

May 14 - 25, 2017



**National
Endowment
for the Arts**
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maggie allesee national center for choreography

Forward Dialogues

A ten day choreographic laboratory for eighteen emerging dance artists working in regions across the U.S., supported, in part, by the National Endowment for the Arts.

Laboratory Schedule

9:00am - 10:20am | Personal Practices ●

Participants are invited to consider their own practices and warm-up in a way that serves them best. Warm up might include yoga, pilates, gyrotomics (equipment available), vocal exercises, writing, ballet class (class available), cycling, intentional walking, meditation, etc. You may lead your own warm up or join with others to share warm up practices.

10:30 am - 1:00pm | Morning Session

1:00pm - 2:00pm | Lunch Break ○

2:00pm - 5:30pm | Afternoon Session

5:30pm - 6:00pm | Check-in/Check-out

Group will gather to informally share discoveries of the day. Agenda for the following day will be discussed. Sessions may consist of Group Gatherings, Studio Time, and/or Sharing/Feedback

Group Gatherings ●

Each day the group will gather and participate in a daily opening activity. MANCC Forward Dialogues facilitators will lead some of these opening activities however, participants will be encouraged to share their own creative processes and strengths through leading an opening session during the lab. Please consider how you might contribute and come prepared to engage the group in an activity that might involve movement, meditation, writing, vocalizing or anything that will get creative juices and exchanges flowing. A portion of this time may be used for body prep, check in or logistics.

Studio Time ●

An opportunity to work in collaboration with artist partners, observe others' processes, and/or engage in dialogue with the facilitators and/or members of the cohort. Pairs or small groups may work together on creative exercises derived from the morning prompts and practices. Individuals may meet one-on-one with available facilitators during this time as arranged. Multiple spaces will be available in which to work.

Sharing/Feedback

Lab participants will have an opportunity to share work or research developed during the lab with the group.

Personal Time ●

Evenings will generally be free for participants to take personal time, return to the studio to work or explore Tallahassee.

Sunday May 14th, 6:00pm | Opening Reception

MANCC will provide pizza and salad at: **Grasslands Brewery**
603 W Gaines St #7,
Tallahassee, FL 32304

Meals

The Marriott Residence Inn rooms are equipped with kitchens. Tallahassee and FSU campus dining options are listed in the MANCC information packet.

Breakfast

The Marriott Residence Inn serves a complimentary continental breakfast as follows:

