

261 UCB
Department of Theatre and Dance
University of Colorado Boulder
Boulder, CO 80309-0261
720/771-3380 | michelle.ellsworth@colorado.edu

Michelle Ellsworth
2/11/2021

Education

2000 University of Colorado Boulder, MFA in Dance
1990 New York University, BA in History and Philosophy

Faculty Appointments

2016- Professor in Dance, University of Colorado Boulder
Instructor of graduate and undergraduate classes in Dance choreography,
interdisciplinary performance, improvisation, theory and history

2012-2015 Associate Professor in Dance, University of Colorado Boulder

2006-2011 Assistant Professor in Dance, University of Colorado Boulder

2000-2006 Instructor in Dance, University of Colorado Boulder

2000-2003 Instructor, Perseverance Theater's X-Training Institute, Juneau, AK
Instructor of writing, choreography, and interdisciplinary performance

1997-2000 Graduate Part Time Instructor, University of Colorado Boulder
Instructor of modern technique, interdisciplinary performance, and improvisation

1990-1993 Ballet Idaho, Boise, ID
Instructor of Ballet and Modern in a pre-professional training program

Awards, Honors, Grants and Residencies

2020 Distinguished Professor, University of Colorado
Professor of Distinction, College of Arts and Sciences
University of Colorado Boulder College Scholars Award
EMPAC ten-day residency with three collaborators at Rensselaer Polytechnic Institute for
development of "Evidence of Labor" (20,000)

2019 Doris Duke Artist Award (\$190,000)

Co-Pi for National Science Foundation Grant (\$1,128,034) for “Integrating Physical Computing and Data Science in Movement Based Learning” with PI Kayla DesPortes at New York University and PI Ben Shapiro at University of Colorado Boulder

MacDowell Colony two-week Residency for the creation of “Post-Verbal Social Network”

National Performance Network’s Residency Fund for performances of “The Rehearsal Artist” at On The Boards, Seattle, WA (\$5,000)

2018 National Performance Network’s Residency Fund for performances of “The Rehearsal Artist” at The Invisible Dog in Brooklyn, NY (\$5,000)

Doris Duke Audience Development award for “Belief Propagation” (\$10,000)

Foundation for Contemporary Arts Emergency Grant for support of the “Rehearsal Artist” at Invisible Dog for American Realness (\$2,000)

Graduate Committee on the Arts and Humanities Grant, University of Colorado Boulder, for the creation of “Post-Verbal Social Network” (\$3,000)

2017 New England Foundation for The Arts’ National Dance Project Production grant for the creation of “The Post Verbal Social Network” (\$55,000)

National Performance Network Fourth Fund, to support the presentation of “The Rehearsal Artist” (\$15,000)

The Headlands Center for The Arts two-week Residency for the creation of “The Post Verbal Social Network”

CU BOULDER IRISS Grand Challenge Society -- Project Society of the Integrated Remote and In Situ Sensing Program (\$6,000)

2016 Guggenheim Fellowship, for the development of the “Post Verbal Social Network” (\$50,000)

National Performance Network Creation Fund, for the development of “The Rehearsal Artist” (\$19,000)

Maggie Allesee National Center for Choreography two-week Residency for the creation of “The Rehearsal Artist” (\$11,000)

US Artists International Grant from Mid Atlantic Arts Foundation, to tour “Preparation for the Obsolescence of the Y Chromosome” to the Netherlands (\$5,890)

CU Boulder Grand Challenge: IRISS - Project Society (\$2,400)

National Performance Network’s Residency Fund for performances at Living Arts, Tulsa, Oklahoma (\$3,000)

Center for Humanities & the Arts Faculty Fellowship (two course buyout)

2015 Doris Duke Impact Award (\$80,000)

The Map Fund for the creation of “The Rehearsal Artist” (\$28,000)

Boulder Arts Commission Major Grant for the creation of “Clytigation” (\$10,000)

National Performance Network’s Residency Fund for performances at Fusebox in Austin, TX (\$5,000)

Graduate Committee on the Arts and Humanities Grant, University of Colorado Boulder, for the creation of “Clytigation” (\$3,000)

Dean’s Fund for Excellence, University of Colorado Boulder, for the creation of “Clytigation” (\$1,000)

Dean’s Fund for Excellence, University of Colorado Boulder, for the creation of “The Rehearsal Artist” (\$1,000)

LEAP Individual Growth Grant, University of Colorado Boulder, for the creation of “Clytigation” (\$8,500 for one course release and documentation of performances)

2014 Duke Foundation “Building Demand for the Arts” grant (\$40,000 with On The Boards, Seattle)

Provost’s Faculty Achievement Award, University of Colorado Boulder (\$1,000)

Boulder County Arts Alliance/Neodata Major Grant for the creation of “Clytigation” (\$3,500)

SOTA Grant, College of Arts and Sciences, University of Colorado Boulder, for the creation of “Artificially Intelligent” with Mark Amerika (\$4,500)

2013 Creative Capital Fellowship for the creation of “Clytigation” (\$40,000)

New England Foundation for The Arts’ National Dance Project Production grant for the creation of “Clytigation” (\$52,000)

New England Foundation for The Arts’ National Dance Project Production Residency grant for the development of “Clytigation” at On The Boards in Seattle (\$22,000)

MacDowell Colony two-week Residency for the creation of “Clytigation”

National Performance Network’s Residency Fund for performances at Fusebox in Austin, Texas (\$5,000)

2012 Knight Foundation Outreach grant (\$5,000)

Danspace Project Commissioning Initiative (funded by the Andrew W. Mellon Foundation) for support of the creation of “The Pythagodress” (\$2,000)

Schwalbe Travel Grant, University of Colorado Boulder, CO (\$1,000)

Graduate Committee on the Arts and Humanities Grant, University of Colorado Boulder, for the creation of “Phone Homer” (\$3,000)

Dean’s Fund for Excellence, University of Colorado Boulder, for the creation of “Phone Homer” (\$1,000)

2011 USA Artists Knight Fellowship (\$50,000)

MacDowell Colony two-week Residency for the creation of “Phone Homer”

On The Boards’ Artist Commission (funded by the National Endowment for the Arts) for the creation of “Phone Homer” (\$10,000)

2010 “Colorado’s Most Cutting Edge Artist of 2010” awarded by the Colorado Dance Association

“Women Who Make A Difference” awarded by the Women’s Resource Center at CU-Boulder

Boulder Arts Commission Mini Grant for the creation of “Preparation for the Obsolescence of the Y Chromosome”

Boulder County Arts Alliance/Neodata Major Grant for the creation of “PreparationY.org”

President’s Fund for the Humanities, University of Colorado, for the creation of “The End of Man: Preparation for the Obsolescence of the Y Chromosome”

Graduate Committee on the Arts and Humanities Grant, University of Colorado Boulder, for the creation of “The End of Man: Preparation for the Obsolescence of the Y Chromosome”

Nominated for an “Albert Award”

2009 National Performance Network’s Residency Fund for performances at DiverseWorks in Houston, TX (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

Graduate Committee on the Arts and Humanities Grant, University of Colorado Boulder, for the creation of “theburgerfoundation.org”

Boulder County Arts Alliance/Neodata Major Grant for support of “theBurgerFoundation.org”

2008 National Performance Network’s Residency Fund for performances at the Bryon Carlyle Theatre, in Miami, FL (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

Boulder Arts Commission Major Grant for the creation of “The Objectification of Things”

National Performance Network’s Residency Fund for the creation of new work for Miami Dade Cultural Affairs (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

National Performance Network’s Residency Fund for performances at Dance Theater Workshop

in New York City (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

Dean's Fund for Excellence, University of Colorado Boulder, for the creation of "The Objectification of Things"

- 2007 Dance Theater Workshop's First Light Commission (funded by the Ford Foundation, the National Endowment for the Arts, the New York State Council on the Arts, and the Jerome Robbins Foundation) for the creation of new work for DTW's 2008 Performance Season

National Performance Network's Creation Fund (Funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts) for support of the creation of "The Objectification of Things"

National Performance Network's Residency Fund for performances at the Tower Theater in Miami, FL (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

Graduate Committee on the Arts and Humanities Grant, University of Colorado Boulder, for the creation of "The Objectification of Things"

- 2006 National Performance Network's Residency Fund for performances at the NPN's annual meeting in Cedar Rapids, IA (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

- 2005 Dean's Fund for Excellence, University of Colorado Boulder, for the creation of "The Monkey Saddle"

National Performance Network's Residency Fund for performances at DiverseWorks in Houston, TX (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

National Performance Network's Residency Fund for performances at On The Boards in Seattle, WA (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

- 2004 National Performance Network's Creation Fund (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts) for support of the creation of "The Monkey Saddle"

National Performance Network's Residency Fund for performances at DiverseWorks in Houston, TX (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts)

President's Fund for The Humanities (co-researcher), University of Colorado, for the creation of "The Monkey Saddle"

Graduate Committee on the Arts and Humanities, University of Colorado Boulder, for the creation of "The Monkey Saddle"

- 2003 Dean’s Fund for Excellence, University of Colorado Boulder, for support of the reshooting of “All Clytemnestra on the Western Front: A Techno-Feminist Reconstruction of The Iliad”
- 2002 Boulder Arts Commission Grant, for support of the reshooting of “All Clytemnestra on the Western Front: A Techno-Feminist Reconstruction of The Iliad”
- 2001 AHAB/Neodata Major Grant for support in the creation of “If Not One and One”
- National Performance Network’s Residency Fund for performances at DiverseWorks in Houston, TX (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and The National Endowment for the Arts)
- 2000 Boulder Arts Commission Major Grant for the restaging of “All Clytemnestra on the Western Front: A Techno Feminist Reconstruction of the Iliad”
- 1999 University of Colorado Boulder, Center for Humanities and the Arts Fellow
- Charlotte York Irey Award, for the outstanding graduate student in Dance
- AHAB/Tesser Award for the creation of “If Not One and One”
- 1998 Boulder Arts Commission Grant for the performance of “Home Wrecker and Other Stories”
- 1996 Dance Theater Workshop’s First Light Grant (funded by Joyce Mertz-Gilmore Foundation) for the creation of new work for DTW’s 1996 Season
- 1993 Dance Theater Workshop’s First Light Grant (funded by The Jerome Foundation) for the creation of new work for DTW’s 1996 Season

Creative Work

The following is a chronology of eight different categories of dance-based artwork. For a complete listing of performances, screenings, and venues see the Presentation Activities section.

