

André M. Zachery

Assistant Arts Professor, Department of Dance
Tisch School of the Arts
New York University

CONTACT

az2898@nyu.edu
312-415-7073
1275 E 51st Street, 6O
Brooklyn, NY, 11234

PROFILE

André M. Zachery is an Assistant Arts Professor in the Department of Dance at the Tisch School of the Arts. He teaches contemporary dance technique courses, film and interactive technology courses, and lectures for the Masters of Fine Arts program in the department. Since 2016 he has held guest faculty positions at Florida State University, Virginia Commonwealth University, The Ohio State University, the University of California Los Angeles, and the University of California Riverside. His research merges Black and African Diaspora cultural dance practices with multimedia choreographic projects through the framework of Afrofuturism. He has nearly twenty-years of professional dance and performance experience. André founded the Brooklyn-based dance company Renegade Performance Group in 2007 to engage a new generation of audiences with culturally innovative artistic projects.

EDUCATION

Masters of Fine Arts
Brooklyn College, City University of New York
Performance & Interactive Media Arts

Bachelors of Fine Arts
Fordham University (The Ailey School)
Dance

RESEARCH

2024

651ARTS Production Residency
Brooklyn, NY

Creative and production residency developing new performance project *Against Gravity: Flying Afrikans + Other Urban Legends* set to premiere at the new 651ARTS space January 16-19, 2025.

Bates Dance Festival, Bates College
Lewiston, ME

Taught contemporary my dance technique workshop - *Physical Propulsion* - for the Summer Professional Training Program.

Moving with Screens + Machines: Dance
Technology Symposium
University of Maryland

[Work-in-Progress Performance: SALT](#) - excerpt from a current work-in-development collaboration between interdisciplinary choreographer André M. Zachery and interdisciplinary sound/media artist Sadah Espii Proctor entitled "Against Gravity: Flying Afrikans and Other Urban Legends." This section is named and inspired by a novel of the same name by Trinidadian writer Earl Lovelace, the tale of "Igbo Landing" and the legend of "the people who could fly." The relationship between "the water" and "flight" is symbiotic and at times reciprocal in African Diaspora cultural landscapes. This excerpt contends with how we are moving the speculative, unseen and yet to be heard towards the center of our trajectory while collectively engaging in futuring practices.

[Panel Discussion: Embodied Futures](#) - a panel with invited guest artists moderated by Dr. Stephanie Shonekan, Dean of UMD's College of Arts and Humanities on the future of embodied practices with media and machines.

Rosen Guest Artist Residency
University of Colorado, Boulder

Choreographed a Afrofuturist dance work for students in the CU Department of Dance & Theatre in collaboration with sound composer LaMont Hamilton. Guest lectured with Hamilton for the [VAST \(Visiting Artist & Scholar Talks\)](#) at the Department of Critical Media Studies and mounted the Afrofuturist multimedia installation *Blk Sonic Mvmnt Lab* with dynamic projection mapping and an original sound score in the B2 Lab at ATLAS Institute.

How We Danced Our Way Back Home
CultureHub NYC

An interdisciplinary VR performance ritual that followed a masquerader through the Atlantic on an oceanic journey to memorialize the lives lost during the Middle Passage.

This iteration of *How We Danced Our Way Back Home* emerges from the collaborative efforts of Ayodamola Tanimowo Okunseinde, Amir Denzel Hall, André M. Zachery and the Renegade Performance Group. Drawing inspiration from masquerade traditions from Nigeria, Trinidad and Tobago, and across the African diaspora, the performance manifests as a technoritualist experience emphasizing the importance of remembering the enduring legacy of the trans-atlantic trade in enslaved Africans.

Zachery, Andre M. "Rehearsing with Interactive Media"
In Digital Media: Projection Design & Technology for Theatre, edited by Daniel Fine and Alex Oliszewski. Routledge, 2023.
<https://www.routledge.com/Digital-Media-Projection-Design-and-Technology-for-Theatre/Oliszewski-Fine-Roth/p/book/9781138954342>

Digital Media, Projection Design, and Technology for Theatre covers the foundational skills, best practices, and real-world considerations of integrating digital media and projections into theatre and performance. The authors, professional designers and university professors of digital media in live performance, provide readers with a narrative overview of the professional

field, including current industry standards and expectations for digital media/projection design, its related technologies and techniques. The book offers a practical taxonomy of what digital media is and how we create meaning through its use on the theatrical stage.