Monday - Friday

6:30am - 9:30pm

Saturday - Sunday

7:00am - 10:00am

Lunch

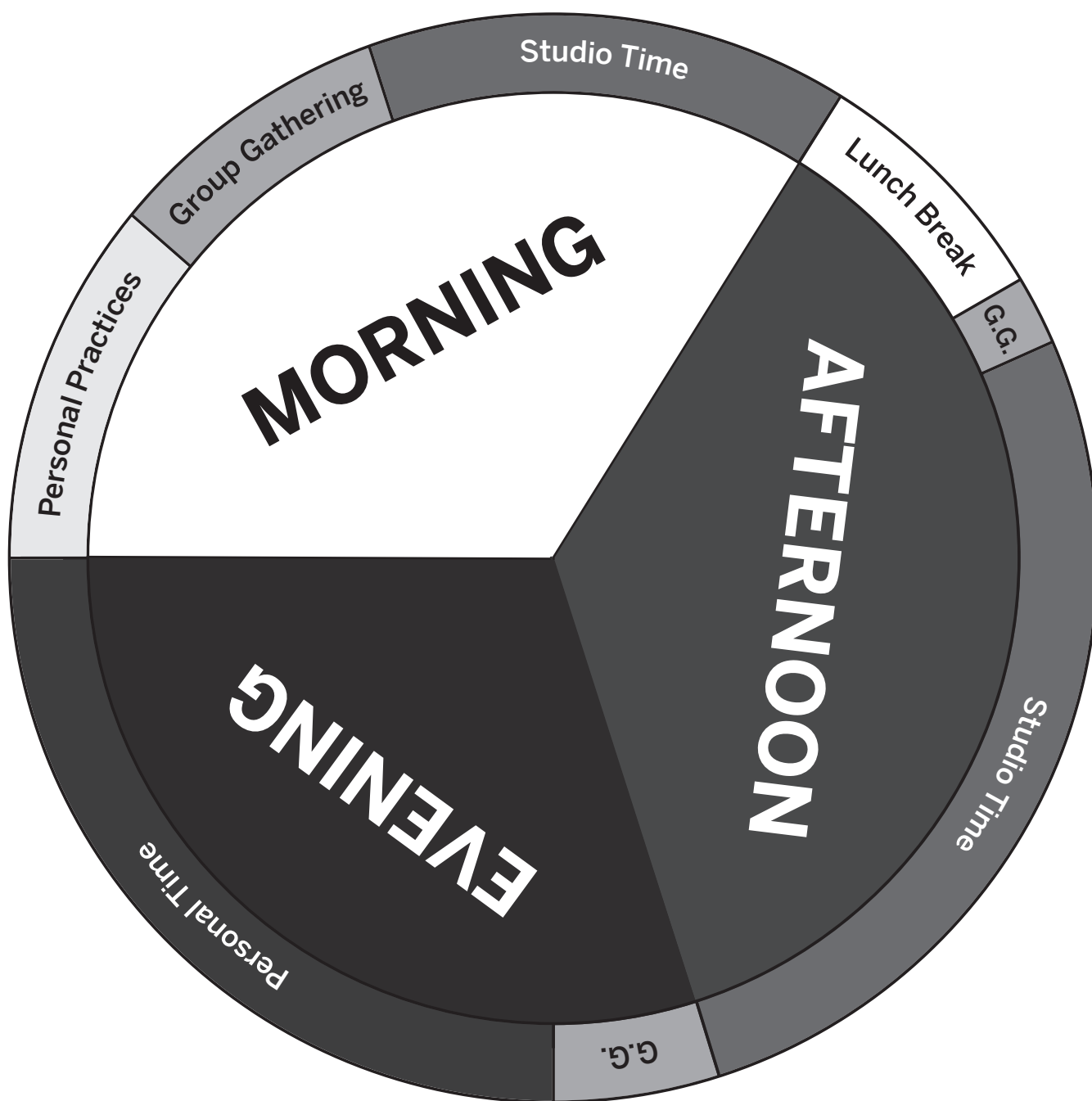
A variety of food options are available on the FSU campus or participants may use the School of Dance kitchen refrigerator, microwave, panini press and/or toaster oven to prepare lunch.

Dinner

The Marriott Residence Inn provides a complimentary evening mixer (drinks and snacks) as follows:

Monday - Wednesday

6:00pm - 7:30pm



Please note that the schedule is intended to be responsive and flex as needed based on the input of the group each day.



Facilitator Bios



(c) D. Feller

Eva Yaa Asantewaa was first published as a dance writer in 1976. Her work has appeared in Dance Magazine, The Village Voice, SoHo Weekly News, Gay City News, The Dance Enthusiast, Time Out New York and other print and online venues. In 2007, Ms. Yaa Asantewaa founded InfiniteBody, her popular arts blog (<http://infinitebody.blogspot.com>). She created and hosted the Body and Soul dance podcast and now hosts the Serious Moonlight dance podcast, co-produced with Tei Blow, both available on iTunes. She is a member of the inaugural faculty of Montclair State University's new MFA in Dance program.