Authored and Performed

- 2019 “Post-Verbal Social Network”
Premiered: On The Boards, Seattle WA, April 4
An installation and live performance that proposes 21 different prototypes for how to interact non-verbally.
Funded by the Guggenheim Foundation and The New England Foundation for the Arts’ National Dance Project
- 2017 “The Rehearsal Artist”
Premiered: We’re Watching You Festival at Bard College’s Fisher Center, Annandale-On-Hudson, NY, April 27
A 45-minute rehearsal studio-turned-laboratory amplifies and destabilizes the act of watching
Funded by the Map Grant and The National Performance Network

- 2016 “Phone Homer: Clytemnestra’s Guide to Surveillance-Free Living”
Premiered: Made in the USA Festival, at the Onassis Center in Athens, Greece, November 20
A 65-minute solo performance work that suggests replacing the internet and human interaction with a faux off-line internet and pre-recorded video calls.
- 2015 “Clytigation: #1 and #3”
Premiered: On The Boards, Seattle WA, March 12
#1: “Procedures Accorded to the Accused”: a bike-powered video installation
#3: “State of Exception”: a 50-minute performance with live video processing
Funded by Creative Capital and The New England Foundation for the Arts’ National Dance Project
- 2014 “Clytigation: #2 and #5”
Premiered: On The Boards, Seattle WA, August 10
#2: “The Libation Bearer”: a 30-minute intimate performance
#5: “The Kinetoscope”: a three-hour coin-operated installation
Funded by Creative Capital and The New England Foundation for the Arts’ National Dance Project
- 2013 “Three Optimal Solutions”
Premiered: AND Festival (Abandon Normal Devices) at FACT, Liverpool, UK, October 3
66-minute work made up of six, 11-minute solo performances, over two hours about avoiding the NSA’s domestic surveillance Prism program.
- 2012 “The Pythagodress”
Premiered: Danspace Project at St. Mark’s Church, New York, NY, May 24
A 40-minute solo performance about the dangers and pleasures of materialism.
Commissioned by Danspace Project Commissioning (funded by the Andrew W. Mellon Foundation)
- “Please Consider My Aluminum Tutu/TV”
Premiered: Low Lives Festival at the Utah Museum of Fine Arts, Salt Lake, UT, April 27
A 7-minute solo featuring an aluminum tutu with a built-in video projector and screen.
- “Five is Five”
Premiered: Music Circus at The New School, New York City, NY, April 6
A 7-minute solo about the aleatoric nature of science and John Cage.
- “Phone Homer”
Premiered: On The Boards, Seattle, WA, March 15
A 75-minute solo performance in which Clytemnestra visits over 30 websites all of which are custom made for her. Navigation of the Internet is done with a kinetic alphabet and Qlab.
Commissioned by On The Boards Artist Commission (Funded by the National Endowment For the Arts)
- 2010 “theburgerfoundation.org”
Premiered: Boulder Museum of Contemporary Art, Boulder, CO, May 21

A 60-minute performance dedicated to the reevaluation of human kind's relationship to the hamburger. Through an exhaustive physical and intellectual investigation of the burger, this piece intends to contribute to the global discussions about computers, bodies, food, speed, identity, and the World Wide Web.

“The End of Man: Preparations for the Obsolescence of the Y Chromosome”

Premiered: Museum of Contemporary Art, Denver, CO, April 29

A 55-minute performance that embraces the science surrounding the shrinkage of the Y chromosome and asks the question, “What will be missed when men are gone?” and “How can we replace them with choreography, apparati, web technology, and a well stocked ‘man archive’?”

2009

“Food Torture”

Premiered: 24 artist/24hours.com, January 3

A one-hour live web cast performance of site-specific food, torture, dance, and burial.

2008

“The Objectification of Things”

Premiered: Byron Carlyle Theater, Miami, FL, November 17

A 65-minute performance investigating carbon and the material world with interactive video, back-up dancers, and a multi-purpose performance sculpture.

Commissioned by The National Performance Network (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts), Miami Dade Cultural Affairs, and Houston's DiverseWorks.

“TIFPRABAP.ORG”

Premiered: Dance Theater Workshop, New York City, NY, April 16

A 50-minute performance exploring the collision of the Internet and religion.

Commissioned by DTW's First Light Fund Commission (funded by the Ford Foundation, the National Endowment for the Arts, the New York State Council on the Arts, and the Jerome Robbins Foundation).

“The Wheels of Blame”

Premiered: The Dairy Center For The Arts, Boulder, CO, September 12

A 20-minute performance created for the Eco Arts Festival's opening gala, “Balancing Acts.”

2006

“The Monkey Saddle and Other Artifacts”

Premiered: National Performance Network's Annual Conference, Cedar Rapids, IA, November 13

A 35-minute performance which investigates the possibilities of performing a website about religion.

2005

“Horn Mandala”

Premiered: The New School, New York City, NY, October 30

A 10-minute music, video, and surveillance dance performance with live French horn.

“The Bone Daisy”

Premiered: The New School, New York City, NY, October 14

A 20-minute performance about food, health, live processed video, and improvised dance.

“Three”

Premiered: The New School, New York City, NY, October 14

A 15-minute performance using poetry and dance to investigate fertility and religion.

“The Monkey Saddle”

Premiered: On-The-Boards, Seattle, WA, January 12

A 50-minute performance about a monkey jumpsuit that solves problems in the religious world.

Commissioned by The National Performance Network (funded by the Doris Duke Charitable Foundation, The Ford Foundation, and National Endowment for the Arts), Houston’s DiverseWorks and Boulder Museum of Contemporary Art.

2003

“Twelve Poems”

Premiered: Performing Arts Center, Boulder, CO, July 3

A 12-minute dance and technology performance piece that used walkmans, poetry, and chance operations to investigate the “literal” meaning of movement.

2002

“Ed: The Word Made Dress”

Premiered: Boulder Museum of Contemporary Art, Boulder, CO, November 22

A 50-minute performance piece centered on a 120 lb. dress that transforms repeatedly to address the post 9/11 physical and emotional needs of a dancer.

“Six Points”

Premiered: Boulder Museum of Contemporary Art, Boulder, CO, November 22

A 25-minute performance work that uses dance, Greek mythology, and video to explore the impact of technology and grammar on psychology.

2000

“Retrieving Gödel and Bra”

Premiered: Women on the Edge Festival, San Francisco, CA, March 17

A 20-minute performance piece with slide projectors and short dances about the mathematician Kurt Gödel and his incompleteness theorems.

“Uncanny” with Thalia Field and David Willey

Premiered: Boulder Museum of Contemporary Art, Boulder, CO, Spring

A 50-minute performance work which used live remote video feeds, music, and sculptures to illuminate the nature of emotional distance.

1999

“If Not One and One” with Michael Theodore and Robert Schaller

Premiered: Boulder Public Library, Boulder, CO, October 29

A 20-minute multi-media performance exploration of Gertrude Stein’s early works with 16 mm film, live processed violin music, and dance.

1998

“All Clytemnestra on the Western Front: A Techno-Feminist Reconstruction of the Iliad”

Premiered: University of Colorado Boulder September 25

A 50-minute performance work which reorganizes the text from Homer’s The Iliad and collides it with dance and video conferencing between Clytemnestra, Helen, Agamemnon, and Aegesthus.

1997

“Uranus” with Ann Ellsworth

Premiered: Solo Mio Festival, San Francisco, CA, October 2

A 10-minute dancing and rhyming performance fantasy about marital discord.

1996

“Venus Herself”

Premiered: Dance Theater Workshop, New York, NY, November 29

A 20-minute performance piece in which Manet’s “Olympia” speaks her mind.

“Rope”

Premiered: Jacob's Pillow, Lee, MA, August 2

A 7-minute movement and text based performance about dysfunctional relationships.

“Tribe”

Premiered: Dance Theater Workshop, New York City, NY, May 22

A 12-minute fast based movement and text based performance about family.

1995

“Homewrecker” with Ann Ellsworth

Premiered: The Marsh, San Francisco, CA, September 12

A 15-minute movement and text based performance about addiction, relationships, and fast food.

1994

“I Am Not a Bad Man”

Premiered: Dancers' Group/Footwork, San Francisco, CA, April 7

A 10-minute performance about identity and foreign travel.

“Of Mice and Me”

Premiered: BUILD, San Francisco, CA, July 22

A 12-minute slide, dance, and language based performance about prenatal care and rodent infestations.

1993

“Ball”

Premiered: Dance Theater Workshop, New York City, NY, September 15

An 18-minute slide, dance, and language based performance about Andrew Wyeth’s “Christina.”

“Book”

Premiered: Dance Theater Workshop, New York City, NY, September 15

A 5-minute fast paced and highly technical performance exploration of repetition, props, and love.

1992

“That Is Not What I Meant at All”

Premiered: Dance Theater Workshop, New York City, NY, November 24

A 20-minute performance work which used slide projectors, movement, and text to discuss the power of T.S. Eliot and Adam Ant.

Authored and Choreographed

2011

“Phone Homer: The Duet”

Premiered: Pristina at Tetris, Kosovo, August 18

A 40-minute play for two actors commissioned by the "3 by 3" (3 nga 3) Festival and funded by the Swiss Cultural Programme for the Western Balkans.

- 2010 “Dwelling” with Michael Theodore and CU dance students
Premiered: Visual Arts Complex, University of Colorado Boulder, September 24
A 20-minute performance in which 9 dancers dance, write, and eat inside three 3X3X3 open topped boxes.
- “The Hamburg Variations” with CU dance students
Premiered: University Theatre, Boulder, CO, March 10
A 20-minute dance in five sections that explores what is possible and desirable about dancers dancing with fast food.
- 2009 “What I Saw at the Apocalypse” with Michael Theodore and CU dance students
Premiered: ATLAS, University of Colorado Boulder, February 28
A 65-minute structured improvisational performance based on images and music inspired by the Apocalypse.
- 2006 “Salt Machine” with Michael Theodore and CU dance students
Premiered: ATLAS, University of Colorado Boulder, October 13
A 70-minute performance installation with seven dancers, salt, a player piano, which is controlled (via a computer) by the dancers’ gestures.
- “TOHT”
Premiered: The Dairy, Boulder, CO, August 24
A 20-minute ritual performance of Transformation Object Healing Therapy.
- 2004 “The Prairie Dog Mothers: The Mothers” with Michael Theodore and CU dance students
Premiered: University Theatre, Boulder, CO, March 10
A 15-minute dance band with eight dancers that encourages the audience to embrace their mothers and grandmothers.
- 2003 “The Prairie Dog Mothers: Ask the Dancer, She Knows the Answer” with Michael Theodore and CU dance students
Premiered: University of Colorado Boulder, March 7
A 15-minute dance with four dancers, live processing of video and music, and a discussion about George Balanchine and French feminist theory.
- 2001 “SODA” with Michael Theodore and CU dance students
Premiered: Macky Auditorium, Boulder, CO, January 28
A 15-minute dance with video about the power and chemistry of soda.

