



# **Curtis Stedge, MFA, MA, CMA**

## **Assistant Professor of Dance**

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(585) 957-1480

# Curtis William Stedje

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## Personal Profile

Experienced, driven, and compassionate educator with over fifteen years teaching dance to children, adolescents, and adults in a variety of settings; as well as over five years of experience in higher education, designing and teaching, dance, movement theory, and cultural/arts management curricula.

Arts Manager, both innovative and resourceful, with over twenty years of professional experience, possessing an efficacious ability to externalize creative enterprises both visionary and pragmatic, while providing organizations with artfully tailored management solutions and vision driven leadership.

Choreographer, researcher, and arts manager with creative and research interests at the intersection of the arts, community, K-12 dance education, various applications of Laban Bartenieff Movement Studies, peacebuilding, and placemaking; creating new work for spaces both familiar and peculiar, while engaging dance as an agent of communal change and community building; the role of dance in conflict transformation and peacebuilding; and how immersive, interactive site-specific work can build a localized and immediate sense of community.

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## Education

### Degrees and Certifications

#### **New Jersey Standard Certification in K-12 Dance Education, 2022**

##### **Rutgers Graduate School of Education – Somerset, New Jersey**

- Alternate route program in K-12 dance education.

#### **Master of Fine Arts in Dance, 2016**

##### **University of Maryland – College Park, Maryland**

- Thesis – Invoking Justice: An immersive and participatory, performative work of dance-theater that explores the intersection of magic and justice, through a social commentary both on the failure of the American justice system to balance the scales, and on our individual and collective failings to balance our communities, and ourselves, while recognizing our inherent unity and interconnectedness.
- Graduate Teaching Assistant – Developed and taught two classes each semester in the areas of dance technique, dance appreciation and arts management.

#### **Certificate in Laban Movement Studies, 2015**

##### **Laban/Bartenieff Institute of Movement Studies – Brooklyn, New York**

- Thesis – Moving Character: Embodying character through the use of Laban/Bartenieff Movement Studies (LBMS) in developing character movement profiles for theater.

#### **Master of Arts in Arts Management, 2011**

##### **SUNY at Buffalo - Buffalo, New York**

- Thesis – Total Company Integration: How the application of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) to dance company management might inform organizational communication and community building.
- Internship with dance filmmaker Elliot Caplan, promoting and distributing his film about ABT.
- Study abroad program in Venice, Italy for the 53rd Venice Biennale, Visual Art and Dance segments.
- Graduate Senate Class Representative; Arts Management Departmental Club – Senator

**Bachelor of Science in Business Administration and Dance, 2004**

**SUNY Potsdam - Potsdam, New York**

- Concentration in International Marketing; Minor in Music Business.
- Graduated Cum Laude

**Dance & Movement Training  
Programs and Long-term Study**

**Peridance - New York City, New York**

2019 – 2020

- Marijke Eliasberg
  - Contemporary
- Max Stone
  - Contemporary

**Kinections – Rochester, New York**

2018

- Danielle Fraenkel, Ph.D., BC-DMT, NCC, LCAT, LMHC, CGP
  - Dance/Movement Therapy I and II
- Valerie Perdue, Ph.D., BC-DMT
  - Dance/Movement Therapy for Children and Adolescents
- Karolina Bryl, Ph.D., MS, BC-DMT, CMA, RSMT, RSME
  - Introduction to the Kestenberga Movement Profile
- Elissa White, BC-DMT, LCAT, CMA
  - The Marian Chace Approach to DMT