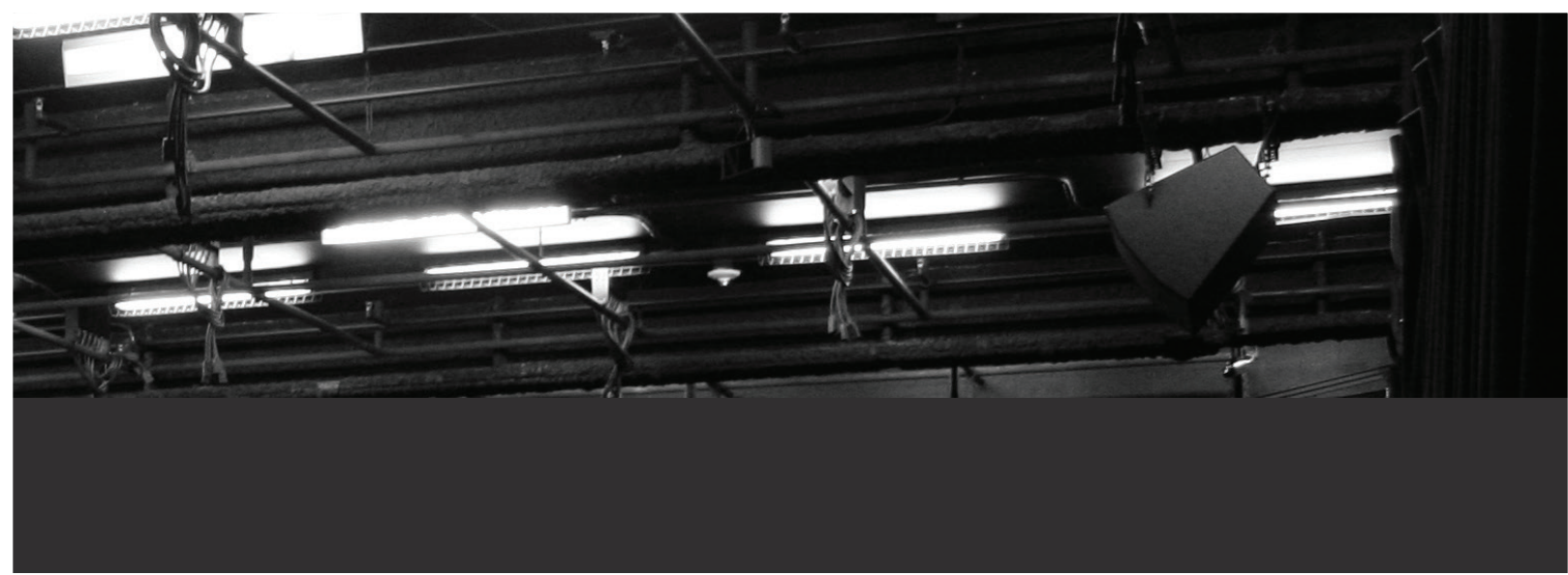
Ms. Yaa Asantewaa joined the curatorial team for Danspace Project's 2016 platform Lost and Found and created the skeleton architecture, or the future of our worlds, featuring 21 Black women and gender-nonconforming performers for an evening of group improvisation. As a WBAI radio broadcaster (1987-89), Ms. Yaa Asantewaa worked with the Women's Radio Collective and the Gay and Lesbian Independent Broadcasters Collective, co-hosted the Tuesday Afternoon Arts Magazine, and produced her own specials. Since the 1980s, she has also been active in service to numerous LGBTQ, feminist, POC and arts organizations and initiatives as a workshop facilitator in alternative practices of meditation, divination, ritual and wellness.

She is a native New Yorker of Barbadian immigrant heritage and lives in the East Village.



(c) MCA Chicago

Yolanda Cesta Cursach, Curator of Performance at the Museum of Contemporary Art Chicago, is responsible for MCA Stage, the series using MCA's 300-seat theater, as well as creative residencies and the US touring of international artists each year. National service: US Curator, Southern Exposure: Performing Arts of Latin America Program, a program of the NEA/MAAF (2015-17); Board member, NPN International Programs Curator, National Performance Network (2009-2015); Hub Site, National Dance Project of New England Foundation for the Arts (2012-2015); Panelist/nominator, National Endowment for the Arts, Doris Duke Charitable Foundation, Creative Capital, MAP Fund, USArtists International, CalArts Herb Alpert Award in the Arts. Regional service: Consortium Member, Chicago Dancemakers Forum; Steering Committee, Chicago Cultural Accessibility Consortium; Chair, Bodies of Work (BOW), International Festival of Disabilities Arts and Culture (2006-2015); Board member, 6018NORTH performance space; volunteer, US State Department International Visitor Leadership Program; Paul Harris Fellow, Rotary International's highest award for humanitarian work.



(c) Enoch Chan

Gesel Mason is a choreographer, performer, educator, and arts facilitator. She is Artistic Director for Gesel Mason Performance Projects and an Assistant Professor at the University of Colorado, Boulder. She was a member of Liz Lerman Dance Exchange and Ralph Lemon/Cross Performance Projects. She has also performed with Ririe-Woodbury Dance Company, Repertory Dance Theatre of Utah, and under the direction of Chuck Davis, Jacek Łumi ski (Silesian Dance Theatre), Murray Louis, and Victoria Marks.