Choreographed and Performed

- 2015 “Frakking: North Dakota”
Premiered: Provincetown Playhouse, New York University, December 14
A 40-minute musical commentary on hydraulic fracturing in words, dance and balladry performed with Zoe Scofield to the music by Peter Maxwell Davies.
- 2009 “Gifts From Unknown Islands” with Mark McCoin
Premiere: ATLAS Black Box, Boulder, CO, November 20

Eric Satie's "Sports and Divertissements"
Premiered: Caramoor Music Festival, Katohah, NY, July 24

1995 Igor Stravinsky's "Histoire du Soldat"
Premiered: Moab Music Festival, Moab, UT, August 28

Dance for Camera and Video Installation

2019 "Bottling Your Feelings"
Powerful Vulnerable Festival at Aurora Picture Show in Houston, TX
Other artists included are: Carolee Schneemann, Ximena Cuevas, Sadie Benning, Pipilotti Rist and Linda Montana

"Belief Propagation"
Videos of 21 prototypes from PVSN that can only be seen by logging into "Belief Propagation" Wi-Fi that is broadcasting from a lamp in the gallery.
Presented: Boulder Museum of Contemporary Art's Media Live Festival, Boulder, CO

2018 PVSN Prototype # 5: Cellular Automata
Co-created with Satchel Spencer
Eight hours of videos of dancers crawling in and out of holes, programmed to link seamlessly together in a grid to create a human powered cellular automata.
Presented: ACDA North West, Boulder, CO

2016- "Manpant Publishing: Volume 1"
For its first collection of manuscripts, *Manpant Publishing* published the work of writers Thalia Field, Claudia La Rocco, and Irene Vilar. All of the works in this series were written specifically for *Manpant Publishing* and published with a laborious printing process, which uses dead man pants as typeface, a public space as paper, and a weather camera as press.
Produced: Americas Latino Eco Festival, Denver, CO

2015 "Clytigation: Procedures Accorded to the Accused" (installation)
Produced: TBA Festival (Portland Institute of Contemporary Art), Portland, OR

"Four Delicate Concerns" (16mm film) with Robert Schaller
Produced: The Chocolate Factory, Long Island City, NY
(4 minutes)

2010 "No"
Premiered: Sans Souci Festival of Dance Cinema, Boulder, CO
(3 minutes)

2008 "The Pinhole" (16mm film) with Robert Schaller
Premiered: Sans Souci Festival of Dance Cinema, Boulder, CO
(6 minutes)

2005 "In There" with Michael Theodore
Premiered: The New School, New York City, NY

(8 minutes)

“The Missing Dance” with Robert Schaller and Ana Baer
Premiered: The San Souci Festival of Projected Dance, Boulder, CO
(5 minutes)

2004 “The Motivational Video Archive”
Premiered: On The Boards, Seattle, WA
(75 different sections with a total run time of 300 minutes)

2003 “The Lesbian Dancer” with Michael Theodore
Premiered: North Hampton Independent Film Festival, North Hampton, MA
(5 minutes)

2002 “Poem #4” with Michael Theodore, Robert Schaller, and Thalia Field
Premiered: Perseverance Theater, Juneau, AK
(4 minutes)

“William Blake Says”
Premiered: Naropa University, Boulder, CO
(4 minutes)

2000 “The Video Library”
Premiered: Boulder Museum of Contemporary Art, Boulder, CO
(45 different sections with a total run time of 160 minutes)

1996 “Backstage Segues”
Premiered: McKinney Avenue Contemporary, Dallas, TX
(6 different sections with a total run time of 20 minutes)

1994 “So I Ran Off at the Mouth”
Premiered: PS 122, New York, NY
(3 minutes)

Web-Based Work

2018 “Belief Propagation”
Without using social media or the internet, “Belief Propagation” connects my online web work with new audiences. Free standing solar panel wi-fi systems and wi-fi systems built into lamps broadcast unique content available only to those within the wi-fi object’s signal.

2016 “Clytemnestra.org”
30 distinct websites link to a replica of Pandora.com to provide a web experience without compromising privacy. This is the web component of “Phone Homer: Clytemnestra’s Guide to Surveillance-Free Living”

2015 “post verbal social network (prototype #1: Haptics)”
The post verbal network (not yet publicly available) uses rhythm executed on a touch screen device to connect two remote users in an exclusive web room. Once inside the web room, the fingers of each user appear on the screen of their companion’s device.

- “Artificially intelligent”
A social utility web app, in collaboration with Mark Amerika, that allows you to appear smarter than you are.
- 2014 “choreographygenerator.org”
A mobile-device-friendly website and app that accompanies the live performance of “Clytigation: State of Exception”. The site is inspired by Raymond Queneau’s “A Hundred Thousand Billion Poems” and allows users to generate unique choreographies and movement sequences for an online dancing Clytemnestra. The choreography generator assists Clytemnestra in her effort to manufacture a false reality to be viewed in lieu of her live body.
- 2011 “Food Remix” (<https://vimeo.com/27221493>)
“Food Remix” is a remix of Mark Amerika’s remixthebook and offers “The New Emergent Theory of Eating.”
- 2010 + “theburgerfoundation.org”
A performable website with over 60 original videos -- lengths vary from 2 to 8 minutes -- in which the hamburger is center stage in an exploration of science, history, choreography, burials, and torture. This website has the ability to upload and share content submitted by third party viewers from around the world. As of June 2011 there have been 22 uploads.
- “preparationY.org”
This website has 10 main sections and 70 subsection with over 80 original videos -- lengths vary from 1 to 14 minutes -- ranging in topics from bio diversity to choreographic gestures thanking men for their evolutionary contributions.
- “Please Consider” (https://www.youtube.com/watch?v=_4Dx-6Ewzx8)
A series of seven videos that investigate topics from the use of Skype to the spiritual needs of computers – created for On The Boards’ OTBTV website. The average length of these videos is 6 minutes each; total of 42 minutes. I was the sole artist in residence for the \$75,000 commissioned website.
- 2008+ “themotivationalvideoarchive.org”
A bi-annually updated website with over 60 4-minute-long self-help vignettes ranging in subject from “Differentiating from Your Father” to “Accidentally Killing Your Neighbor’s Fish.”
- 2007 “tifprabap.org”
Tifprabap stands for The Institute of Potential Religious Artifacts, Beliefs, and Procedures. This site has over 90 original videos -- ranging in length from 1 to 12 minutes -- and the ability to provide live video feeds to the site. This website is studied at Brown University and Whitman College.
- 2005 “michelleellsworth.com”
A collection of performance videos, motivational videos, drawing, photos and links to “themotivationalvideoarchive.org,” “tifprabap.org,” “theburgerfoundation.org,” and “preparationY.org.”

Founder and Co-Artistic Director

- 2004 -2015 San Souci Festival of Projected Dance (SansSouciFest.org)
Sans Souci is an internationally recognized dance cinema festival, which has presented award-winning films from Korea, France, Mexico, Australia, New Zealand, Switzerland, Germany, the Netherlands, and the U.S. Sans Souci is unique in its commitment to live performance that integrates video.

Independent Film

- 2007 “What Price Passion,” a video by Cecilia Pang about mothering and art in which I am one of the three featured performing artists/mothers.
- 2006 “Against the Slope of Social Speech,” principal role, written and directed by Ed Bowes.
- 2005 “Flip,” principal role, written and directed by Ed Bowes.

Miscellaneous

- 2004 “7 Veil,” Culture Mart Festival, Hear, New York, NY, Spring
Worked as a performance and choreography consultant and coach.

Works-In-Progress

“Evidence of Labor”

A full-length performance work where I interact in real time with a Generative Adversarial Network’s video interpretation of my dancing and choreography. Expected premiere Spring 2022.

“Working Title: Access to Tool”

A book cataloguing the tools I’ve made to solve performance problems

“Finally a Seven Inch”

A musical collaboration with New York experimental drummer Sean Meehan -- expected premiere fall 2022.

Presentation Activities

Live Performance

- 2020 Brown University
“Clytigation: Surveillance Free Living”
Granoff Center
- 2019 On The Boards, Seattle WA
Premiered, “Post-Verbal Social Network” and showed “The Rehearsal Artist”
The Merrill Theater, The Studio Theater, and throughout the building
- Fusebox Festival, Austin, TX

“The Rehearsal Artist” and an installation of the “Post-Verbal Social Network”

Unwrap, Boulder CO

Premiered a mash-up of “Post-Verbal Social Network” and “The Rehearsal Artist”
Irey Theater, Department of Theatre and Dance, CU Boulder

2018

The Unseen Festival, Denver, CO

“Phone Homer: Clytemnestra’s Guide to Surveillance-Free Living”
COUNTERPATH

American Realness at Hollins University, Roanoke, VA

“Preparation for the Obsolescence of the Y Chromosome”
Upstairs Theater

American Realness Festival, Brooklyn, NY

“The Rehearsal Artist”
The Invisible Dog

2017

We’re Watching You Festival at Bard College

“The Rehearsal Artist”
Fisher Center

San Francisco University, San Francisco, CA

“Phone Homer: Clytemnestra’s Guide to Surveillance-Free Living”
Studio Theater

Colorado College, Colorado Springs, CO

“Phone Homer: Clytemnestra’s Guide to Surveillance-Free Living”
Celeste Theatre, Cornerstone Arts Center

2016

Made in the USA Festival, at the Onassis Center in Athens, Greece,

“Phone Homer: Clytemnestra’s Guide to Surveillance-Free Living”

Latitudes Contemporaines Festival, Lille, France

“Preparation for the Obsolescence of the Y Chromosome”

Noorderzon Performing Arts Festival, Groningen, Netherlands

“Preparation for the Obsolescence of the Y Chromosome”

