

Teacher of Dunham History and Theory Course at Institute for Dunham Technique Certification, July 23-29, 2017, Columbia College Chicago.

Guest teacher of Dunham Technique classes at American College Dance Association, March 2018, February 2016; Skidmore College, March 2014; and Harvard University, March and October 2012

Dancing Through History: Social Dance in American Culture (History and Studio course)
Saturday Academy, Museum of the City of New York, Fall 2013

Jazz and modern dance technique at Camp Eagle Hill (New York), Universidad Nacional de Cuyo (Argentina), New Dance Group (New York), Manhattan Motion Dance Studio (New York), and the Center for Creative Arts (St. Louis), 2003-2006

SERVICE

Service to the Field:

2018-2022 Treasurer, Dance Studies Association
2017-2020 Peer Reviewer for *Dance Research Journal*, *Journal of the American Musicological Society*, *Small Axe*, *Callaloo*, and *Heritage and Society*
2017-2018 Awards Standing Committee, Dance Studies Association

University-Wide Service at Washington University:

2019-20 International Humanities Medal Selection Committee, Center for the Humanities

Departmental Service, Performing Arts Department, Washington University:

2016-present MFA in Dance Committee

2017-present Study Abroad Advisor, Dance Program

2018-19 Performing Arts Department Colloquium Committee

2018 Choreographer, Washington University Dance Theatre

2018 Faculty Coordinator and Chaperone, American College Dance Association
Conference Midwest Region

2016 Guest teacher, K-12 Connections Master Class for high school students in relation
to Washington University Dance Theater: Critical Mass, Dec. 2

2016 Facilitator, Public Discussion with Teaching Artist Germaul Barnes in
conjunction with Bill T. Jones/Arnie Zane Dance Company, Sep. 29

Other Service:

2016-present Symposium Committee and History/Theory Committee for the Institute for
Dunham Technique Certification (IDTC)

2014-15 Founder and Organizer, Stanford Colloquium on Dance Studies

2011-12 Co-founder and organizer for US History Workshop of Columbia University

2009-10 Co-President, Graduate History Association of Columbia University

2008-09 Social Chair, Graduate History Association, Columbia University

PUBLIC ENGAGEMENT AND OTHER EXPERIENCE

2014-19 Invited Scholar, Katherine Dunham Certification Workshop and Katherine
Dunham Technique Seminars in St. Louis, Tampa, and Chicago.

2016-17 Moderator, Post-Screening Discussions of the St. Louis International
Film Festival

2016 “Would Katherine Dunham have joined Black Lives Matter? Historian Says Yes.”
Cut & Paste Podcast, St. Louis Public Radio, Aug. 4.

2014-15 Co-Curator, “American Ballet Theatre: Touring the Globe for 75 Years,” Exhibit
at Library of Congress, Washington and Disney Concert Hall in Los Angeles.
<http://www.loc.gov/exhibits/american-ballet-theatre/>

2014 Historical Consultant, *Heart and Lights* Rockettes show at Radio City Music Hall

2012-2013 Researcher, Mouseion Project, <http://mouseion.fac33.co.uk/>

2009-10 Research Assistant for Mae Ngai, Professor of Asian American Studies and
History, Columbia University

2009 Archives Intern at the Missouri Historical Society Library & Research Center, St.
Louis

ADDITIONAL DANCE TRAINING/PERFORMING/CHOREOGRAPHY EXPERIENCE

Training:

Certified Dunham Technique Instructor

Modern Dance (multiple techniques), Ballet, Jazz, West African, Tango, Yoga

Professional Performing:

Tze Chun Dance Company, 2006-2008

Independent projects by Rebecca Alaly and Shanti Wargo at Dance Theatre Workshop, White Wave Dance Festival, Yale Summer Cabaret, and other New York City area performance venues, 2006-2009.

Choreography:

Dee Dance Theatre choreography presented by Merce Cunningham Studios, DanceNow/NYC, WaxWorks (Brooklyn), and Center of Creative Arts (St. Louis), 2005-2008

Dance Dramaturgy:

Dance dramaturge for *Evita!*, Stanford University, Winter-Spring 2015

LANGUAGES

Fluent in Spanish; Proficient in French

PROFESSIONAL ASSOCIATIONS

American Historical Association

American Society for Theatre Research

American Studies Association

American Theatre and Drama Society

Dance Studies Association

Modernist Studies Association