**Dance Education Laboratory - New York, New York**

July 2016

- Early Childhood Dance – The DEL Model
- K – 12 Dance Education – The DEL Model

**Butoh College – Desert in the Water – Portland, Oregon**

2015-2016

- Natsu Nakajima
  - Butoh
- Diego Piñon
  - Butoh Mexicano Ritual

**University of Maryland - College Park, Maryland**

August 2013 – May 2016

- Karen Kohn Bradley, CMA
  - Bartenieff Fundamentals, Dance Pedagogy, Movement Design for Theater
- Taurus Broadhurst
  - African Contemporary
- Adriane Fang
  - Varone Technique
- Sharon Mansur
  - Choreography & Composition
- Christopher K Morgan
  - Contemporary
- Sara Pearson
  - Choreography & Composition

**Richard Haisma, MFA, CMA - Rochester, New York**

April 2005 – July 2011

- Contemporary/Post Modern, Dance Theater
- Laban Movement Analysis, Bartenieff Fundamentals, Choreography & Composition

**Melanie Aceto – Rochester, New York**

2004 – 2005

- Limón/Release Technique

**York St. John College – York, England**

January 2004 – June 2004

- Catherine Burge
  - Modern
  - Choreography & Composition

**SUNY Potsdam – Potsdam, New York**

August 2000 – December 2003

- Donald Borsh
  - Modern
  - Choreography & Composition, Dance Production
- Robin Collen, Ph.D., CMA
  - Ballet, Modern
  - Anatomy & Kinesiology, Laban Movement Analysis, Pilates
- Nola Rocco
  - Choreography & Composition

**Kuek’s Martial Arts Academy – Canandaigua, New York**

1995 – 2001

- Master Kenny BT Kuek
  - Taekwondo, Shaolin Chuen Kung Fu, Chi Na
- 1<sup>st</sup> Dan Black Belt

**Braemar Dancers – Rome, New York**

1996 - 1998

- Scottish Highland Dance

**Residencies and Master Classes**

Yoshito Ohno – Yokohama, Japan	2016
• Butoh	
Irene Dowd – College Park, Maryland	2016
• Experiencing dynamic stability of the trunk/pelvis and sensitive freedom of the hip joints, shoulder, and chest.	
Don Rieder – University of Maryland	2016
• Clown and Dance Theater	
Ragamala Dance Company – University of Maryland	2015
• Bharatanatyam Indian Classical Dance	
Faustin Linyekula – University of Maryland	2014
• African Contemporary Dance	
Kyle Abraham/A.I.M – University of Maryland	2014
• Contemporary Urban Dance	
David Dorfman – University of Maryland	2013
• Post Modern Dance	
Vincent Dance Theatre – SUNY Potsdam	2004
• Dance Theater	
Ruth Soloman – SUNY Potsdam	2003
• Modern Dance	
Billy Bob Brown – SUNY Potsdam	2003
• Modern Dance	
Troika Ranch – SUNY Potsdam	2002
• Dance and Technology	
PEARSONWIDRIG DANCETHEATRE – SUNY Potsdam	2002
• Dance Theater/Nikolais Louis Technique	
Wally Cardona – SUNY Potsdam	2001
• Post Modern Dance	
Elizabeth Streb – SUNY Potsdam	2001
• Pop Action Technique	
Richard Haisma – SUNY Potsdam	2000
• Nikolais-Louis Technique	

**Dance Festivals**

**American College Dance Festival**

- George Mason University – Fairfax, Virginia 2014
- Plymouth State University – Plymouth, New Hampshire 2003
- Boston University – Boston, Massachusetts 2002

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## Teaching Experience

### K-12 and Higher Education

#### **Laban/Bartenieff Institute of Movement Studies**

July 2019 - Present

Guest Faculty

#### **Bard High School Early College, Newark Public Schools – Newark, New Jersey**

August 2019 – January 2023

Assistant Professor of Dance

Develop, coordinate, and teach dance curriculum in alignment with New Jersey State Standards for Dance, at the secondary and undergraduate levels. Work collaboratively with faculty, administrators, parents, and students to ensure student success.