Media Live Festival, BMoCA, Boulder, CO

“Preparation for the Obsolescence of the Y Chromosome”
Black Box Theater

Performing Parts: Gender, Sexuality, Media, Davidson College

“Preparation for the Obsolescence of the Y Chromosome”
Barber Theater

New Genre Festival at Living Arts, Tulsa, Oklahoma

“Preparation for the Obsolescence of the Y Chromosome”
Liddy Doenges Theater

- 2015 The Chocolate Factory, Long Island City, NY
 “Clytigation: State of Exception”
- Brown University
 “Clytigation: State of Exception”
 Granoff Center
- Center Media Arts and Performance, University of Colorado Boulder, Boulder, CO
 “Clytigation: State of Exception”
 Black Box Theater
- TBA Festival (Portland Institute of Contemporary Art), Portland, OR
 “Preparation for the Obsolesce of the Y Chromosome” and “Clytigation: Seven
 Protocols”
 Winningstad Theater and The Works at The Red
- American Realness Festival, New York, NY
 “Preparation for the Obsolesce of the Y Chromosome”
 Abrons Art Center
- On The Boards, Seattle WA
 Premiered, “Clytigation: State of Exception”
- Fusebox Festival, Austin, TX
 “Preparation for the Obsolesce of the Y Chromosome”
- Show Box L.A., Los Angeles, CA
 “Preparation for the Obsolesce of the Y Chromosome”
 Bootleg Theater
- Climakazi Festival, Miami, FL
 “Preparation for the Obsolesce of the Y Chromosome”
 On Stage Black Box
- New York University
 “Frakking: North Dakota”
 Provincetown Playhouse
- 2014 On The Boards, Seattle WA
 Premiered, “#2: The Libation Bearer” and “#4: Choreographygenerator.org” as part of a
 National Dance Project Production Residency
- 2013 AND Festival, Liverpool, UK
 “Three Optimal Solutions” as part of their international Abandon Normal Devices Festival
- FuseBox Festival and Women and Their Work, Austin, TX
 “Phone Homer” as part of their international performance festival
- Real Art Ways, Hartford, CT

“Preparation for the Obsolescence of the Y Chromosome” as part of the “Intimate Science” Festival

Wesleyan University’s Center for the Arts, Middletown, CT
“Preparation for the Obsolescence of the Y Chromosome” as part of the “Innovation – Intersection of Art and Science,” curated by Liz Lerman

The Dance Center at Columbia College, Chicago, IL
“Phone Homer” as part of their spring performance series

Counterpath, Denver, CO
“Tifprabap.org” as part of the Museum of Contemporary Art Denver’s “Postscript: Writing After Conceptual Art” Symposium

2012 On The Boards, Seattle, WA
Commissioned “Phone Homer” as part of their Inter/National series

Danspace Project at St. Marks Church, New York City, NY
“The PythagorDress”

The New School, New York City, NY
“Wheels of Blame” and “Five is Five” as part of their “Cage 100” celebration

Utah Museum of Fine Arts, Salt Lake, UT
“Please Consider My Aluminum Tutu/TV” as part of their “Low Lives Festival”

2011 Brown University and Rhode Island School of Design, Providence, RI
“Preparation for the Obsolescence of the Y Chromosome” as part of their “Video and Performance Festival”

Eco Arts Connection, Boulder, CO
Commissioned “Preparation for the Obsolescence of the Y Chromosome” at the Museum of Natural History at CU-Boulder

2010 Museum of Contemporary Art, Denver, CO
Commissioned and premiered “The End of Man: Preparations for the Obsolescence of the Y Chromosome”

Boulder Museum of Contemporary Art, Boulder, CO
Premiered “theburgerfoundation.org”

2009 DiverseWorks, Houston, TX
Co-commissioned “The Objectification of Things”

JumpStart, Austin, TX
“Food Torture” as part of their international “24 artists/24 hours”

Caramoor Music Festival, Katohah, NY
Eric Satie’s “Sports and Divertissements”

Moab Music Festival, Moab, UT

Eric Satie's "Sports and Divertissements"

PAC, Naropa University, Boulder, CO
Excerpts from "TIFPRABAP.ORG" and "The Objectification of Things"

2008

Dance Theater Workshop, New York City, NY
Commissioned and premiered "TIFPRABAP.ORG"

Byron Carlyle Theater, Miami, FL
Co-commissioned and premiered "The Objectification of Things"

Eco Arts Festival, Boulder, CO
"The Wheels of Blame" as part of their opening gala, "Balancing Acts"
The Dairy Center for the Arts

The Irey Theater, Boulder, CO
"TIFPRABAP.ORG"

ATLAS, University of Colorado Boulder, CO
"The Objectification of Things: Part IV"

The Center for Humanities and the Arts, University of Colorado Boulder, CO
"TIFPRABAP.ORG" and "Homewrecker" as part of their Performance Friday series
British Studies Room

The Irey Theater, Boulder, CO
"The Objectification of Things: Parts I Through V"

2007

The Tower Theater, Miami Dade, FL
"The Monkey Saddle and Other Artifacts"

Denver Museum of Contemporary Art, Denver, CO
"Homewrecker"

Texas State University, San Marcos, TX
"The Monkey Saddle and Other Artifacts"

University Theatre, University of Colorado Boulder, CO
"Salt Machine"

The British Studies Room, University of Colorado Boulder, CO
"The Collaborators," "The Lesbian Dancer," and "In There"

2006

National Performance Network's Annual Conference, Cedar Rapids, IA
"The Monkey Saddle and Other Artifacts"

Tishman Auditorium, The New School, New York, NY
"Homewrecker"

The Lab at Belmar, Lakewood, CO
"Ed: The Word Made Dress"

Out North, Anchorage, AK
“All Clytemnestra on the Western Front: A Techno-Feminist Reconstruction of the Iliad”

Women On The Edge Festival, San Francisco, CA
“Ed: The Word Made Dress”

Manitou Art Theater, Manitou Springs, CO
“Homewrecker”

The Dairy Center for the Arts, Boulder, CO
“TOHT # 9-15”

Mélange House, Boulder, CO
“Salt Time”

ATLAS, University of Colorado Boulder, CO
“Salt Machine”

2005 Tishman Auditorium, The New School, New York, NY
Premiered “Daisy Bone” and “Three”

Paul Hall, The Juilliard School of Music, New York, NY
“Daisy Bone” and “Three”

On The Boards, Seattle, WA
“The Monkey Saddle” and “Ed: The Word Made Dress”

DiverseWorks, Houston, TX
Commissioned “The Monkey Saddle” and “Ed: The Word Made Dress”

The Fire House, Andes, New York, NY
“Homewrecker”

Boulder Museum of Contemporary Art, Boulder, CO
“The Monkey Saddle” and “Ed: The Word Made Dress”

PAC, Naropa University, Boulder, CO
“Precept #3,” “Precept #5,” and “Precept #8”

Unspoken Word 2nd Quarter Art Show, Boulder, CO
“The Video Archive”

Naropa Sound Archive Benefit, Boulder Museum of Contemporary Art, CO
“Homewrecker”

The King Performing Arts Center, Denver, CO
“The Monkey Saddle”

Belmar Events Center, Lakewood, CO

“Homewrecker”

UMC Art Gallery, University of Colorado Boulder, CO
“The Monkey Saddle”

2004 Links Hall, The 5th Annual Women’s Performance Art Festival, Chicago, IL
“Homewrecker”

On The Boards, Seattle, WA
“Homewrecker”

The Cultural Center, San Jose, Costa Rica
“Book” and “Homewrecker”

PAC, Naropa University, Boulder, CO
“The Prairie Dog Mothers: The Mothers”

The University Theatre, University of Colorado Boulder, CO
“The Prairie Dog Mothers: The Mothers”

2003 Perseverance Theater, Juneau, AK
Produced “Homewrecker,” “Procrastination,” and “Say Yes”

Boulder Museum of Contemporary Art, Boulder, CO
“Ed: The Word Made Dress” and “Six Points”

PAC, Naropa University, Boulder, CO
“Six Points” and “Twelve Poems”

Old Main, University of Colorado Boulder, CO
“The Prairie Dog Mothers: Ask the Dancer, She Knows the Answer”

2002 Perseverance Theater, Juneau, AK
“Retrieving Gödel and Bra,” and “Poem #4”

Naropa Sound Archive Benefit, Boulder Museum of Contemporary Art, Boulder, CO
“Homewrecker”

2001 DiverseWorks, Houston, TX
“All Clytemnestra on the Western Front: A Techno-Feminist Reconstruction of The Iliad”

Perseverance Theater, Juneau, AK
“Of Mice and Me,” “Ball,” “Tribe,” and “Uranus”

The Irej Theater, University of Colorado Boulder, CO
“Soda”

2000 Perseverance Theater, Juneau, AK
“Book,” “Venus Herself,” “The Love Song of J. Café Prufrock,” and “Homewrecker”

Telluride Experimental Film Festival, Telluride, CO

“If Not One and One”

Women on the Edge Festival, San Francisco, CA
“Retrieving Gödel and Bra”

Modern Music Festival, Boulder, CO
“If Not One and One”

Center for Humanities and The Arts, University of Colorado Boulder, CO
“Retrieving Gödel and Bra”

Boulder Museum of Contemporary Art, Boulder, CO
“Uncanny”

1999 Boulder Museum of Contemporary Art, Boulder, CO
“Venus Herself,” “Rope,” “Backstage Segues,” “That’s Not What I Meant at All,” “Tribe,”
“Homewrecker,” “Of Mice and Me,” “Ball,” “Uranus,” and “The Love Song of J. Café
Prufrock”

Boulder Public Library, Boulder, CO
“If Not One and One”

1998 The Sushi Gallery, San Diego, CA
“Venus Herself,” “Rope,” “Backstage Segues,” “That’s Not What I Meant at All,” “Driver,”
“Of Mice and Me,” “Ball,” “Uranus,” “Tribe,” “Uranus,” “Homewrecker,” and “The Love
Song of J. Café Prufrock”

Evergreen State College, Olympia, WA
“Venus Herself,” “Rope,” “Backstage Segues,” “Tribe,” “Uranus,” “Ball,” “That’s Not What
I Meant at All,” “Driver,” “Homewrecker,” and “The Love Song of J. Café Prufrock”

The Irey Theater, University of Colorado Boulder, CO
“All Clytemnestra on the Western Front: A Techno-Feminist Reconstruction of the Iliad”

1997 Solo Mio Festival, San Francisco, CA
“Venus Herself,” “Rope,” “Backstage Segues,” “That’s Not What I Meant at All,” “Driver,”
“Of Mice and Me,” “Ball,” “Homewrecker,” “Tribe,” and “The Love Song of J. Café
Prufrock”

DiverseWorks, Houston, TX
“Venus Herself,” “Rope,” “Backstage Segues,” “Tribe,” “The Love Song of J. Café
Prufrock,” and “Uranus”

Lee College, Bay Town, TX
“Driver,” “Homewrecker,” and “The Love Song of J. Café Prufrock”

1996 Dance Theater Workshop, New York, NY
Commissioned “Venus Herself,” “Homewrecker,” “Tribe,” and “Of Mice and Me”

Jacob’s Pillow Dance Festival, Lee, MA

“Tribe,” “Homewrecker,” and “Rope”

Bay Area Dance Series, Laney College Theatre, Oakland, CA
“Tribe,” “Venus Herself,” “Homewrecker,” and “Ball”

