

August 2–15, 2019



National
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maggie allesee national center for choreography

Forward Dialogues

A two week choreographic laboratory for early career artists to include seven pairs of artists, one writer, and one documentarian working in regions across the U.S., supported, in part, by the National Endowment for the Arts.

Laboratory Schedule

A detailed lab schedule will be determined by a facilitator-led process on Sun., Aug 4th to ensure consideration of participants' needs and desires for personal practice, group gathering, and studio time. Detailed Saturday/Sunday schedule provided below followed by a general overview for the remainder of the lab.

Sat, Aug 3rd: Welcome/Orientation

11:00am – 1:00pm	Welcome Lunch (Montgomery Hall Studio 301)
1:00pm – 2:00pm	Building Tour/Conditioning Studio Orientation
2:00pm – 2:30pm	Break
2:30pm – 5:30pm	Opening Introductions and “Ice Breakers”
5:30pm – 6:00pm	Wrap-Up
6:00pm – on	Personal Time (Studios Available)

Sun, Aug 4th: Facilitator/Participant Collaborative Lab Structuring

Morning – 10:00am	Personal Time (Studios Available)
10:00am – 12:00pm	Sharing Practices/Articulating Assets* (7 pairs, 1 writer and 1 documentarian – 15 min each)
12:00pm – 1:00pm	Create Open Studio Schedule
1:00pm – 2:30pm	Lunch Break
2:30pm – 5:00pm	Open Studio Time
5:10pm – 6:00pm	Group Gathering
6:00pm – on	Personal Time (Studios Available)

Mon, Aug 5th – Thurs, Aug 8th: Structure determined collaboratively on Sunday Aug 4th

Fri, Aug 9th: DAY OFF (Studios Available)

Sat, Aug 10th: Eva Yaa Asantewaa Writes of Passage Ritual

Sun, Aug 11th: Structure determined collaboratively on Sunday Aug 4th

Mon, Aug 12th: Viewings

Tues, Aug 13th: Viewings

Wed, Aug 14th: Group Wrap-Up

Thurs, Aug 15th: Departure

Sharing Practices/Articulating Assets*

In addition to the skills and experience the facilitators bring, the lab experience will highlight participants' voices and diversity of knowledge through shared daily experiences led by one another.

Sharing Practices

Each pair will share something about their practice/process/intention for the week with the rest of the group. This can be a video, a conversation, a quick happening, etc. (15 minutes)

Articulating Assets

Though leading one of these experiences is not required, please consider, prior to your arrival, if there is a practice or activity that you'd like to lead for the group. These activities can include but are not limited to: leading a morning movement practice during warm-up time (yoga, dance, somatic practices, etc.), facilitating a group discussion, leading a group walk, hosting a meal, etc.

Food/Lodging

Meals

The Marriott Residence Inn at the Capitol (600 W Gaines St / (850) 329-9080) 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

Publix Greenwise (organic grocery) is located across the street from the hotel and is open 7am to 11pm daily. (625 W Gaines St / (850) 577-1915)

Hotel Shuttle

The Marriott offers a complimentary shuttle that runs hourly from 8:00 A.M. – 10:00 P.M. The hotel shuttle services arrivals at the Tallahassee Regional Airport upon demand. Call (850) 329-9080 after you have landed and they will pick you up outside of baggage claim. The shuttle services runs directly to and from the MANCC studios and a 3-mile radius to the hotel. The shuttle will depart the hotel at the top of the hour for all destinations. Advance notice is required with the front desk.

Facilitator Bios



(c) MCA Chicago

Yolanda Cesta Cursach is an Independent Curator of contemporary theater, dance and music and has earned recognition for her leadership and insight during her recent tenures as Curator of Performance at the Museum of Contemporary Art Chicago and service as panelist and advisor for various agencies.

Joining the MCA in 1997, until 2018 she defined the artistic direction and line production of MCA Stage, using the museum's 300-seat state of the art theater for the support of touring and local artists and commissions of creative residencies. Her tenure was defined by a close work with artists at every stage of investigation, creation and presentation, initiating partnerships with numerous organizations, and cultivating a collaborative environment within and across institutions. She is credited by colleagues with expanding the MCA as a shared resource for Chicago and elevating its national and international profile as a leading center for the performing arts.

Her work is constitutionally defined by a sustained interest in the diversity of cultural practices in the US and abroad and commitment to equity. She is a nationally recognized knowledge leader about theater and dance artists in Ibero-Latin America, Northern and Southern Europe, and North and Central Africa. For ten years she served as Chair of Programming and Structure of the Chicago Bodies of Work International Festival of Disability Arts and Culture.

Her curatorial objective is to support artists whose independent approaches promote a multiplicity of viewpoints about society, art as a motor for social change, ways of collaboration, and the inseparable relationship within community and the world. She is a strong proponent for artists who are testing their practice and going in new directions while drawing on the specificity of particular historical, social and cultural realities.

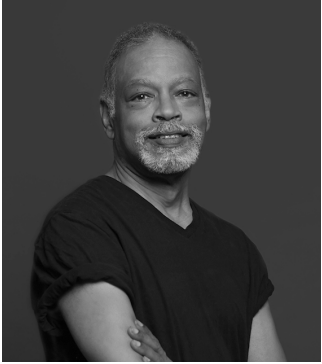
In her leadership role she focuses on policy and development of international artist exchanges; inclusive programming; commissioned residencies; and national touring by international artists and artists with disabilities. She leads efforts as part of several independent and formal networks of US and International presenters to support artists' practices and build communities with artists that involve and include expanding populations of today's urban experience.