Mason's solo project, *NO BOUNDARIES: Dancing the Visions of Contemporary Black Choreographers*, has featured the work of Robert Battle, Rennie Harris, Dianne McIntyre, Donald McKayle, Bebe Miller, David Rousséve, Reggie Wilson, Andrea E. Woods Valdéz, and Jawole Willa Jo Zollar. *NO BOUNDARIES* recently received a National Endowment for the Arts grant to support the live final performance and documentation of the project including a new commission by Kyle Abraham. Mason is also working on a documentary by the same name to illuminate the unique inventions, legacies, and aesthetics of the choreographers and to reveal the tenacity of resilience and the diversity and evolution of Black dance across seven decades.

Mason utilizes dance, theater, humor, and storytelling to bring visibility to voices unheard, situations neglected, or perspectives considered taboo. Her current choreographic project, *antithesis*, collides the genres, bodies, and cultures of postmodern and erotic dance in order to challenge how female sexuality is perceived, performed and (re)presented. *antithesis* is a 2015 Map Fund recipient. In 2007, Mason received the Millennium Stage Local Dance Commissioning Project from the John F. Kennedy Center for the Performing Arts. She was awarded University of Utah's first Distinguished Alumna Award in Fine Arts and the Washington Performing Arts Society's Pola Nirenska Award for Outstanding Achievement in Dance in 2009. In 2011, Mason was one of six choreographers selected by the Joyce Theater for a Rockefeller Residency Initiative.

Mason has been a Visiting Artist at University of Utah, Texas Women's University, Columbia College, University of Maryland at College Park, University of Maryland at Baltimore County, and Virginia Commonwealth University. For more information visit www.geselmason.com

Participant Bios



Nana Adusei-Poku, PhD (with NIC Kay) is Research Professor in Visual Culture at Rotterdam University and Guest Lecturer in Media Arts and Master Fine Arts at the University of the Arts, Zurich. She received her PhD from Humboldt University Berlin for her thesis on post-black art as part of the Graduate program called “Gender as a category of Knowledge”, following degrees in African studies and gender studies at Humboldt University, and in media and communications at Goldsmiths College, University of London. She has been a visiting scholar at the University of Ghana, Legon; the London School of Economics; and Columbia University, New York. She published i.e. the article “Post-Post-Black?” In Nka-Journal for Contemporary African Art and Catch me if you can! which is a critical reflection on the state of Diversity and Decolonisation in the Arts and Art education. In her most recent publication “On Being Present Where You Wish to Disappear,” Nana Adusei-Poku questions the notion of nothingness, universality, and whiteness common in the contemporary art world.



Evvie Allison (with Lora-Faye Åshuvud) is delighted to be part of MANCC’s inaugural Forward Dialogues. She is a NYC-based dance artist whose work reflects the religiosity and ritual of dancing, often dealing in preparation, compulsion, and intuition. Her choreography has been presented by Danspace Project (DraftWork), Gibney Dance: Agnes Varis Performing Arts Center (Work Up), Movement Research at the Judson Church, Center for Performance Research, Brooklyn Arts Exchange, Bushwick Open Studios, and American Theater Company and has been featured on NOWNESS. Evvie Allison is a 2016 fellow in Choreography from the New York Foundation for the Arts and has been supported by residencies at Chez Bushwick and Tofte Lake Center. In addition to her work for the stage, she loves working in film and has appeared in several music videos, most notably David Bowie’s “Blackstar.” Allison also identifies as an artist advocate and is the co-founder of FREE ADVICE, a nonhierarchical co-mentorship platform for freelance dance artists in NYC. She will begin her graduate studies in Dance at the University of Illinois at Urbana-Champaign this fall.



Lora-Faye Åshuvud (with Evvie Allison) is a self-taught composer, singer and instrumentalist. She has recorded with producer Iestyn Polson (David Gray, Patti Smith, David Bowie), musician Cale Hawkins (Quincy Jones, Bilal, Wyclef Jean), and producer/bassist Martin Fowler (composer for This American Life), among many others. Her current project, Arthur Moon--which Time Out calls “experimental ‘incorrect’ pop”--has been featured in publications such as Billboard, Noisey, NOWNESS, and WNYC, and showcased several times at National Sawdust (Brooklyn’s new music incubator, with Philip Glass, James Murphy, Suzanne Vega and Bryce Dessner all involved as advisors and curators). Åshuvud recently participated in The Hum, a month-long weekly series that features super-group-like pairings of all female musicians and songwriters who have never worked together before (notable alumni include Kimbra, Kaki King, Miho Hatori, and Jo Lampert).