DiverseWorks, Houston, TX
“Homewrecker,” “Tribe,” and “That’s Not What I Meant at All,”

McKinney Avenue Contemporary, Dallas, TX
“Venus Herself,” “Rope,” “Backstage Segues,” “That’s Not What I Meant at All,” “Driver,”
“Of Mice and Me,” “Ball,” “Homewrecker,” and “The Love Song of J. Café Prufrock”

Teatro Dallas, Dallas, TX
“That’s Not What I Meant at All” and “Book”

Dance Theater Workshop, Guest with David Dorfman Dance, New York, NY
“Family Matter”

1995 New Performance Gallery, Summerfest, San Francisco, CA
“Homewrecker”

The Marsh Theater, San Francisco, CA
“Homewrecker”

Dancers’ Group/Footwork, San Francisco, CA
“That’s Not What I Meant at All,” “Driver,” “Of Mice and Me,” “Ball,” “I Am Not a Bad
Man,” and “The Love Song of J. Café Prufrock”

Moab Music Festival, Moab, UT
Premiered “L’Histoire du Soldat”

1994 PS 122, New York, NY
Premiered “So I Ran Off at the Mouth”

848 Community Space, San Francisco, CA
“Book”

Dancers’ Group/Footwork, E Festival, San Francisco, CA
“Ball,” “The Love Song of J. Café Prufrock,” and “That’s Not What I Meant at All”

BUILD, San Francisco, CA
“Of Mice and Me”

1993 Dance Theater Workshop, New York, NY
Commissioned and premiered “That’s Not What I Meant at All,” “Driver,” “Of Mice and
Me,” “Ball,” and “The Love Song of J. Café Prufrock”

1992 Dance Theater Workshop, New York, NY
Commissioned and premiered “That’s Not What I Meant at All”

Presentation Activities

Dances For Camera

- 2016 Americas Latino Eco Festival, Denver, CO
Screened "Manpant Publishing: Volume 1"
- History of Visual Arts in Boulder exhibit at NCAR, Boulder, CO
Screened: "Please Consider: City Planning"
- History of Visual Arts in Boulder exhibit at the Boedecker Theater, Boulder, CO
Screened: "In There"
- 2015 Casa Maaud, Nothing to See Here, Mexico City, Mexico
Screened "In There"
- Regional Support Network, Nothing to See Here, Toronto, Canada
Screened "In There"
- Dikeou Collection, Nothing to See Here, Denver, CO
Screened "In There"
- 2012 Legion Arts, Cedar Rapids, IA
Installation of "Please Consider #2 and #6" and "Food Remix"
- 2010 On The Boards TV, Seattle, WA
Commissioned and screened "Please Consider # 1-5"
- Ob-Arts, Barcelona, Spain
Screened "In There"
- Trinity University and The Attic Repertory Theater, San Antonio, TX
Screened "No"
- Sans Souci Festival of Dance Cinema, Boulder, CO
Screened "No"
- 2009 tanzArt ostwest 09, Giessen, Germany
Screened "In There"
- 2008 Highways Performance Space and Gallery, Los Angeles, CA
Screened "In There"
- Center for the Creative Arts, Chattanooga, TN
Screened "In There"
- University of Tennessee, Knoxville, TN
Screened "In There"
- Sans Souci Festival of Dance Cinema, Boulder, CO
Screened "The Pinhole"

2006 Silvestre Revueltas Theater, Universidad Michoacana, Morelia, Mexico
Screened “In There”

Out North, Anchorage, AK
Screened “In There”

San Souci Festival of Projected Dance, Boulder, CO
Screened “In There”

Manitou Art Theater, Manitou Springs, CO
screened “In There”

2005 Paul Hall, The Juilliard School of Music, New York, NY
screened “In There”

Tishman Auditorium, The New School, New York, NY
Screened “In There”

On The Boards, Seattle, WA
Screened “The Video Archive”

DiverseWorks, Houston, TX
Screened “The Video Archive”

San Souci Festival of Dance Cinema, Boulder, CO
Screened “The Missing Dance”

PAC, Naropa University, Boulder, CO
Screened “Precept #3,” “Precept #5,” and “Precept #8”

Unspoken Word 2nd Quarter Art Show, Boulder, CO
Screened “The Video Archive”

2004 The Cultural Center, San Jose, Costa Rica
Screened “The Lesbian Dancer”

Centro Nacional de las Artes, Mexico City, Mexico
Screened “The Lesbian Dancer”

Universidad de Guadalajara, Guadalajara, Mexico
Screened “The Lesbian Dancer”

Canel 23 de las Artes, Mexico City, Mexico
Screened “The Lesbian Dancer”

San Souci Festival of Dance Cinema, Boulder, CO
Screened “The Lesbian Dancer”

PAC, Naropa University, Boulder, CO
Screened “The Lesbian Dancer”

- Caribbean Contemporary Arts (CCA), Trinidad and Tobago
Screened "The Lesbian Dancer"
- 2003 North Hampton Independent Film Festival, North Hampton, MA
Screened "The Lesbian Dancer"
- Perseverance Theater, Juneau, AK
Screened "Procrastination," and "Say Yes"
- 2002 PAC, Naropa University, Boulder, CO
Screened "William Blake Says"
- Naropa Sound Archive Benefit, Boulder Museum of Contemporary Art, CO
Screened "Poem #4"
- Perseverance Theater, Juneau, AK
Screened "Poem #4"

Published Visual Art and Scripts

- 2010 Ellsworth, Michelle. "All Clytemnestra on the Western Front: A Techno Feminist Reconstruction of the Iliad." *The Theatrical Portrayal of Mothers*. Eds. Beth Osnes and Anna Andes, New York: Mellen Press, 2010.
- Ellsworth, Michelle, and Hamel Bloom. "Curating with Courage." *The Dance On Camera Journal*. September-October, 2010 Vol. 14, No. 5, pp. 6-8.
- 2009 Ellsworth, Michelle. "The Butter Cup Dress." *Contango Magazine*. September-October, 2009, 1:5, 21.
- Ellsworth, Michelle. "I Don't Have Time Right Now." *Contango Magazine*. July-August, 2009, 1:4, 21.
- Ellsworth, Michelle. "What I Thought." *Contango Magazine*. May-June, 2009, 1:3, 21.
- Ellsworth, Michelle. "The Fish Fillet Works." *Contango Magazine*. March-April, 2009 1:2, 21.
- 2004 Ellsworth, Michelle. "The Gladiator." *Nerve Lantern*. Ed. Ellen Redbird.
- 2002 Ellsworth, Michelle. "The Spread Sheet." *Chain*, vol. 9, Eds. Jena Osman and Juliana Spahr
- 2001 Ellsworth, Michelle. "What I Thought" and "A Few Defining Artifacts" *Chain*, vol. 8, Eds. Jena Osman and Juliana Spahr

Invited Addresses/Panels

- 2020 “Artist Talk” Remaking the Real, Brown Arts Initiative on zoom at Brown University, Providence, RI
- “Artist Talk” The Conference for Research on Choreographic Interfaces (CRCI) at Brown University, Providence, RI
- “Artist Talk” at EMPAC at Rensselaer Polytechnic Institute, Troy, NY
- 2019 “Conversation with Raja Feather Kelly: The Conference for Research on Choreographic Interfaces (CRCI) at Brown University, Providence, RI
- 2015 “Artist Talk” Brown University, Providence, RI
- 2013 “Collaboration and Technology as the Bedrock of Diversity” Columbia College, Chicago, IL
- 2012 “Art Talks” Snow College, Ephraim, UT
- “Science and Language” presented as part of Naropa Summer Writing Program, Boulder, CO
- 2010 “Interdisciplinary Approaches to Communicating Science” National Center for Atmospheric Research and the University Corporation for Atmospheric Research, Boulder, CO
- “Avant Garde Art at CU” Parents’ Weekend at CU-Boulder, CO
- “Interdisciplinary Teaching” The Teaching Excellence Program at CU-Boulder, CO
- “Co Teaching” The Teaching Excellence Program at CU-Boulder, CO
- 2009 “Collaboration” presented as part of Naropa Summer Writing Program, Boulder, CO
- “The Future of Interdisciplinary Performance” Atlas, CU-Boulder, CO
- 2008 “The Climate Is Changing – Are We?” National Performance Network Annual Meeting, Seattle, WA
- “The Value of Art” Arts and Science’s Fall Forum, CU-Boulder, CO
- 2006 “Art and The Environment” the Eco Arts Festival, Boulder, CO
- 2005 “Truss Thrust: The Artifice of Space” Museum of Contemporary Art, Denver, CO
- “Hybrid Forms” panel; presented as part of Naropa Summer Writing Program, Boulder, CO
- “Wearable Technologies” performance/lecture, Boulder Digital Arts Alliance, Boulder, CO
- “Object Conversations” CU Museum Exhibits, Boulder, CO
- 2004 “Collaboration” Naropa Summer Writing Program, Boulder, CO
- Moderator, “Dance and Technology” presented as part of the American Collage Dance Festival, hosted by the University of Colorado Boulder, CO

2003 “Interdisciplinary Forms” Naropa Summer Writing Program, Boulder, CO

Guest Artist Teaching

- 2004, 06, 07, 11, 15 Brown University, Providence, RI
Taught master classes in Interdisciplinary Arts for the Creative Writing Department
- 2015 University of Texas, Austin, TX
Taught classes in the Dance Department
- Lewis and Clark College, Portland, OR
Taught classes in the Theatre Department
- 2003, 04, 05, 09, 12 Naropa University, Boulder, CO
Instructor of solo and experimental performance for one-week intensives for the MFA Summer Writing Program
- 2007, 08 Miami Dade College, Miami, FL
Instructor of Dance and Technology for multi-day master classes for established community artists
- 2007 Texas State University, San Marcos, TX
Instructor of Improvisation during a weeklong residency
- 2004 The University of Costa Rica, San Jose, Costa Rica
Taught master classes in Modern Dance
- The National University of Costa Rica, San Jose, Costa Rica
Taught master classes in Modern Dance
- 2002 Naropa University, Boulder, CO
Guest Artist in InterArts program for three-week intensive residency
- Naropa University, Boulder, CO
Guest Lecturer for a semester course in Writing and Performance for the Poetry MFA program
- 1999 Colorado Dance Festival, Boulder, CO
Instructor of Hybrid Art for a weeklong intensive residency
- 1998 Evergreen State College, Olympia, WA
Instructor of Writing and Performance for a weeklong residency
- 1997 Lee College, Bay Town, TX
Taught master classes in Solo Performance
- 1990 Sichuan Academy of Dance, Sichuan, China

Taught master classes in Modern Dance

Teaching

University of Colorado Boulder

2020 THTR 4081: Senior Seminar, spring
Brad Gallagher motion capture and sound installation (3 credits), spring
Rick Manayan professional development (2 credits), spring
Taylor Madgett professional development (2 credits), spring

First Reader for Laura Ann Samuelson's Dance MFA project
First Reader for Laura Kelley Ann Welsh's Dance MFA project
Member of Laura Conway's Art and Art History Cinema Studies MFA
Member of Annie Kelly's ATLAS MS
Member Kevin Sweet's Emergent Technologies and Media Art Practices Ph.D.
Member of Laura Kim's Intermedia Arts Writing and Performance Ph.D.
Member of Maya Livio's Intermedia Arts Writing and Performance Ph.D.
Member of Nima Bahrehmand's Emergent Technologies and Media Art Practices Ph.D.
Member of Eliseo Ortiz's Emergent Technologies and Media Art Practices Ph.D.