- Courses Taught
  - Introduction to Dance, Dance in a Global Context, Choreography & Performance, Choreographic Project

#### **Greater Rochester After School Alliance – Rochester, New York**

February 2019

Consultant

Developed and taught training courses in movement-based activities, to after school program provider for at-risk youth in the Rochester City School District.

#### **Kinections Dance/Movement Therapy – Rochester, New York**

July 2018 – June 2019

Faculty – Introduction to Laban Movement Analysis

Developed and taught curriculum in Laban Movement Analysis to Dance/Movement Therapy students pursuing DMT certification.

#### **Vanguard Collegiate High School, Rochester City School District – Rochester, New York**

October 2017 – June 2019

Long-Term Substitute Teacher in Special Education

Led and supervised classroom instruction for Special Education students, at Vanguard High School, as a consultant teacher pushing into ninth and tenth grade classrooms and pulling students into resource room with a focus on their annual goals as set forth by students' Individualized Education Program (IEP). Provided guidance to students in extracurricular work that teaches techniques on stress/anxiety reduction.

#### **University of Maryland – College Park, Maryland**

August 2013 – May 2016

Instructor

- Courses Taught
  - Arts Management and Entrepreneurship , Fundamentals of Ballet I, Fundamentals of Modern Dance I, Fundamentals of Modern Dance II, Introduction to Dance

### Conservatory/Studio

#### **Gibney - New York, New York**

2022 – Present

Teach Bartenieff Fundamentals, substitute teaching in the absence of Alexandra Beller.

#### **KineoLab – Rochester, New York; Old Forge, New York**

September 2017 – Present

Design, implement, and lead Laban-based curriculum for ages 3-11 and adult.

#### **Neglia Conservatory of Ballet - Buffalo, New York**

July 2011 – July 2013

- Courses Taught
  - Intermediate Contemporary Dance
- Program Design
  - Lead visionary and implementer of Storybook Explorers Summer Youth Program (2012)

#### **KineoLab – Buffalo, New York**

October 2010 – August 2013

- Courses Taught
  - Adult/Teen Contemporary

**Old Forge Ballet – Old Forge, New York**

2007 – 2008

- Courses Taught
  - Contemporary

**Cobblestone Center for the Performing Arts – Farmington, New York**

2004 – 2005

Designed and implemented movement-based lesson plans for the direct care of individuals with special needs while attending to the specific needs of each student through individualized group instruction.

- Courses Taught
  - martial arts/dance for adults with complex disabilities.

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**Scholarship & Research**

**Body of Letters** (In Process)

2021 - Present

Exploring the intersection of community, communal healing, and communal transformation through embodied storytelling.

**Defining Space – Making Place** (In Process)

2020 – Present

A collaborative project on site-specific dance and the socio-politics of space.

**Moving Character**

2014 - 2015

Utilizing Laban/Bartenieff Movement Studies to define character movement profiles for actors and dancers.

**Invoking the Wild Man** (In Process)

2013 - Present

An inter-generational, moving exploration of American, male-centered rites of initiation.

**Choreometrics of Peacebuilding** - With José Pascal da Rocha.

2015 - 2016

The application of Laban Movement Analysis to conflict mediation and peace building. Researching the intersection of the semiotics of space, individual/group behavior, and non-verbal communication, with conflict prevention/reconciliation.

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**Dance Company History**

**KineoLab**

June 2017 - Present

Founder, Artistic/Executive Director, Choreographer, Performer

**Geomantics Dance Theater**

April 2005 – July 2011

Principal Dancer, Choreographer

- *Orfeo ed Euredice*, in collaboration with Eastman School of Music and Madrigalia 2010
- *In Black and White* (solo); choreography: Donald Borsh 2010
- *Alternating Current*, choreography: William Evans 2010
- *Do Animals Meditate* 2009
- *Ask the Wind* 2009
- *Dust* 2007
- *Surveillance I & II* 2007
- *Your Life is Not Your Own* 2007
- *Italian Waters* 2007
- *Circles and Spheres* 2007
- *Human Behavior* 2006
- *Geomantics* 2006
- *Poor Little Me* 2005