Roya Carreras (with Fana Fraser) works within film, dance, and theatre from New York City to Los Angeles. Her work unravels and challenges the depths of the female psyche, creating narratives that intertwine metaphor, magic realism, visceral sexuality, and memories from her childhood as a first generation American. Carreras holds a BFA in Dance with Honors from UC Irvine's Claire Trevor School of the Arts, with additional training from The Ailey School and Springboard Danse Montreal.

Carreras has created choreography for the Russian feminist protest punk rock group, Pussy Riot, including music videos 'Straight Out of Vagina' and 'Bad Girls'. She has also provided talent and movement direction for artists Michael Blume, Jade De LaFleur, and Wolf Colony. On stage, Carreras' work has been presented at the CURRENT SESSIONS, Dixon Place, Baruch Performing Arts Center, and The Green Building in New York City. In California, she has presented work at Highways Performance Space, Electric Lodge Theater, Glenn Wallichs Theatre, Diavolo, Brockus Project Space, and BRAVA. She was a resident choreographer for Columbia Ballet Collaborative of Columbia University in 2015, and has taught ballet, contemporary, and improvisation at Peridance Capezio Center, American Musical and Dramatic Academy, Riverside Ballet Arts, Riverside City College, Pasadena Dance Theater, and Brockus Conservatory.



Megan Carvajal (with Aimee Plauche) received her M.F.A. in Dance with a concentration in choreography and performance from The Florida State University's (FSU) School of Dance in 2016. She also received her B.S. degree in Environmental Science with a minor in Chemistry from FSU graduating Magna Cum Laude. Having grown up dancing, she became inspired to pursue her passion after working with Alex Ketley in 2013. Megan's love for dance has led her to travel around the U.S. and the world, most recently performing Ketley's Poem (Part 1) at the Kennedy Center in Washington D.C. and in Jocelyn Perez's Embers, Quakes, & Echoes at the Chicago Fringe Festival. This past year, Megan's choreography was featured in Rachael Sage's music video, "I Don't Believe It." After studying abroad in Paris, France, where she experienced Pina Bausch's work, Megan was inspired to begin experimenting with dance theatre. Most recently, Megan's dance theatre piece, once upon a three (excerpts from Once Upon a Home), was showcased at the 2017 ACDA Southeastern Conference in Tampa, FL. She hopes to continue a professional dance career and to make a difference in the world by continuing to choreograph pieces that resonate with themes about life.



Ross Daniel (with Sarah Rose) started dancing as an adult, which has proven to be a physical and mental challenge. This desire to know more about dance, and his role within it, led him to Florida State University where he worked towards his MFA in Dance, which he recently received in May 2017, and plans to move to New York City in the fall of 2017. His mentor, Gwen Welliver, has helped him uncover his technique and teaching practice, which inevitably affects his choreography and improvisational movement practice. He is finding clarity through active exploration and choice making which ties his interest and curiosity for dance to his artistic lineage.



Fana Fraser (with Roya Carreras) Born and raised in Trinidad & Tobago, Fana Fraser is a performer living in New York City. Her performance work is rooted in a contemporary Caribbean aesthetic and framed by narratives of women's erotic agency, desire, and sexuality in the Caribbean. She is a Movement Research 2017 Artist-in-Residence Van Lier Fellow and a CUNY Dance Initiative 2017-18 resident artist. She was a 2016 resident artist at the Dance & Performance Institute in Trinidad & Tobago and for Open Call 2016 - a project partnership between BAAD! and Pepetían. Her work has been presented at Trinidad Theatre Workshop, Movement Research at Judson Church, and Work Up 3.0 at Gibney Dance.

She has performed with Camille A. Brown & Dancers, Ailey II, Sidra Bell Dance NY, The Francesca Harper Project, The Metropolitan Opera, Andrea Miller for Hermès, and with Ryan McNamara for Performa 13, Art Basel Miami, Guggenheim Works & Process, and Frieze New York.