2019 DNCE 4053/5053: Advanced Dance Composition, fall

THTR 4081: Senior Seminar, spring

Independent study with Eliseo Ortiz, maps and composition (3 credits), fall
Independent study with Marla Shultz, choreography in theatre context (2 credits), spring
Independent study with Meg Madorin, compositional experiments (2 credits), spring
Independent study with Angie Eng, environmental framing and improvisational devices, (3 credits) spring

First Reader for Laura Ann Samuelson's Dance MFA project
First Reader for Laura Kelley Ann Welsh's Dance MFA project
Second Reader for Danielle Garrison's Dance MFA project
Member of Laura Conway's Art and Art History Cinema Studies MFA
Member of Cali Bank's Art and Art History Photography MFA
Member of Annie Kelly's ATLAS MS
Member Amanda Rose Villarreal's Theatre Ph.D.
Member Kevin Sweet's Emergent Technologies and Media Art Practices Ph.D.
Member of Laura Kim's Intermedia Arts Writing and Performance Ph.D.
Member of Maya Livio's Intermedia Arts Writing and Performance Ph.D.
Member of Tim Roberts' Intermedia Arts Writing and Performance Ph.D.
Member Angie Eng's Intermedia Arts Writing and Performance Ph.D.

2018 DNCE 4053/5053: Advanced Dance Composition, fall

DNCE 6047 Graduate Seminar in Dance, fall
IAWP 6200: Intermedia Collaboratory, spring

THTR 4081: Senior Seminar, spring
DNCE 6073 Graduate Choreography, spring

Independent Study with Jonathan Ansell, dance and society (3 credits), spring
Independent Study with Kaitlyn Lawrence, intersection of theatre and dance (3 credits), spring
Independent Study with Laura Ann Samuelson text and movement (3 credit), spring
Independent study with Kelley Ann Walsh (1 credit) fall
Independent study with Ryder Turner (1 credit) fall
Independent Study with Kristen Holleyman on creative practice (1 credit) fall

First Reader for Rachel Jordan BFA project
Second Reader for Danielle Garrison's MFA project
Member of Tim Roberts' Intermedia Arts Writing and Performance Ph.D.
Member of Niki Talk's Intermedia Arts Writing and Performance Ph.D.
Member of Kolby Harvey's Intermedia Arts Writing and Performance Ph.D.
Member of Maya Livio's Intermedia Arts Writing and Performance Ph.D.

2017 THTR 4081: Senior Seminar, spring
DNCE 6047 Graduate Seminar in Dance, spring

Independent Study with Ondine Geary on creative practice and administration (3 credit)
Independent study with Kolby Harvey on Practice Based Research (3 credits)Independent
Independent Study with Leah Woods on experimental performance techniques (1 credit)
Independent Study with Laura Ann Samulson on creative practice (3 credit)
Independent Study with Gwen Richie on composition and improvisation (3 credit)

Principal Advisor for Ondine Geary's MFA project
Principal Advisor for Heather Woolley's BFA project
Principal Advisor for Kaitlyn Lawrence's BFA project
Second Reader for Danielle Garrison's MFA project
Second Reader for Mattie McGarey's BFA project
Member of Tim Roberts' Intermedia Arts Writing and Performance Ph.D.
Member of Niki Talk's Intermedia Arts Writing and Performance Ph.D.
Member of Kolby Harvey's Intermedia Arts Writing and Performance Ph.D.
Member of Maya Livio's Intermedia Arts Writing and Performance Ph.D.
Member of Adam Sekuler's MFA committee in Film

2016 THTR 4081: Senior Seminar, spring
DNCE 4939-804 Senior Project BA internship with Sheridan Bernstein, spring

Independent study with Maya Livio on Practice Based Research (3 credits)
Independent study with Maya Livio on Subjective Research (3 credits)
Independent study with Niki Tulk on Practicum in Performance (3 credits)
Independent Study with Mattie McGarey on The Performance of Gender (1 credit)

Principal Advisor for Ondine Geary's MFA project
Principal Advisor for Rosely Conz's MFA project
Principal Advisor for Colt Irvin's MFA project
Principal Advisor for Michelle Bernier's MFA project

Principal Advisor for Heather Woolley's BFA project
Member of MA committee for JP Mertz in Music
Member of Adam Sekuler's MFA committee in Film
Member of Zak Loyd's MFA committee

- 2015 IAWP 6200: Intermedia Collaboratory, fall
DNCE 5849: Independent Study (1 student) on dance for camera, fall
DNCE 6849: Independent Study (1 student) on choreographic practices, fall
DNCE 3849: Internship (2 students), fall
THTR 4081: Senior Seminar, spring

Independent Study with Alberta Schulman in dance composition
Independent Study with Michaela Moore in dance composition
Independent Study with Ondine Geary in creative process
Independent Study with Rachel Dowdson in creative process
Independent Study with Michelle Bernier in dance administration

Principal Advisor for MFA concert for Michelle Bernier
Principal Advisor for MFA concert for Rosely Conz
Principal Advisor for BFA concert for Alberta Louise Shulman, BFA
Member of BFA concert committee for Kayla Smallcanyon, BFA
Member of BFA concert committee for Jamie Mullin Holzman, BFA
Member of MFA concert committee for Megan Odom, MFA
Member of MFA concert committee for Sonya Smith, MFA
Member of BFA concert committee for Millie Catherine Heckler, BFA
Member of Rand Harmon's Phd Dissertation Committee
Member of John Mertz's MA Qualifying Exam in the College of Music

- 2014 DNCE 4053/5053: Advanced Dance Composition, fall

Academic Advisor to 9 undergraduates and 3 graduate students
First reader for 2 MFA students and 1 BFA students

- 2013 THTR 4081: Senior Seminar, spring
DNCE3029: Looking at Dance, maymester

Academic Advisor to 8 undergraduates and 3 graduate students
First reader for 2 MFA students
Committee member for 1 Ph.D. dissertations

- 2012 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 5849: Independent Study (1 student) on creating dances for the camera, fall
DNCE 6849: Independent Study (1 student) on choreography, fall
DNCE 4849: Independent Study (1 student) on performative practice, spring
DNCE 5840: Independent Study (2 students) on dance curriculum development, spring
THTR 4081: Senior Seminar, spring

Academic Advisor to 8 undergraduates and 3 graduate students
First reader for 2 MFA students

- 2011 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 5849: Independent Study (1 student) on professional development, fall
DNCE 5849: Independent Study (2 students) on improvisation, fall
DNCE 4849: Independent Study (2 students) on choreography, fall
DNCE 3848: Independent Study (1 student) on dance for camera, fall
ARSC 4040/5040: Interdisciplinary Performance, fall
THTR 4081: Senior Seminar, spring

Academic Advisor to 8 undergraduates and 3 graduate students
First reader for 5 MFA students and 2 BFA students
Committee member for 3 Ph.D. dissertations

- 2010 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 5849: Independent Study (1 student) on choreography, fall
DNCE 3839: Independent Study (2 students) on creative practice, fall
DNCE 5849: Independent Study (1 student) on professional development, spring
DNCE 5849: Independent Study (1 student) on choreography, spring
THTR 4081: Senior Seminar, spring
ARSC 4040/5040: Interdisciplinary Performance, spring

Academic Advisor to 8 undergraduates and 3 graduate students
First reader for 6 MFA students and 2 BFA students
Committee member for 2 Ph.D. dissertations

- 2009 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 4018/5018: Performance Improvisation Techniques, fall
DNCE 5849: Independent Study (1 student) in dance writing and promotion, fall
DNCE 5849: Independent Study (1 student) in site-specific improvisation, fall
DNCE 5849: Independent Study (1 student) in creating dance theatre clown based work, fall
THTR 4081: Senior Seminar, spring
DNCE 2013: Dance Improvisation, spring

Academic Advisor to 10 undergraduates and 4 graduate students
First reader for 3 MFA students and 3 BFA students

- 2008 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 6019: Graduate Readings in Dance, fall
DNCE 5849-905: Independent Study (1 student) MFA in Art, on creative process, fall

Academic Advisor to 11 undergraduates and 4 graduate students
First reader for 3 MFA students and 3 BFA students
Committee member for 1 Ph.D. dissertation

- 2007 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 5849-905: Independent Study (1 student) on current trends in contemporary dance, 2 credits, fall
DNCE 5849-901: Independent Study (1 student) on making film about the teaching style of Onye Ozuzu, 2 credits, spring
THTR 4029: Moving Company, fall
THTR 5029: Moving Company, fall

DNCE 6049: Graduate Seminar in Dance, spring
THTR 4081: Senior Seminar, spring
DNCE 2013: Dance Improvisation, spring
DNCE 5849-905: Independent Study (2 students) on dance and yoga, 2 credits, spring
DNCE 5849-905: Independent Study (2 students) on dance improvisation, spring
DNCE 4849-905: Independent Study (1 student) on database development of dance film festival, spring

Academic Advisor to 15 undergraduates and 4 graduate students
First reader for 4 MFA students and 3 BFA students
Committee member for 4 Ph.D. dissertations

2006 DNCE 4053/5053: Advanced Dance Composition, fall
ARSC 4040/5040: Interdisciplinary Performance, fall
DNCE 5849-905: Independent Study (1 student) on how to organize and run an independent Film Festival, fall
THTR 4081: Senior Seminar, spring
ENVS 4100/5100: Topics In Environmental Studies, spring
DNCE 5849-905: Independent Study (1 student) on working with The Eco Arts Festival, spring

Academic Advisor to 10 undergraduates and 3 graduate students
First reader for 6 MFA students and 3 BFA students
Committee member for 1 Ph.D. dissertation

2005 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 6049: Graduate Seminar in Dance, fall
THTR 4029: Moving Company, fall
DNCE 5048: Graduate Choreography Lab, fall
THTR 4081: Senior Seminar, spring
ARSC 4040/5040: Interdisciplinary Performance, spring
DNCE 6019: Graduate Readings in Dance, spring
DNCE3029: Looking at Dance, maymester

