

LESTER TOMÉ, PhD
Curriculum Vitae

EDUCATION

Doctor of Philosophy in Dance, Temple University, Philadelphia, 2011

Dissertation: *Cuban Ballet: Its Aesthetics and Artistic Identity as Formulated by Alicia Alonso*

Bachelor of Journalism, University of Havana, 1995

Languages: English, Spanish, Italian

ACADEMIC POSITION

Smith College, Northampton, Massachusetts (since 2009)

Associate Professor, Dance Department & Latin American Studies Program

Chair, Dance Department (2019-2020, 2021-2023)

Director of Graduate Studies, Dance Department (2010-2012, 2015-2018)

Selected undergraduate and graduate courses

- *Dance History: Political Bodies from Stage to Page*
- *Dance Anthropology: Embodied Cultures and Performed Identities*
- *Dance Histories of Latin America*
- *Philosophies and Aesthetics of Contemporary Dance*
- *Cultural Theory and Research Methods in Dance Studies*

PREVIOUS POSITIONS AND TEACHING

The University of the Arts, Philadelphia, adjunct lecturer (2004-2009)

- *Dance History*
- *Dance Pedagogy*

Bryn Mawr College, Philadelphia, adjunct lecturer (Spring 2008)

- *Nation, Class and Gender in Latin American Dance*

Temple University, Philadelphia, adjunct instructor (2007-2008)

- *Forces and Figures in Twentieth-Century Dance*
- *Dance in Human Society*
- *Dance, Movement and Pluralism*

Denison University, Granville, Ohio, visiting assistant professor (Spring 2004)

- *Dance Ethnography*

SCHOLARLY AFFILIATIONS (SELECTED)

Dance Research Journal (peer-reviewed journal)

- Member of the editorial board (2017 - present)

Cuban Studies (peer-reviewed journal)

- Member of the editorial board (2018-2024)

Dance Studies Association

- Founding chair, Working Group on Latin American and Caribbean Dance Studies (2012-2022)

INDIVIDUAL RESEARCH GRANTS (SELECTED)

- **American Academy in Rome** residential fellowship (June-July 2022)
- **National Humanities Center** residential fellowship (Spring 2021)
- **National Endowment for the Humanities** fellowship, on residency at the **Afro-Latin American Research Institute, Harvard University** (2014-15)
- **Harvard University Fellowship**, on residency at the **David Rockefeller Center for Latin American Studies** (2013-14)
- **Mellon Foundation** grant for participation in the seminar "Dance in/and the Humanities," **Brown University** (2013)
- **New York Times Foundation** and **National Endowment for the Arts** grant for participation in the **American Dance Festival's Institute for Dance Criticism at Duke University** (2004)

RESEARCH AND PUBLICATIONS IN THE LAST FIVE YEARS (SINGLE AUTHORED)

Please note that the applicant spent three of the last five years as chair of the Smith College Dance Department, producing scholarship while carrying a workload high on administrative duties.

The Body Politic: Ballet and Revolution in Cuba (book in progress, under contract with Oxford Univ. Press).

"Alejo Carpentier's Ballet Librettos: Eclectic Avant-gardism and Vicarious Spectatorship," in *The Cambridge Companion to Alejo Carpentier*, ed. A. Birkenmaier (Cambridge Univ. Press, in press).

"A Cuban Diaspora: Stories of Defection, Brain Drain and Brain Gain in Ballet's Global Labor Market," in *The Oxford Handbook of Contemporary Ballet*, ed. K. Farrugia-Kriel and J. Nunes Jensen's (Oxford Univ. Press, 2021): 280-98.

"Black Star, Fetishized Other: Carlos Acosta, Ballet's New Cosmopolitanism, and Desire in the Age of Diversity" in *The Routledge Companion to Dance Studies*, ed. H. Thomas and S. Prickett (Routledge, 2021): 298-310.

"Miguel Barnet's *Biography of a Runaway Slave*: A Testimonial Novel in the Context of the Cuban Revolution," program notes for Hans Werner Henze's opera *El Cimarrón*, Opera Philadelphia (Season 2020-2021).