Fana is currently the Rehearsal Director for Ailey II and also performs with Ryan McNamara.



Lisa E. Harris (with Georgia Wall) Recognized by the Huffington Post as “One of Fourteen Artists that are Transforming Opera”, Lisa E. Harris is a creator. From Houston, Texas, this American soprano and composer who often creates with media, performance, and installation, is a filmmaker, singer/songwriter, writer, educator, community organizer, environmental transformer and Mother Earth advocate as well. Harris clarifies her artistic voice through experimental film, improvisational performance and compositional practices, and further translates her music through the application of natural sciences, spirituality, popular song, melody, harmony, ritual and ceremony. She has created CRY OF THE THIRD EYE(2011) and CHILDREN OF THE LOST(2015), two acts of an eventual three act new opera film that considers displaced youth and gentrification in Houston's Historic Third Ward district. www.lisaeharris.com



Vince Johnson (with Francois Zayas) is a Philadelphia based artist with a BA from Villanova University in Continental Philosophy and Africana Studies. His movement foundations are martial arts and hip hop dance. He was a principle dancer for Rennie Harris Puremovement. Since RHPM, he has collaborated with numerous artists of various disciplines.



Maya Jordan (with Sonia Malfa) Use all your might to shift things, shake up things, disrupt things. Bring about positive change. That has been my mission for at least 15 years. Born in LA as a multi-ethnic African American girl, I spent my childhood singing alongside my mom Sheree Brown and Patrice Rushen. I started my professional career at 7 years of age playing a young Janet Jackson in the tv mini series Jackson American Dream. In the years to follow, I spent my youth in and out of commercials, movies, commercials, dance shows and competitions. Always focused more on dancing I trained and worked with Debbie Allen, Karen McDonald, KaRon Brown Lehman, Eartha Robinson and other artists. Focused on dance I graduated from LA County HS for the Arts, and went on to receive my BFA in Modern Dance and choreography from University of the Arts (Philadelphia). In Philadelphia, I danced with Zane Booker, Jumatatu Poe, Curt Haworth., and created original works. In New York I continued songwriting, choreographing, and performing with other choreographers like Nathan Trice and Abdel Salaam of Forces of Nature. In 2013, I was reborn along with my 4-year-old daughter. My daughter changed my perception of life, my life's purpose, and my creative work's purpose. "I don't do cute"; was one of my mottos after the birth of my daughter. I "do" impactful, intimate, transformative work. Having moved back to LA, I own a restorative fitness concierge company called Cocoa Cakes Co. I have recently finished my independent album just released the first single from the album entitled "Run Brother". In 2016 I co-founded PNQ Collective, a platform for artists of different disciplines to unapologetically and fearlessly celebrate their feminine divinity. I am wholeheartedly compelled and committed to spreading self-love, empowerment, political dialogue, restoration, and awareness with the work that I create and in everything that I do.



NIC Kay (with Nana Adusei-Poku) I'm NIC Kay from the Bronx. Currently occupying several liminal spaces. I am a person who makes performances and creates/organises performative spaces. After graduating from Professional Performing Artist School; I have taught for About Face Theatre, Woman Made Gallery, Free Street Theater and Broadway Youth Center and gave the 2013 Keynote Speech at The Trans, Gender Non Conforming, Intersex, Freedom Picnic and Rally in Chicago. In 2014, I was awarded the Chances Dances - Marc Aguhar Memorial Grant. I premiered in 2015 my debut solo performance lil BLK in Chicago at Links Hall and developed the following year a web series called the Bronx Cunt Tour around lil BLK for Open TV, which premiered in April 2016. I have shown work, spoken on panels and hosted workshops at numerous venues throughout the United States and International. Currently, I am a 2017 Movement Research Artist-in-Residence Van Lier Fellow in New York City. I am a mover who is equally influenced by the work of Katherine Dunham, Zora Neal Hurston, Savion Glover, and Whoopi Goldberg, as I am by, youtube and instagram dancers. I am inspired by the research and archive based practices of Dunham and Hurston. I aim to apply a similar reverence and diligence to my study of #blackpeopledancingontheinternet. I work to embody the creativity and innovation of a generation freed to build online and who are unhindered by previous time periods access barriers. To deepen my conceptual frameworks and to continue my process of self education I am currently reading Christina Sharpe's In the Wake: On Blackness and Being, Andre Lepecki's Performance and Singularities: Dance in the Age of Performance, and Gem of the Ocean by August Wilson.