Academic Advisor to 12 undergraduates and 4 graduate students
First reader for 4 MFA students and 1 BFA student
Committee member for 2 Ph.D. dissertations

2004 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 4018/5018: Performance Improvisation Techniques, fall
DNCE 5048: Graduate Choreography Lab, fall
ARSC 4040/5040: Interdisciplinary Performance, spring
DNCE3029: Looking at Dance, maymester and spring
DNCE 2021: Modern Dance for Majors, spring
DNCE 4038/5038: Dance Repertory, spring

2003 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 6049: Graduate Seminar in Dance, fall
DNCE 4018: Performance Improvisation Techniques, fall and spring
THTR 4073: Performing Voices of Women, spring
DNCE 4038/5038: Dance Repertory, spring
ARSC 4040/5040: Interdisciplinary Performance, spring

- 2002 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 6019: Graduate Readings in Dance, fall
ARSC 4040/5040: Interdisciplinary Performance, spring
DNCE 4018: Performance Improvisation Techniques, spring
DNCE 2021: Modern Dance for Majors, spring
- 2001 DNCE 6049: Graduate Seminar in Dance, fall
DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 5048: Touring Dance Ensemble, fall
ARSC 4040/5040: Interdisciplinary Performance, spring
- 2000 DNCE 4053/5053: Advanced Dance Composition, fall
DNCE 6019: Graduate Readings in Dance, fall
DNCE 4038/5038: Dance Repertory, fall
ARSC 4040/5040: Interdisciplinary Performance, spring
DNCE 2021: Modern Dance for Majors, spring
DNCE 1000: Beginning Modern Dance, spring
THTR 4073: Performing Voices of Women, spring
- 1999 ARSC 4040/5040: Interdisciplinary Performance, fall
DNCE 1000: Beginning Modern Dance, fall and spring
- 1998 DNCE 4018: Performance Improvisation Techniques fall
DNCE 2040: Intermediate/Advanced Modern Dance, spring
- 1997 DNCE 1000: Beginning Modern Dance, fall

Naropa University, Boulder, CO

- 2012 Summer Writing Program: Science and Performance Experiments, summer
- 2009 Summer Writing Program: Performance Experiments, summer
- 2005 Summer Writing Program: Performance Experiments, summer
- 2004 Summer Writing Program: Performance Sculptures and Adaptations, summer
- 2003 Summer Writing Program: No 8.5X11 inch paper, summer
- 2002 IAR410: Performance Works, fall
WRI710B: Practice of Poetry: Text and Performance, spring

Perseverance X-Training Institute, Juneau, AK

- 2003 Performance Sculpture, summer
Solo Performance, summer
- 2002 Choreography and Design, summer

Solo Performance, summer

2001 Choreography, summer
Solo Performance Techniques, summer

2000 Adaptations and Analogous Forms, summer
Writing and Movement, summer

Colorado Dance Festival, Boulder, CO

1999 Hybrid Art, summer

Ballet Idaho, Boise, ID

1993 Beginning to Advanced Ballet
Beginning Modern
Dance History

1992 Beginning to Advanced Ballet
Beginning Modern
Improvisation

1990-1 Beginning to Advanced Ballet

Service

2020 Interim Director for the Center for Media Arts and Performance in ATLAS (spring)
Member of the A&S Personnel Committee (spring)
Member of the IAWP faculty

2019 Interim Director for the Center for Media Arts and Performance in ATLAS
Member of the A&S Personnel Committee
Theatre & Dance Associate Chair (spring)
Chair of the Program Fee Committee in Theatre and Dance (spring)
Member of the Budget Committee in Theatre and Dance (spring)
Chair of the Dance Season Planning Committee (spring)
Member of the Salary Review Committee (spring)
Member of the IAWP faculty
Member of the Center for Humanities & the Arts Steering Committee

2018 Theatre & Dance Associate Chair
Member of the Primary Unit Evaluation Committee/Personnel Committee
Chair of the Program Fee Committee in Theatre and Dance
Member of the Budget Committee in Theatre and Dance
Chair of the Dance Season Planning Committee
Member of the IAWP faculty
Member of the Center for Humanities & the Arts Steering Committee
Member of Search Committee in Theatre and Dance for an Instructor line
Member of Search Committee in Theatre and Dance for Out Reach Coordinator

- 2017 Theatre & Dance Associate Chair
Member of the Primary Unit Evaluation Committee/Personnel Committee
Chair of the Program Fee Committee in Theatre and Dance
Member of the Budget Committee in Theatre and Dance
Chair of the Dance Season Planning Committee
ATLAS Fellow
Member of the IAWP faculty
Member of the Center for Humanities & the Arts Steering Committee
- 2016 Associate Director for the Center for Media, Arts and Performance
Member of the Primary Unit Evaluation Committee/Personnel Committee
Chair of the Program Fee Committee in Theatre and Dance
ATLAS Fellow
Member of the Salary Review Committee
Member of the IAWP faculty
Member of the Center for Humanities & the Arts Steering Committee
- 2015 Theatre & Dance Associate Chair and Director of the Dance Division (spring)
Associate Director for the Center for Media, Arts and Performance
Member of the Center for Humanities & the Arts Advisory Committee
Member of the Primary Unit Evaluation Committee/Personnel Committee
Chair of the Program Fee Committee in Theatre and Dance
Member of the Budget Committee in Theatre and Dance
Chair of the Dance Season Planning Committee (spring)
Center for The American West Fellow
ATLAS Fellow
Member of the Salary Review Committee
Member Arts Fee Committee
Member of Search Committee in Theatre and Dance for an Instructor line
Member of Search Committee in ATLAS for tenure hire
Member of Search Committee in CMCI for tenure hire
Member of the IAWP faculty
School of the Arts Exploratory Committee
Colorado Shakespeare Executive Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema
- 2014 Theatre & Dance Associate Chair and Co-Director of the Dance Division
Associate Director for the Center for Media, Arts and Performance
Member of the Primary Unit Evaluation Committee/Personnel Committee
Chair of the Program Fee Committee in Theatre and Dance
Member of the Budget Committee in Theatre and Dance
Chair of the Dance Season Planning Committee
Center for The American West Fellow
ATLAS Fellow
Member of the Salary Review Committee
Member Arts Fee Committee
Member of Colorado Shakespeare Festival Executive Committee
Member of By-Laws Revision Committee

- 2013 Theatre & Dance Associate Chair and Director of the Dance Division
Associate Director for the Center for Media, Arts and Performance
Member of the CHA Advisory Committee
Chair of the Program Fee Committee in Theatre and Dance
Member of the ACE grant Committee in Theatre and Dance
Member of the Budget Committee in Theatre and Dance
Chair of the Dance Season Planning Committee
Center for The American West Fellow
Theatre and Dance Curriculum Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema
- 2012 Theatre & Dance Associate Chair and Director of the Dance Division
Associate Director for the Center for Media, Arts and Performance
Member of the CHA Advisory Committee
Chair of the Program Fee Committee in Theatre and Dance
Member of the ACE grant Committee in Theatre and Dance
Member of the Budget Committee in Theatre and Dance
Chair of the Dance Season Planning Committee
Center for The American West Fellow
Theatre and Dance Curriculum Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema
- 2011 Theatre & Dance Associate Chair/Co-Director of the Dance Division
Associate Director for the Center for Media, Arts and Performance
Chair of the Program Fee Committee in Theatre and Dance
Member of the ACE grant Committee in Theatre and Dance
Member of the Budget Committee in Theatre and Dance
Chair of the Dance Season Planning Committee
Founding Member of the CU Art and Science Work Group
Center for The American West Fellow
Theatre and Dance Curriculum Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema
- 2010 Associate Director for the Center for Media, Arts and Performance
Director of Graduate Studies in Dance
Center for the American West Fellow
Theatre and Dance Curriculum Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema
- 2009 Associate Director for the Center for Media, Arts and Performance
Director of Graduate Studies in Dance
ATLAS CAMP Faculty Advisory Committee
ATLAS Fellow
Center for the American West Fellow
Theatre and Dance Curriculum Committee
Theatre and Dance Diversity Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema
- 2008 Director of Graduate Studies in Dance
ATLAS CAMP Faculty Advisory Committee
Theatre and Dance Diversity Committee

Theatre and Dance Curriculum Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema

2007 Director of Graduate Studies in Dance
ATLAS CAMP Faculty Advisory Committee
Theatre and Dance Diversity Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema

2006 Director of Graduate Studies in Dance
ATLAS CAMP Faculty Advisory Committee
Theatre and Dance Diversity Committee
Co-Artistic Director of Sans Souci Festival of Dance Cinema

2005 ATLAS CAMP Faculty Advisory Committee
Theatre and Dance Diversity Committee
Artist Director Student Dance Concert
Co-Artistic Director of Sans Souci Festival of Dance Cinema

Select Reviews and Articles

2019 Sean J Patrick Carney. "Dark Eco-Comedy: Austin's Fusebox Festival." *Art in America* (7 May 2019)

"Ellsworth has somehow squeezed an unreasonable amount of late capitalism's extant anxieties into one of the most affecting performances I've seen in years. *The Rehearsal Artist* made visible a century's worth of social accelerants stoking the Anthropocene, all in the time it takes most of us to get to our jobs. It is—I say this with sincerity—an *important work*."

2018 Brian Seibert. "For Michelle Ellsworth, Practice Makes...More Practice." *New York Times* (2 January 2018).

"Yet her eccentric and marvelously original art defies easy categorization."

Maura Donohue. "Getting Real #1: Michelle Ellsworth's 'The Rehearsal Artist' for American Realness," *CultureBot*. (Jan 12, 2018).

"Ellsworth delivers another stunning head trip, literally, as limited audiences encounter and become part of several fleeting social science experiments."

2017 Jennifer Krasinski. "The Year in Art Was All in the Details." *The Village Voice* (14 December 2017)

"To think of absence as a new alphabet with which to write and circulate the words of others seems a most generous use of grief."

Nancy Wozny. "Ellsworth: State of Ecstatic Anxiety." *Contact Quarterly* (Vol. 42 no. 2 Summer/Fall 2017).

Joanna Rotkin. "Interview with Michelle Ellsworth." *Contact Quarterly* (Vol. 42 no. 2 Summer/Fall 2017).

2016 Nancy Wozny. "A Scientific Match." *Dance Magazine* (30 June 2016).

"...has made a name for herself with her elaborate and witty one-woman performances."