Zachery, Andre M. "*Black Haptics: Enhancing Immersive Performance Experiences*"
In *Routledge Companion on Performance and Technology*, edited by Maaïke Bleeker and Norah Zuniga-Shaw, Vol. I. Routledge, 2025

In this text, I explore the multifaceted concept of Afrofuturism by positioning it as a dynamic amalgamation of artistic expression, political assertion, and identity formation rooted in global Black experiences. Grounding Afrofuturism in the historical resilience of Africanist people across time, the text highlights how dance serves as a repository of knowledge despite the brutalities of the Trans-Atlantic Slave Trade and its aftermath.

By underscoring the centrality of Black liberatory practices as technological forms, I seek to elucidate their transformative potential in how they have historically subverted exploitation to assert agency through innovation. This exploration extends into the Black dancing body, emphasizing the adaptability of Black culture to technological shifts and its influence on wider cultural phenomena.

I explore the liberatory potential of haptics within the Afrofuturist framework, proposing a "haptics of being". Advocating for a more expansive notion of Afrofuturism, this text seeks to provide

nuanced understandings of the impact of personal and shared histories in response to their absence in virtual, physical, and astral environments. I advocate that these “futuring actions” can shape digital landscapes and be acknowledged as actual Black and Africanist experiences considering the tactile, somatic, and spiritual aspects of Black existence in response to technoscientific advancements.

My interest in haptics is presented as a means to process the realities of Black bodies in certain spaces, offering a nuanced perspective beyond conventional data analysis to ensure that there is equitable representation for Africanist populations in digital spheres in augmented and virtual environments.

2023

Blk Haptics: Afrofuturist Immersion
Workshop
ATLAS Institute
University of Colorado, Boulder

Workshop facilitated by André M. Zachery (Assistant Arts Professor, NYU and artistic director of Renegade Performance Group) at B2 Center for Media, Arts & Performance, ATLAS Institute at University of Colorado. How through research fusing digital programming, media design, contemporary African Diaspora dance techniques, and critical race theory through the lens of Afrofuturism, there is an urgent need to reconsider digital and virtual landscapes. Not as inherently neutral or a-cultural spaces but as entities that are devised, coded, and algorithmically structured from

socio-historical corporeal experiences. The objective of this workshop is to acknowledge “haptics” as something that can be varied, measured, and qualitatively quantified from cultural practices that can alter and simultaneously be altered across mediated terrains.

Make Black Art Now

SLIPPAGE's MAKE BLACK LIVE ART NOW! (MBLAN!) initiative encourages wider and more innovative curation of multiversal Black artmaking.

SLIPPAGE:PERFORMANCE|CULTURE|TECHNOLOGY, an interdisciplinary research group led by Thomas F. DeFrantz, explores connections between performance and emergent technology in the service of theatrical storytelling and the telling of alternative histories. Founded in 2003 at MIT, now located in Louis Hall on Northwestern's Evanston campus and producing events in Abbott Hall on Northwestern's downtown campus, SLIPPAGE produces productions, conferences, workshops, and artist exchanges that mark social progress via research in performance.

21ST CENTURY DANCE PRACTICES National Choreographic Center University of Akron

Artist-in-residence at the National Choreographic Center at the University of Akron in Spring 2023 to develop his new project set to premiere in October 2024 entitled Against Gravity: Flying Afrikans + Other Urban Legends with collaborator Ayindé Jean-Baptiste.

During the week-long residency taught contemporary dance technique classes and dance composition classes to enrolled students in the University of Akron Dance Department. Interviewed by NCC Akron Director Christy Bolingbroke for the podcast series Inside the Dancer's Studio.

Pillow Lab Residency
Jacob's Pillow Dance Festival

Choreographic Development residency for *Respiration*. It will be an evening-length multimedia performance of dance, original music/sound and digital media inspired by and based on the novel "The City We Became" by acclaimed Afrofuturist writer N.K. Jemisin. This project, envisioned by Renegade Performance Group Artistic Director André M. Zachery, intends to translate the imagery of N.K. Jemisin's text into an Afrofuturist choreographic work for an ensemble of dancers in collaboration with sound artists and musician Okai Fleurimont.

Inside the Pillow Lab is an intimate new film series that captures works in process and behind-the-scenes moments of what it's like for artists to live, work, and rehearse together again in COVID-compliant residencies on the Pillow's retreat-like campus.

Joyce Theater Residency
Joyce Theater Foundation, Inc

Awarded creative development residency for Renegade Performance Group to build a new choreographic work at the Joyce Rehearsal studios located on E 10th Street and Avenue A. This residency

included support in the form of 100-hours of time to use space and \$10,000 to support the company operating costs.

During this residency, I was choreographing a new work entitled *Respiration* - inspired by the Afrofuturist novel, *The City We Became*, written by N.K. Jemison.