Sonia Malfa (with Maya Jordan) A self-taught, Puerto Rican-American filmmaker, Sonia learned the craft in New York City working her way up the production ranks on feature films, documentaries, television, branded content and music videos.

Sonia was recently selected for the Commercial Directors Diversity Program 2017 by the Directors Guild of America and the Association of Independent Commercial Producers (<http://www.cddprogram.org>). She has directed music videos for musical artist Del Patio, Little Fish, MayaNicol and most recently Carolina Eyck which premiered on NPR's First Watch (<http://www.npr.org/event/music/496686706/first-watch-carolina-eyck-leyohmi>).

Sonia received the New York State Council for the Artist Individual Artist Grant and raised the remainder of the budget through Kickstarter for CLOSE YOUR EYES, a narrative short she wrote and directed on 35mm film. The short premiered at the Tribeca Film Festival 2013 and screened at over a dozen festivals including Los Angeles Shorts Fest, Woodstock Film Festival, Way Out West and Los Angeles Latino Film Festival. She also directed the short documentary ESPÈRE, which shot in Haiti to raise awareness of infant mortality. She is currently in post-production on several new shorts including WATER WHISPERS and DETACHMENT with actress/performance artist Trae Harris (NEWLYWEEDS). Among her producing credits is the MTV feature documentary on rapper Drake BETTER THAN GOOD ENOUGH for @ radicalmedia, independent narrative feature DOWN THE SHORE with James Gandolfini and the 2015 Youtube Music Video Awards for Pulse Films. Sonia holds a BA (University of Santa Cruz) and MA in American Studies (University of Buffalo) as well as completed a semester of wilderness training with the National Outdoor Leadership School (NOLS). Sonia resides in Brooklyn, NY.



Aimee Plauche (with Megan Carvajal) is a dance/physical theater choreographer living and working in Brooklyn, New York since 2011. A former bunhead from the South, she found freedom in short hair, the diversity of New York, and the endless possibilities of dance theater. Her whimsical creations use peripheral characters to explore life's quiet tragedies and victories. Her work has appeared in various showcases around New York, including Westfest: All Over Westbeth, the Comedy in Dance Festival at Triskelion Arts, and the DUMBO Dance Festival; her evening-length show, "Trains and Hurricanes", appeared as part of the New Work Series at Emerging Artist Theater. Most recently, her evening-length work, "About an Octopus", premiered at Triskelion Arts as part of their new Studio Theater Series, and was subsequently featured with Take Root at Green Space in November 2016. She was selected to be part of the Director's Choice showcase at Spoke the Hub in January 2017, where she premiered a new short work titled "winter night sky". Aimee holds a BFA in Dance from Florida State University, teaches Pilates, and eternally hopes to be brave.



Sarah Rose (with Ross Daniel) turned to dance in a new way during her undergraduate experience at Princeton University. Through this program she gained an interest in tuning the connection between body and mind, a view of choreography as a research methodology, and an individualized understanding of her technical practice. She moved to New York upon graduation where she worked in an administrative capacity, continued her training, performed for numerous emerging companies, and gradually began to take up her own choreographic practice again. She is interested in a rigorous investigation through her choreographic practice. This realization led her to Florida State University where she is currently pursuing her MFA.



Julia Santoli (with Lily Bo Shapiro) is an interdisciplinary artist whose work synthesizes image, gesture, and sound while navigating memory and presence—how past experience manifests in the present as ruins, and how these traces transform through mediation to/from the body within sound. Bringing an expertise in vocalization and engaging in close-listening as impetus for sound making, one of her long-term projects is of a resonant body fluctuating between sonic transcendence and failure. She has presented solo and in collaborative works at Queens Museum, Flux Factory, Issue Project Room, Judson Memorial Church, Disjecta, Widow Jane Mine cave, GRACE Exhibition Space, Panoply Performance Laboratory, and on a 5 month residency in the Spinnerei, Leipzig, DE.