OTHER PUBLICATIONS (SELECTED, ALL SINGLE AUTHORED)

"The Racial Other's Dancing Body in *El milagro de anaquillé* (1927): Avant-Garde Ballet and Ethnography of Afro-Cuban Performance," in *Cuban Studies* 46 (2018), 185-227.

"Swans in Sugarcane Fields: Proletarian Ballet Dancers and the Cuban Revolution's Industrious New Man," in *Dance Research Journal* 49/2 (2017), 4-25.

"Envisioning a Cuban Ballet: Afrocubanismo, Nationalism and Political Commentary in Alejo Carpentier and Amadeo Roldán's *La rebambaramba* (1928)," in *Dance Research Journal of Korea* 71/5 (2013), 157-81.

“‘Music in the Blood’: Performance and Discourse of Musicality in Cuban Ballet Aesthetics,” in *Dance Chronicle* 36/2 (2013): 218-42.

“Regreso al ballet: Un libreto de Alejo Carpentier,” *Cuba en el Ballet* (Havana) no. 125 (2013): 47-52.
“Alicia Alonso: *Giselle* in a Cuban Accent,” in *The Cambridge Companion to Ballet*, ed. M. Kant (Cambridge Univ. Press, 2007): 263-71.

“Bailar ha sido vivir,” in *Diálogos con la danza* (Havana: Letras Cubanas, 2010): 353-60.

“Lo cubano a través de lo europeo: Alicia Alonso en *Giselle*,” in *Encuentro de la Cultura Cubana* (Madrid) no. 37/38 (2005): 142-150.

“Acosta, Carlos,” in *Dictionary of Caribbean and Afro-Latin American Biography*, ed. H. L. Gate Jr. and F. W. Knight (Oxford Univ. Press, 2016).

“Balanchine, George,” in *The Dictionary of Modern American Philosophers*, ed. J. R. Shook (Thoemme Press, 2005): 122-23.

LECTURES BY INVITATION (SELECTED)

“Coreografía como transculturación: la indagación postcolonial por Calibán en el ballet cubano”
Institute of History, **Spain’s National Center for Scientific Research**, Madrid, January 2023

“Cuerpos de estado: ballet e ideología en Cuba”
Universidad de Antioquia, Medellín, March 2022

“The Avant-Garde Imagination: Transatlantic Visions of Ballet”
National Humanities Center, Durham, North Carolina, January 2021

“Music in the Blood: Performance and Discourse of Musicality in the Cuban Ballet Aesthetics”
Instituto Cervantes, New York City, March 2020

“Museum Bodies: William Forsythe’s Choreographic Objects & Boris Charmatz’s Museum of Dance”
Centro Cultural Gabriela Mistral, Santiago, Chile, January 2019

“Ballet and Revolution in Cuba: Calibanesque Choreographies for Political Bodies On- and Offstage”
Keynote address for the 7th International Conference on Caribbean Studies
Department of Languages, Literatures and Cultures, **Marquette University**, Milwaukee, April 2018

“Ballet Dancers as Mobilized and Mobilizing Agents of the Cuban Revolution”
Performing Arts Department, **Washington University of St. Louis**, St. Louis, April 2018

“Performances of Racial Democracy by the National Ballet of Cuba (1970s)”
Drama and Dance Department, **Tufts University**, Boston, March 2016

“Interracial Pas de Deux in Cuban Ballet: Social Taboo and Hyperreal Choreo-erotics”
University of Connecticut, Storrs, October 2015

“Ballet en Blanco y Negro: Choreographing Cultural Hybridity for the Cuban Revolution”
Cuban Studies Program, **Harvard University**, Cambridge, March 2015

“Machos in Tights: Homophobia and Performances of Masculinity in Cuban Ballet”
Dance Studies University Seminar, **Columbia University**, New York City, November 2013

“Envisioning a Cuban Ballet in the 1920s: Nationalism, Modernism and Afro-Cuban Themes”
International Symposium of the **Korean Society of Dance**, Seoul, October 2012