RACE, MOTION DATA, AND AI
THE OHIO STATE UNIVERSITY

Hosted by Harmony Bench, Crystal Michelle Perkins, and Vita Berezina-Blackburn under the auspices of the Artificial Intelligence for Creative Movement Analysis and Synthesis research project, in partnership with Visceral Histories/Visual Arguments, Archiving Black Performance, and the Advanced Computing Center for the Arts and Design Motion Lab.

Data Kinesthetics - Mapping Data to and through the Body
ArtLab Harvard
Harvard University

A symposium organized by Annette Jael Lehmann, Charlotte Hannah Peters, Ilya Vidrin, Jeffrey Schnapp, and Lins Derry at ArtLab Harvard.

How can performance research help us make sense of abstract data, whether through choreographing a dataset, visualizing a dance as data, or interrogating training sets in the studio?

The Choreodaemonic Collective
Jacob's Pillow Dance Festival
Brown University

The Choreodaemonic Collective is a new collaboration led by choreographers Laurel Lawson and Sydney Skybetter. Lawson is a transdisciplinary artist-engineer whose work imagines new kinds of experience, including traditional

choreography for disabled and nondisabled artists, as well as novel ways of extending and creating art through technology and design. Lawson understands disability and access as aesthetic perspectives, leveraging user-experience design to create impactful immersive experiences. Skybetter has been hailed as being among “the world’s foremost thinkers on the intersection of dance and emerging technologies” (Financial Times), and his choreography has been performed at venues including the Kennedy Center and Jacob’s Pillow.

Joined the team during summer 2023 at our first collective gathering at Brown University as an interactive designer and researcher between bodies, space, and data realization. Research and creative development will continue this summer and into 2024.

2022

Rutgers University
Mason Gross School of the Arts
Department of Dance

Remounted a third iteration of the Afrofuturist dance work *Hidden Tracks* for Rutgers Dance Plus Concert in Fall 2022. The work examined immigration and migration as a futuring action that shapes how identity is informed by time and space.

Blk Haptics: Afrofuturist Immersion
Workshop
ATLAS Institute
University of Colorado, Boulder

Workshop facilitated at B2 Center for Media, Arts & Performance, ATLAS Institute at University of Colorado. Through research fusing digital programming, media design,

contemporary African Diaspora dance techniques, and critical race theory through the lens of Afrofuturism, there is an urgent need to reconsider digital and virtual landscapes. Not as inherently neutral or a-cultural spaces but as entities that are devised, coded, and algorithmically structured from socio-historical corporeal experiences. The objective of this workshop is to acknowledge “haptics” as something that can be varied, measured, and qualitatively quantified from cultural practices that can alter and simultaneously be altered across mediated terrains.

Black Metropolis Research Consortium
(BMRC) Fellowship Presentation
University of Chicago

Four-week Black Metropolis Research Consortium (BMRC) Short-Term Summer Fellowship with a performance discussion of his latest work-in-progress “Against Gravity: Flying Afrikans + Other Urban Legends”. “Against Gravity”... is a choreographic solo examination of Black masculinity using history, memory, text, poetry and geography. The narrative is shaped by three legendary figures from Zachery’s youth in 1980s-90s Chicago: Fred Hampton, Harold Washington & Ben Wilson. Guided in part by the oracular voice of Chicago ancestor laureate Gwendolyn Brooks, the performer grapples with the wake of these three men --respectively a revolutionary, an athletic phenom and a post-Civil Rights era politician, all felt, in their moments as messiahs. During his time in Chicago, Accessed archives containing material, manuscripts and personal artifacts on

the aforementioned individuals and Black Chicago at the Harold Washington Library Center, the Chicago History Museum, and the Carter G. Woodson Regional Library/Vivian Harsh Collection.

EXPERIENCE

**New York University
Tisch School of the Arts
Department of Dance
Assistant Arts Professor
2022 -**

- ❖ Developed a new graduate level technology course entitled *Collaborative Strategies in Interactive Media* to begin in Fall 2024
- ❖ Contemporary dance technique courses focused on a fusion of floorwork techniques such as Flying Low, Capoeira, and Breaking along with contemporary African Diaspora forms such as Hip Hop and Afro-Caribbean dances.
- ❖ Co-director of the 2023 and 2024 Dance & Technology Concerts
- ❖ Taught Filming the Moving Body course in Fall 2024
- ❖ Taught Creative Research IV & Creative Research I courses
- ❖ Conducted an Independent Study with undergraduate Sophia Esposito advising her on a capstone dance film project
- ❖ Faculty Mentor for Tisch Dance Works in Fall 2023

**University of California Riverside
Department of Dance
Guest Arts Faculty
2021 - 2022**

- ❖ Directed Winter 2022 Senior Choreography Concert
- ❖ Choreographed new work for UCR Senior Performance group
- ❖ Taught Collaboration in Dance Making course for MFA cohort in Fall 2021
- ❖ Taught and developed Afrofuturism and the Black