2015 Siobhan Burke. "Best of Dance of 2015: Dances With Gadgets." *New York Times* (9 December 2015).

Brian Seibert. "Review: Michelle Ellsworth's Provocative Protocols." *New York Times* (13 November 2015).

"Her wonderfully original work pushes all kinds of buttons."

Claudia La Rocco. "Notes to Self." *ArtForum*. (29 January 2015)

"...a simultaneous belief in and skepticism toward the power of performance as cathartic social encounter."

Susan Froyd. "Another 100 Colorado Creatives: Michelle Ellsworth #6." *Westword* (27 October 2015).

"Movement, installation, video, text and web design are among the tools she wields in producing fascinating, funny, sharp-witted works that dissect modern problems."

Nancy Wozny. "Dance Renegades." *Dance Magazine* (1 October 2015).

"She's funny, heady and delights in finding odd ways into serious material."

Jamie Hale. "Are Men Becoming Extinct? Performance Artist Michelle Ellsworth Prepares (Review)." *The Oregonian* (17 September 2015).

"...a clever form of prop comedy"

Kaitie Todd. "TBA 2015 Diaries: Michelle Ellsworth's 'Preparation for the Obsolescence of the Y Chromosome.'" *Willamette Week* (17 September 2015).

"She's a master of interrupting herself...and sharp comedic timing that catches you off guard because it's both eccentric and completely relatable."

Jenna Lechner. "With Beyoncé and Blue Paint, Ten Tiny Dances' Triumphant Return to TBA." *The Portland Mercury* (15 September 2015).

"Another standout from Monday night, working in a different, more verbal and wacky style, came from Michelle Ellsworth."

Nancy Wozny. "A Hunchback, a Queso Fountain and a Whale: Spring/Summer Season Standouts." *Arts+Culture* (3 August 2015).

"Preparation for the Obsolescence of the Y Chromosome" selected as a summer standout.

Jeanne Claire van Ryzin. "Austin Critics' Table Nominations: 2014-2015." *Austin 360* (21 May 2015).

"Preparation for the Obsolescence of the Y Chromosome" nominated best Touring Show in Dance for the 2014-2015 Austin Critics Table Awards

Dana Sayre. "Performance Art Reigns as Fusebox Continues." *The Horn* (9 April 2015).

"Ellsworth's work is quite thoughtful, complex, and multi-faceted"

Anna Waller. "Surveillance Playground at Clytigation." *Seattle Dances* (25 March 2015).

"['Clytigation'] made a funny, peculiar, and wholly engrossing experience for an intimate audience."

- Nancy Wozny. "A Farewell to the Y Chromosome: Michelle Ellsworth Returns to the Fusebox Festival." *Arts+Culture* (23 March 2015).
"Fusing science, dance, text and her witty/jittery commentary, Ellsworth whips up a frenzy on stage"
- Sandra Kurtz. "The Pick List: The Week's Recommended Events." *Seattle Weekly* (10 March 2015).
"Clytigation: State of Exception" chosen as the Seattle Weekly's Recommended Events for the week.
- Siobhan Burke. "Preparing for a Life Without the Male Gaze: Michelle Ellsworth and Jeremy Wade at American Realness." *New York Times* (13 January 2015).
"a jittery performer who expertly folds nervousness into her character."
- 2014 Jonelle Seitz. "Top 9 All-In Dance Concerts (Plus 3 Short Works of 2013)." *The Austin Chronicle* (3 January 2014)
"Phone Homer" selected as one of Top 9 Dance concerts.
- 2013 Robert Faires. "Austin Critics Table Awards 2013: Arts Writers Raise Their Glasses to Outstanding Art in List of Nominees." *The Austin Chronicle* (24 May 2013).
"Phone Homer" nominated best Touring Show in Dance for the 2013 Austin Critics Table Awards
- Chloe Fuller. "Phone Homer...Michelle Ellsworth is a Goddess." *Drama Lit Blog 2.0: BU School of Theatre* (9 May 2013).
"a comedic one-woman tour de force."
- 2012 Gia Kourlas. "Inside a Rock Star's Skin, Or a 120-pound Costume." *New York Times* (26 May 2012).
"Andrew Dinwiddie and Michelle Ellsworth have scrutinized the act of transformation in two virtuosic solos."
- Alice Kaderlan. "Greek Myth Goes Online in Frantic, Fascinating One-Woman-Show." *Crosscut* (16 March 2012).
"Michelle Ellsworth is a genius at theatrical production"
- Michael Van Baker. "Phone Homer is the Modern Woman's Iliad." *The SunBreak* (16 March 2012).
"Ellsworth is very pointedly hitting emotional buttons that would make you squirm without the coping-mechanism laughter."
- 2011 Susan Froyd. "The Scent Of A Man." *Westword* (9 March 2011).
"[A] lark that's half science and half pure hilarity."
- Ray Mark Rinaldi. "Chromosome conundrum begs her to question 'Y'." *The Denver Post* (4 March 2011).
"[M]onologist, singer, dancer, humorist, filmmaker, website developer, activist, environmentalist, lecturer, and professional thinker."
- 2010 Alex Stein. "CU Art Museum opens with a bang" *The Colorado Daily* (23 September 2010).
"[P]ioneering media artist (artstronaut) Michelle Ellsworth."

- 2009 Beth Osnes. "The Objectification of Things." *The Theatre Journal* (October 2009).
"Here, and throughout the performance, Ellsworth clearly situates herself as a postmodern artist, providing a radical reappraisal of commonly held assumptions through extreme measures."
- Molly Glentzer. "Michelle Ellsworth." *Houston Chronicle/chron.com* (20 March 2009).
"An improvisational wiz, she keeps the chuckles coming."
- Theodore Bale. "Not Just a Girl in a Black Hood." *culturevulture.net* (20 March 2009).
review of "The Objectification of Things"
"She is at once intelligent, disciplined, ironic, animated, and dramatic."
- Nancy Wozny. "The Objectification of Things." *Dance Source Houston* (20 March 2009).
"The audience is left stunned by her charm, cleverness, and the boatload of climate facts now swirling about our heads."
- Shelley Schlender. "Artists, Entertainers add Sizzle to Science." *VOANews.com* (13 February 2009).
"If you've ever stifled a yawn as a scientist explains how carbon dioxide contributes to global warming, Michelle Ellsworth's approach to the topic may change that."
- 2008 Claudia La Rocco. "Establishing Her Religion, Both Onstage and Online." *New York Times* (19 April 2008).
"Tifprabap.org exists online and not just as the title of Michelle Ellsworth's completely, winningly ridiculous new solo."
- 2005 Leah B. Green. "Performance pieces weave social themes with whimsy." *The Seattle Times* (14 January 2005).
"Her real victory is that she rides the line between theory and pure whimsy, somehow evoking idiocy from academia and brilliance from nonsense."
- 2003 "Best evening of comedy in 2002." *Westword* (27 March 2003).
"[S]ignificant, quirky, open to endless interpretation, and purely brilliant."
- 2002 Juliet Wittman. "New Work 2002." *The Westword* (28 November-4 December 2002).
"There's not a second of boredom. You find yourself hanging on every word, and periodically, spurts of unexpected laughter rocket up from your diaphragm."
- Taryn Packheiser. "Flash Review: Searching for Avant-Garde Ooze in Boulder." *The Dance Insider* (5 December 2002).
"The extemporaneous logical ramblings all make incredible sense."
- Brad Bweismann. "Talkin trash and treasure." *Colorado Daily* (25 November 2002).
"Ellsworth's deadpan comic intensity keeps the piece riveting."
- 2001 Genevieve Gagne-Hawes. "Cross-Training in the Arts." *Juneau Empire* (28 June 2001).
J. Gluckstern. "Clytemnestra." *Daily Camera* (21 January 2001).

“There are potent forces at work behind that façade, a fury to her very being that matches her compassionate demeanor.”

Martin Demian Belcher. “Tripping the boob fantastic.” *The Boulder Weekly* (25 January 2001).
“[T]his performance dishes up a heady mix of intellectual stimulation, social critique and sophisticated humor.”

2000 J. Gluckstern. “Colorado 2000.” *The Daily Camera* (14 January 2000).

“[P]ushes the envelope of the self-help tape up against the wall of inspired cultural parody.”

1998 Eric Niiler. “Kinetic one-woman rant wins raves for Sushi show.” *The San Diego Tribune* (5 December 1998).

“Spencer’s [Ellsworth] routines are some of the funniest monologues since Woody Allen’s early years . . . ”

Mark Collins. “Venus Envy and Other Neuroses” *Colorado Daily* (8 May 1998).

“if you go . . . you’ll be able to hear Martha Graham rolling over in her grave laughing”

Jennifer Heath. “Venus Herself wild, witty self-revelation.” *Boulder Planet* (29 April 1998).

“It is nothing short of genius.”

Jerri Davis. “Verbose Venus.” *Boulder Weekly* (7-13 May 1998).

“With incredible wit and expressive movement, Spencer (Ellsworth) performs narratives joined with dance.”

1996 Margaret Putnam. “Show is on the tip of dancer’s tongue as well as her toes.” *The Dallas Morning News* (16 August 1996).

“Every once in a while a choreographer equally deft with words and movement appears and makes the hybrid form a delight.”

Ann Murphy. “Spencer [Ellsworth] dazzling in Bay Area Dance.” *The Oakland Tribune* (October 1996).

“She’s brilliantly neurotic and writes text that is as pungent and funny to hear as it is to see delivered.”

Margaret Putnam. “Form-Fitting.” *The Dallas Morning News* (20 January 1996).

“[T]he wittiest was Michelle Spencer [Ellsworth] . . . she delivers a wry lecture-apology about her love life.”

Brett Cohen. “Suburban Development.” *The Met* (14 August 1996).

“Her dance-theater-multi-media performance pieces are cutting edge and transcend categorization . . . funny and endearingly humane.”

1995 Rita Felciano. “Snap, crackle, pop.” *The San Francisco Bay Guardian* (18 October 1995).

“Hilarious. . . beautifully trained. . . splendid.”

1994 Rita Felciano. “Michelle Spencer.” *The San Francisco Bay Guardian* (20 April 1994).

“[A]t times merely witty, at its best very funny.”

Nancy March. "Choreographer dances in own examination of male influences." *The Mills Weekly* (14 April 1994).

"Her gestures and movement erupt easily out of her language and gave the impression of a dance of poetry."

1993 Jennifer Dunning. "Solos on the perfect and other topics." *The New York Times* (20 September 1993).

"Smart, cute, and profoundly irritating. . . nutty witticisms popped up continually."

1992 Elizabeth Zimmer. "Playing on the Tracks." *The Village Voice* (15 December 1992).

"Her personality and the clear conceptual through-line of her story are quite winning."