Lily Bo Shapiro (with Julia Santoli) Born in 1990 and raised in New York City, Lily Bo is a daughter of the city, gathering, shattering and refashioning her living. Holding close an allegiance to location and a disorientation of time, Bo's research/life takes up residence in the shifting constellations of archive, elision, and the strangely intimate (intimately strange). Bo has shown work at New York Live Arts, Center for Performance Research (NY), Gibney Dance Center (NY), JACK (NY), Bronx Academy of Arts and Dance (NY), Danspace Project (NY), Movement Research (NY), Brooklyn Studios for Dance (NY), University of the Arts (PA) and Bowdoin College (ME). Bo is a 2016-2017 Fresh Tracks Resident Artist at New York Live Arts and was a 2015 Chez Bushwick Summer Resident Artist. Currently, Bo is training in Cantonese Opera Kung Fu with Andy Luo and collaborating with Zavé Martohardjono. Alongside performance practice, Bo is a new member of Movement Research's Artists of Color Council, working to address cultural diversity and equity within the organization through structural change.



Georgia Wall (with Lisa Harris) My practice is situated at the intersection of video and performance. I am a time based artist using the body as my medium. I perform and direct my body and the bodies of others for the stage and for the camera.

I studied both dance and visual arts at Oberlin College (04-08'). It was during my senior year that I came to understand my practice as fluid, moving between the visual and performing art worlds. This discovery encouraged me to seek further support for my budding practice, and I matriculated into an MFA program at The School of Art Institute of Chicago (SAIC) in Performance Art one year later. During my two years at the Art Institute, I underwent artistic and personal growth. Dialogue with artists in my department as well as with artists and cultural producers in other disciplines provided new context for my practice and interests. It was during my graduate studies that I was introduced to Chantal Akerman who, though a filmmaker, became a significant influence on my performance work. Akerman's use of her own body on film, and her commitment to directing actions in real time, harkens to live performance. The camera however, offered new opportunities for me to explore mediation through the frame and the imposed edges it creates. It was during these years that I began to explore more formally the intersection of dance and film.

Since moving back to my home city of New York in 2012, I have continued to straddle both the art and dance world. I was a Fresh Track Resident at New York Live Arts in 2015-16, and I have presented works at many New York based performance series such as CATCH and Movement Research at Judson Church. All along I continue to produce video work in my studio that incorporates the performing body, both my own or those of other willing participants. My video works have also been part of screenings and exhibitions. Most recently, in January 2017, my work was part of a group show at Team Gallery in NYC.

Though I have spent time in the visual art world among artists working in many mediums, I continue to find myself most interested and invested in work that considers very directly how the body performs. How we are mediated and how we connect. Time based work confronts the politics that we experience daily within our bodies as we move through the world. Performance uses the most basic elements- space, time and our bodies- to produce, and in this simple way performance can reveal the poetics that we hold and live within all our endeavors, actions and interactions.



François Zayas (with Vince Johnson) François Zayas is a composer, arranger and percussionist. Born in Cuba, Zayas graduated from the Instituto Superior de Artes (ISA) in 1998. He taught there, while still a student and after graduation and was a member of the National Symphonic Orchestra of Cuba. During this time he collaborated on different projects with bands of diverse backgrounds, including Jazz, Hip Hop, and Rock. From 1994 to his establishment in the USA in 2006, he made several international tours with different groups. In the last ten years he has collaborated with many musicians, choreographers, and educators, sometimes with his own arrangements or original compositions, at other times as an instrumentalist.



About the Laboratory

MANCC, founded in 2004, is pleased to launch a new program, MANCC Forward Dialogues, to catalyze and support the nascent choreographic ideas of emerging movement-based artists working in urban centers around the United States.

With generous support from the National Endowment for the Arts, this facilitated process-oriented lab brings together nine pairs of artists that make up a diverse mix of practices, identities and geographies.

Through the chemistry of artist participants and facilitators, the lab seeks to support critical thinking through peer-showings, in-depth dialogue, reflective writing, studio time and documentation.

Criteria for participant selection includes:

- a demonstrated commitment to artistic practice;*
- a vision for the future of one's creative practice;*
- an arresting reason for bringing their chosen artistic co-hort;*
- an openness to collaboration; and*
- a desire to participate in a highly exploratory environment that fosters research and the creative exchange of ideas and practices.*