**University of California Los Angeles
World Arts and Cultures Dance
Guest Arts Resident Faculty
Spring 2019**

- ❖ Dancing Body course for MFA cohort in Spring 2021
- ❖ Redeveloped the Dance as Storytelling course into an undergraduate Dance Film course in Spring 2021

**The Ohio State University
Department of Dance
Advanced Computing Center for Art & Design (ACCAD)
Faculty Artist in Residence
Fall 2018**

- ❖ Taught an undergraduate level Improvisation course
- ❖ Taught an undergraduate level Dance Composition and Theory course
- ❖ Remounted a second iteration of the Afrofuturist dance work Hidden Tracks
- ❖ Choreographed and digitally programmed projection mapping for a multimedia performance in the ACCAD Motion Lab entitled *Well of Pearls* for the Department of Dance 50th Anniversary Concert
- ❖ Taught two-levels of contemporary dance technique courses to majors and non-majors
- ❖ Guest lecturer for various course across the Department of Dance and Department of Theatre

**Virginia Commonwealth University
Department of Dance & Choreography
Guest Faculty
2017 - 2018**

- ❖ Co-Director of Interdisciplinary Site-Specific project "The City and Its Interior" with VCUARTS Dance, Visual Arts, and Music students
- ❖ Choreographed an Afrofuturist dance work on VCU Dance undergraduate students and presented for VCU Dance Spring 2018 at Grace Street Theater
- ❖ Taught contemporary dance and composition courses across all undergraduate levels
- ❖ Taught undergraduate Film & Media course

Florida State University
Department of Dance
Guest Faculty
2016

- ❖ Choreographed an Afrofuturist dance work on FSU Dance students
- ❖ Taught undergraduate Film & Media course
- ❖ Taught contemporary dance course for undergraduate and graduate students

NYU SERVICE

- ❖ Co-Director of Dance & Technology Initiatives (with Arts Professor cari ann* Shim Sham) for graduate and undergraduate levels that include the newly formatted Dance & Technology Showcase
- ❖ Developed a new graduate level technology course for Tisch School of the Arts - *Collaborative Strategies in Interactive Media*
- ❖ Member of Department Faculty Undergraduate Student Selection Committee
- ❖ Member of the NYU Early Career Faculty Institute (ECFI)
- ❖ Mentor for undergraduate Tisch Dance Works Concert in 2023
- ❖ Independent Study advisor for undergraduate capstone project in Spring 2024
- ❖ Programmed Dance film screening and post-screening talk with director/choreographer Ayo Janeen-Jackson for Undergraduate Seminar in Spring 2024
- ❖ Hosted NYU Community Forum with iconic choreographer Bill T. Jones in Fall 2022
- ❖ Co-Designed Tisch Dance New Undergraduate Orientation with Professor Andy Teirstein

GRANTS

2024

- ❖ **Café Royal Foundation**
\$10000 Performance Grant Award supporting Production Expenses of upcoming work *Against Gravity: Flying Afrikans + Other Urban Legends* set to premiere in January 2025 at 651ARTS in Brooklyn
- ❖ **Brooklyn Arts Council**
\$3500 Local Arts Support Grant funding community outreach initiatives for *Against Gravity: Flying Afrikans + Other Urban Legends*

2023

- ❖ **Brooklyn Arts Council**
\$9627 from both the Local Arts Support and Brooklyn Arts Fund for RPG performances and engagements across Brooklyn.

BOARD AFFILIATIONS

University of Colorado, Boulder ATLAS Institute

ATLAS is home to faculty and students who transcend traditional disciplines of engineering, design, science and art to inspire new realms of discovery. We make tangible and digital tools and methods that shape how people interact with the world for a more inclusive, inspired and sustainable society.

Collegium for African Diaspora Dance (CADD)

The Collegium for African Diaspora Dance (CADD) is an egalitarian community of scholars and artists committed to exploring, promoting, and engaging African diaspora dance as a resource and method of aesthetic identity. Through conferences, roundtables, publications and public events, we facilitate interdisciplinary inquiry that captures the variety of topics, approaches, and methods that might constitute Black Dance Studies.

Our primary activity is providing space for researchers of all types to gather together bi-annually during our conferences. We also occasionally sponsor publications and smaller symposia and embodied talks.

- ❖ Advisory Board member attending bi-yearly meetings to provide insight on initiatives to current faculty and students
- ❖ Mentorship and professional development opportunities to access new areas of research and inquiry across various fields
- ❖ CADD Executive Board Member tasked with directing Marketing and Public Facing Outreach Initiatives
- ❖ Coordinator social media and online public engagement of the bi-annual CADD Conference