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**Freelance Performance**

**Roy Wood**

2019

- *Connections*

**Old Forge Ballet**

2008 - 2010, & 2017

- *The Nutcracker* – Act I: Party Guest; Act II: Russian Dance, Waltz of the Flowers

**University of Maryland**

- *Bench Quartet* – Doug Varone (Reconstructed by Adriane Fang and Eddie Taketa) 2013
- *Kincerto* – Alvin Mayes 2013

**SUNY Potsdam**

- Department of Dance
  - *Do Animals Meditate* – Richard Haisma 2001
  - *Saved by Grace* – Jenna DelMonte 2001
  - *Girls* – Maria Esposito 2000
- Crane Opera Ensemble
  - *Cabaret* – Kit Kat Boy 2002

**Choreography**

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<i>Invoking Justice</i> (re-envisioned/re-staged) Geva Theatre Center – Rochester, NY	2018
<i>Invoking the Wild Man</i> – Solo – Premiered at MuCCC Dances Festival - Rochester, NY	2017
<i>Invoking Justice</i> – Evening Length Work for Seven performers – University of Maryland	2016
<i>Careful What You Conjure</i> – <i>Sextet</i> – Premiered at the University of Maryland	2015
<i>Lotus Unfurling</i> – Quintet – Premiered at the University of Maryland	2014
<i>Sans Illusion</i> – Solo – Premiered at TEDx Buffalo – Buffalo, NY	2013
<i>Drawing Down</i> – Trio – Premiered at TEDx Buffalo – Buffalo, NY	2013
<i>Wallflowers</i> (Co-Choreographer) – Quintet – Premiered at Geva Theatre Center	2009
<i>Never Give a Sword to a Man Who Can't Dance</i> – Solo – Premiered at ARTWalk	2006
<i>Five Incarnations of Hell: Act I, Scene II</i> – Trio - Premiered at SUNY Potsdam	2004
<i>Organic Decay</i> – Solo – Premiered at SUNY Potsdam	2003
<i>Foolish Attachments</i> – Octet – Premiered at SUNY Potsdam	2003
<i>Spirit, Stone, and Sinew</i> – Trio – Premiered at SUNY Potsdam	2002

**Curatorial Experience**

**SMUSH Gallery**

2021 - 2022

- Curatorial Dance Fellowship

**University of Maryland**

- UMoves Undergraduate Dance Concert
  - Asst. Artistic Director Spring 2015
- Second Season Graduate Student Concert 2013 – 2015

**Arts Management Experience**

**Laban/Bartenieff Institute of Movement Studies – Brooklyn, New York**  
**Executive Director**

July 2019 - Present

Lead day-to-day operations of an educational/research/arts & cultural institution advancing and promoting a framework for better understanding human movement.

**KineoLab – Rochester, New York; Old Forge, New York**  
**Founder, Executive/Artistic Director**

June 2017 - Present

Founded and lead not-for-profit dance company, managing day-to-day operations while defining and advancing the artistic and organizational direction of the company

**Capital Fringe - Washington, District of Columbia**

May - July 2014 and 2015

**Summer Festival Box Office Manager**

Led box office operations for the Summer 2014 and 2015 Capital Fringe Festivals. Developed and directed a team of eight part-time customer service representatives. Worked collaboratively with Festival Volunteer Coordinator to develop and manage box office volunteer policies and procedures. Acted as primary contact for box office operations troubleshooting.

**Neglia Ballet Artists - Buffalo, New York  
Managing Director**

July 2011 – July 2013

Managed day-to-day operations for a half a million-dollar not-for-profit ballet company alongside Executive Director. Oversaw marketing, development and conservatory programming and activities. Led board development, policy development and implementation, organizational budgeting, and long-term strategic planning.

**Projective Kinetics - Rochester, New York  
Executive Director**

September 2007 – July 2011

Directed all day-to-day operations and creatively coordinated foundational campaigns to support further growth and development of the organization both administratively and financially.

**Geva Theatre Center - Rochester, New York  
Associate Director of Box Office Operations**

August 2005 – August 2009

Managed and developed a team of twelve customer service representatives in sales and support for Geva's subscriber base and the general public; Created and executed internal and external marketing campaigns as a member of Geva's Marketing Team; Produced marketing and executive sales and demographic analysis reports; Developed and implemented box office ticketing policies and procedures with Director of Box Office Operations; Performed office systems troubleshooting.

**Downstairs Cabaret Theatre - Rochester, New York  
Marketing & Volunteer Coordinator**

January 2005 – August 2005

Directed marketing and box office operations, effectively managing both resources and staff; Designed and coordinated the commercial printing of various organizational marketing materials; Co-ordinated the organization's multiple volunteer campaigns.

**National Centre for Early Music - York, United Kingdom  
Marketing Assistant**

February 2004 – June 2004

Assisted Director of World Music in the execution of World Music marketing campaign; Updated organizational archives and catalogued ephemera into new computerized database; Created marketing materials relevant to the World Music Program.

**Community Performance Series - Potsdam, New York  
Executive Intern/Artist Liaison**

January 2003 to December 2003

Acquired strong and extensive knowledge of not-for-profit management while assisting Executive Director in daily operations and long-term planning.

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**Service**

**Advising Student Activities**

**Bard High School Early College**

2021 - 2023

- Dance Club
- Gay Straight Alliance

**Arts Funding Panels**

**Jersey City Arts & Cultural Trust Fund Grant Review Panel - Program Grants**

2022, 2023

Panel Member

Reviewed 2022 and 2023 Program Grant applications, provided feedback to grantees and made funding recommendations to JCACTF.



**NYSCA DEC Grant Panel – Individual Artists**

Panel Member

Reviewed 2012 Individual Artist DEC Grant applicants, made recommendations to general panel and collectively decided 2012 grantees.

2012

Buffalo, New York

**NYFA Recommendation Panel**

Panel Member

Evaluated and made recommendations to NYFA staff regarding Upstate New York programming and Organizational/ Artist needs.

2008

Rochester, New York

**Board Service**

**DanceWNY!/Buffalo Dance Collective**

Service Organization Project Lead / Founding Member

2011 – 2013

Buffalo, New York

**TheatreROCS, Inc.**

Founding Board Member

Chair of Events Committee – responsible for development and production of TheatreROCS fundraising and promotional events.

2008 – 2009

Rochester, New York

**Old Forge Ballet**

Board Member/Treasurer

2007 – 2013

Old Forge, New York

**DEI Committees**

**Committee on Diversity Equity and Inclusion – Laban/Bartenieff Institute of Movement Studies**

Founding Committee Member

2020 - Present

Brooklyn, New York

**Rochester Arts and Cultural Working Group**

Founding Member

Collaborated with other group members to address funding inequality and the lack of diversity and inclusion in the Rochester arts community, through planning and advocating for necessary policy change at the municipal and county levels, as well as within local foundation and corporate funding institutions. Additionally, worked to bring together and unify the various arts and cultural communities within the Greater Rochester Metropolitan area.

2018 - 2019

Rochester, New York

**Departmental Service**

**University of Maryland**

- Artist Liaison – School of Theatre, Dance, & Performance Studies Production Office
- National Association for Schools of Dance (NASD) Accreditation – Facilities and Production

2013 - 2014

2014

**Editorial Board Service**

**Journal of Laban Bartenieff Movement Studies**

Founding Editorial Board Member, Co-Managing Editor, Publisher

2020 - Present

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**Professional Affiliations**

**National Dance Education Organization**

- Member since 2019

**Dance New Jersey**

- Member since 2019

**Laban/Bartenieff Institute of Movement Studies**

- Member since 2015

**Dance/USA**

- Member since 2010
- 2011 Dance/USA Mentorship Program – Mentor, Tulsa Ballet - Marcelo Angelini

**Sigma Beta Delta** (International Business Honor Society)

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**Fellowships, Awards, & Scholarships**

<b>Bard Early College Fellowship</b>	2020
<b>Dow Jones Wall Street Journal Student Achievement Award</b>	2003
<b>SUNY Pacesetter Scholarship</b>	2000

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**Knowledge & Skill Set**

**Education**

Assessment & Evaluation  
Conservatory Management  
Curriculum Development  
Dance & Arts Mgmt Education  
Program Development

**Artistic**

Artistic Direction  
Choreography  
Concert Direction/Production  
Graphic Design

**Executive**

Board Development  
Strategic Management  
Trade Negotiations

**Operational**

Advocacy/Lobbying  
Archive/Catalogue Management  
Budget Development/Mgmt  
Contract Negotiation/Mgmt  
Donor/Volunteer Mgmt  
Event Planning/Management  
Grant Writing/Management  
Human Resource Management  
Marketing/Public Relations  
Program Development/Mgmt

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## Teaching Statement

As a dance educator, teaching with the rigor of inquiry-based, student-centered, collaborative learning, I recognize students as creators rather than consumers. Creators not only of artistic work, but also of the world around them, consciously shaping their reality in positive and innovative ways through the countless choices they make. I see my role in this as one of a guide, an elder, a shaman leading students on a journey of self-discovery, facilitating the realization of their full movement potential, and through this hopefully their full potential as creators and human beings.

A passionate, and compassionate, vision driven artist, with an inherent need to create and share worlds both seen and unseen, I see myself as one of many architects attempting to positively affect the trajectory of our shared cultural evolution. The creation of art paired with the nurturing and support of artistic creation, mixed with an inherently inquisitive, entrepreneurial spirit is how I intend to bring about this betterment.

However, the act of creation, the making of something new, is never a self-contained event. As matter can neither be created nor destroyed, it becomes clear that a creation is dualistic, in that it is a whole made up of parts. In the case of something intangible like dance that springs forth from the body-mind those parts are knowledge and experience. Knowledge in dance begins with lineage, which is extremely important not only contextually as a frame of reference of one's own work, but also in the recognition that knowledge is built upon knowledge. To point out a well-worn adage, "in order to know where one is going, one must know from where one has come."

In recognition of this, my pedagogic style is deeply informed by Laban Bartenieff Movement Studies (LBMS), primarily resulting from my work with Dr. Robin Collen, Richard Haisma, Karen Kohn Bradley, and through my certification in Laban Movement Studies. LBMS brings an attention towards observation, analysis, and synthesis of data to my work, as well as a highly effective language, the usage of which spans across the many roles that I fill as educator, scholar, choreographer, performer, and arts manager. The improvisational genius and dynamism of the Nikolais/Louis tradition, the sensitive and precise work of Irene Dowd in functional anatomy, the introspective somatic work of Irmgard Bartenieff and Bonnie Bainbridge Cohen, and the close mentorship of both Richard Haisma and Karen Kohn Bradley additionally inform my work.

My movement (technique) courses are framed by three guiding principles, that collectively work toward the goal of helping students achieve their full potential both in dance and in life: technical proficiency, performance, and community.

Technique coursework should provide a student with a foundation of technical proficiency in their ability to arrive at mastery in commanding the body. This proficiency should then be brought to life by conscious work in marrying life experience with technical skill. So often in dance, we view technique and the creative process as two separate things. However, I believe that one should work in more holistic terms. Therefore, technical ability should not be divorced from performance. Finally, the choices made through the use of this marriage must be informed by the fact that said marriage both exists within the relational context of a larger entity (community), and that these choices have an effect on that community, for better or for worse.

Generally, these classes progress from establishing a strong connection with self, a ground of awareness rooted in the affirmation of oneself, then moving towards a connecting with one or more other self-aware individuals, before concluding with group connectivity, a recognition of self as part of a larger community of diverse individuals.

Knowing that each student has their own path and their own destination, my instruction reflects this truth, in that I offer flexible structure that accommodates derivation when necessary and worthwhile.

My approach to coursework in improvisation and composition are rooted to the very essence of creation, through an intimate understanding of the creative process. Quite simply, the very act of creation suggests a choice. By making a choice we pay what in business theory is called an opportunity cost. That is the value of the foregone choice in favor of the preferred choice.

The ubiquitous nature of creation has, to some degree, left us blind to the effect that these choices have on the world around us. This idea of an opportunity cost becomes useful as we begin to think about the larger context of the work we

are producing. The opportunity foregone represents the path not taken, or the potential that will never be realized. The awareness of this brings with it sensitivity in favor of evaluating choice and being able to articulate why a choice was made.

However, a balance must be struck between chaos and order, so that students feel comfortable taking risks, while embracing failure not as something to be feared or avoided but as something to learn from, to make more informed choices.

In all, I want students to leave my class with a wider lens through which to view the world, and an understanding not only of how they fit into the current structures of societal operating, but a fearlessness and an awareness of making decisions that challenge and subvert these structures or shape new ones. To this end, I encourage students to embrace and nurture their creative potential, offering guidance and support while pushing them to expect more from themselves than they might otherwise.

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## Research Statement

The liminal space of creation, the realm of the unknown, of unlimited possibility, unfettered and unrestrained by conventional thought and pragmatism is a scary place. Like the magician, the artist inhabits this realm of potential, creating and destroying worlds, shaping and reshaping form for functional and expressive means.

We are creators and destroyers of worlds, both individual and collective, learning right from wrong as we build up and break down. As the Buddha once said, "We are what we think. All that we are arises with our thoughts. With our thoughts, we create the world." (The Dhammapada)

I have always been drawn to magic, the very essence of which is incomprehensible creation. This is probably why there is a certain magnetism that I experience, in the allure of the Trickster figure, the crosser of borders, the creator of worlds. It is my strongly held belief that the universe provides us with exactly what we are in need of at any given moment along our timeline. Aligning the perfect conditions for the perfect storm of colliding factors. It provides the catalyst. But it is our responsibility to take hold of the opportunity and see the reaction through to its end.

This perspective greatly informs my creative practice in transforming the mundane, and in actively engaging and transporting an audience into and out of varied multi-sensorial states, mindscapes, and worlds both individually and communally built and experienced, in order to alter both our perception of the world around us and our role in it.

All of us have this innate generative, creative power within us, not just artists. It is this which I most wish to impart through my art and creative scholarship. The potential that rests in all of us to create our own existence, positive or negative, and our inherent need to share those worlds we create with others. I see myself as an actively engaged participant in this holistic role of creator/destroyer, in the artistry of creating dances, in the magic of conjuring form where before there was none, and in the shifting or dismantling of paradigms that no longer serve us.

My research interests reflect these truths as I seek to understand dance as an agent of communal change and community building. Specifically, I am interested in the role of dance in conflict transformation and peacebuilding; and how immersive, interactive site-specific work can build a localized and immediate sense of community.

In 2015, I worked alongside Jose Pascal da Rocha, a professor who studies and teaches on conflict resolution at Columbia University. We focused on the application of Laban Movement Analysis to conflict mediation and peace building, the intersection of the semiotics of space, individual/group behavior, and non-verbal communication, with conflict prevention/reconciliation. This work greatly informs my work with community.

In 2018, I re-staged an evening length work called *Invoking Justice*, at the Rochester Fringe Festival. The show originally premiered at the University of Maryland, in 2016 and is an immersive and interactive, work of dance-theater. A social commentary, both on the failure of the American justice system to balance the scales, and on our individual and collective failings to balance our communities, and ourselves, while recognizing and promoting our inherent unity and interconnectedness. The show cast the audience as the jury in a trial that placed a personified Justice on the defendant's stand and asked them to weigh the evidence to determine how they would proceed in community to ultimately either absolve or incriminate themselves as represented by the archetype.

My current scholarly work at Bard High School Early College follows two tracks: the application of LBMS as a framework and tool with which to decolonize dance curriculum and pedagogy; and *Defining Space – Making Place* exploring the socio-politics of space and the defining of public space through collective movement creation and performance, partly funded by a Bard Early College Fellowship.

A new work I have begun to develop, *Body of Letters*, seeks to bring to life the personal accounts and stories of participants by providing them with a framework to use as a vehicle to organize and tell their story-in-motion. Taking inspiration from NPR's Story Corps, *Body of Letters* approaches the art of storytelling through the body dynamically moving through space and time.

I predict that my future research will continue to explore the communal benefits of dance and movement through performance and ritual.

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## Diversity Statement

Growing up as a gay, white male, in a low-income family, living in the United States of America I have continuously been confronted with both my privilege, as a white male, and the exclusion that my difference as an openly gay man brings. This has provided me with a unique understanding of and interaction between both privilege and oppression. It has also made me a fierce champion for diversity, equity, and inclusion.

As an educator this has greatly influenced both my pedagogical approach and curricular development. Knowing that each student possesses their own unique origin, path, and destination I offer a flexible structure that is culturally relevant, accommodates diverse learning styles, and allows for derivation when necessary and/or worthwhile.

Within my field where there is an extreme bias towards ballet, as the basis of dance education, I seek to subvert the dominant paradigm, viewing ballet instead as one of many cultural forms, applying equal value to both western and non-western forms. In my dance appreciation and dance history courses I choose to foreground movement knowledge systems of historically marginalized communities to promote a holistic global perspective on dance as well as to empower students that may not see themselves or their cultural identity in the predominantly western forms that many institutions preference.

At KineoLab, a not-for-profit dance company of which I am the founder, we hold a deep commitment to diversity and inclusion. Our classes are highly inclusive, we offer scholarships to students from economically disadvantaged families, and we work with several students with disabilities. One of our students uses an FM system to facilitate communication. In working with her I have developed a heightened awareness of teaching students with a hearing impairment, understanding that this student needs consistent visual cues requiring me to be constantly aware of proxemics and where I place myself in the room.

In my current work as an Assistant Professor of Dance, at Bard High School Early College, in the Newark Public School District, I have developed a deeply sensitive understanding of the unique requirements of teaching in an urban setting. I approach this work and my students from a trauma-informed perspective supported by my studies in Dance/Movement Therapy.

As an arts manager with a deep commitment to diversity and inclusion, I led the founding of the committee on diversity, equity, and inclusion at the Laban/Bartenieff Institute of Movement Studies (LIMS), where I serve as executive director of the organization, and currently serve as a member of the committee. Composed of a diverse cross section of the Laban Bartenieff Movement Studies (LBMS) community, the committee is charged with organizing and leading work on addressing the cultural biases and systems of oppression within the field of LBMS, LIMS as an organization, as well as those within our curriculum and pedagogy.

I am committed to the continued pursuit of efforts to enhance diversity, equity, and inclusion at LIMS, KineoLab, Bard, and in all organizations and communities of which I am currently or may in future find myself a part of. Above all I value holism and the interconnectedness of life throughout our world. Yet, I recognize our need to see things in dualistic terms so that we may better understand the world around us. However, this subject/object duality, a mere tool, should not be what defines us. Rather, in experiencing that which we seemingly are not, we gain a better understanding of that which we are and what we share with those beyond our perceptions of self. This part/whole lemniscate from a movement perspective forms the core of my belief system as an artist, and as an educator.