Prior to joining MCA, she led Redmoon Theater as its first Managing Director, created the Producing Manager position for Performing Arts Chicago, was Producing Manager for three annual City of Chicago Holiday Parades on Michigan Avenue, and was on the Programming staff of the International Theater Festival of Chicago.

She is a Facilitator for Forward Dialogues, a program for emerging artists at the Maggie Allesee National Center for Choreography (2017-2019); U.S. Curator and Tour Producer for Southern Exposure: Performing Arts of Latin America Program of the National Endowment for the Arts (2016-2020). Other notable service: Panelist, National Endowment for the Arts, Doris Duke Charitable Foundation, Creative Capital, MAP Fund, USArtists International, and CalArts Herb Alpert Award for the Arts; Consortium member, Chicago Dancemakers Forum (2003-current); Board, 6018NORTH (2010-current); Judge of Election Cook County (2000-current); volunteer, US State Department International Visitor Leadership Program.

She is a native of Rome, Italy and was reared in Madrid, Spain. She has a B.A. Summa Cum Laude from Syracuse University in Political Science and Romance Languages with honors by Phi Sigma Iota National Foreign Language Society, and completed M.A. studies at The University of Chicago in Political Science.

For more information visit <https://www.chicagodancemakers.org/yolanda>.



(c) McNatt

Ishmael Houston-Jones is a choreographer, author, performer, teacher, curator, and arts advocate known for his improvisational dance and language work. This work has been performed in New York City, across the United States, in Europe, Canada, Australia and Latin America. Houston-Jones' most recent project was *Relations*, an improvised collaboration with choreographers Ralph Lemon and Bebe Miller performed at the Museum of Contemporary Art - Chicago in 2018. He co-curated with Will Rawls *Platform 2016: Lost and Found - Dance, New York, HIV/AIDS, Then Now* and curated *Platform 2012: Parallels*, both at Danspace Project, New York.

Houston-Jones and Fred Holland shared a 1984 New York Dance and Performance Bessie Award for *Cowboys, Dreams and Ladders*; he shared his second Bessie Award in 2011 with writer Dennis Cooper and composer Chris Cochrane for the 2010 revival of their 1985 collaboration, *THEM*. In 2017 Houston-Jones received a third Bessie for *Variations on Themes from Lost and Found: Scenes from a Life and Other Works by John Bernd*. *THEM* was performed in New York at Performance Space 122 (PS 122) and at the American Realness Festival, then toured to Springdance in Utrecht, Tanz im August in Berlin, REDCAT in Los Angeles, Centre Pompidou in Paris, and at TAP, Theatre and Auditorium of Poitiers, France.

Other significant choreography by Ishmael Houston-Jones includes: *13 Love Songs: dot dot dot*, Houston-Jones' collaboration with Emily Wexler that premiered at American Realness in 2014, *No Where / Now Here*, commissioned for Mordine and Company in Chicago in spring 2001 and *Specimens*, commissioned for Headlong Dance Theater in Philadelphia in 1998. In 1997 Houston-Jones was the choreographer for Nayland Blake's *Hare Follies* at the Brooklyn Academy of Music. From 1995-2000 Houston-Jones was part of the improvisational trio *Unsafe / Unsited* with Keith Hennessy and Patrick Scully. In 1990 he and Dennis Cooper presented *The Undead* at the Los Angeles Festival of the Arts. In 1989 Houston-Jones collaborated with filmmaker Julie Dash on the video *Relatives*, which featured a performance by his mother, Pauline H. Jones and was aired nationally on the PBS series *Alive from Off-Center* (Alive TV).

In addition to his own choreography, Houston-Jones has performed in the work of John Bernd, Ping Chong, DANCENOISE, Terry Fox, Beth Gill, Miguel Gutierrez, Eiko Otake, Lionel Popkin, Stephanie Skura, Mike Taylor and Yvonne Meier. He has a small role, (Dancer) in the John Sayles 1984 film *The Brother from Another Planet* and appears in Caspar Strache's 1998 film *Circle's Short Circuit* and in *The Situation Room*, 2004, directed by Steve Staso. He has also collaborated with composers King Britt, Jeff Cain, Chris Cochrane, Fast Forward, Dave Pavlovik, Chris Peck, Tom Recchion, Leslie Ross and Guy Yarden.

Houston-Jones is the recipient of fellowships from The Foundation for Contemporary Arts, The Doris Duke Charitable Foundation and The Herb Alpert Foundation. He has been a lecturer or adjunct professor at the University of the Arts (Philadelphia); New York University, Tisch School of the Arts, The New School, and frequently teaches workshops through Movement Research and performance festivals worldwide. He will be a visiting professor this fall 2019 at Exerce in Montpellier, France. He is currently on the board of directors of Performance Space New York and is the president of the board of directors for Movement Research.

For more information visit <https://www.ishmaelhouston-jones.com/>.



(c) Enoch Chan

Gesel Mason is a choreographer, performer, educator, and arts facilitator. She is Artistic Director for Gesel Mason Performance Projects and is currently on faculty at the University of Texas at Austin. Previously, she was Assistant Professor at the University of Colorado Boulder since 2013. Mason was a company member of Liz Lerman Dance Exchange and Ralph Lemon/Cross Performance Projects. She has also performed under the direction of Chuck Davis, Jacek Łumi ski (Silesian Dance Theatre), Murray Louis, and Victoria Marks.

For over 20 years, Mason has been committed to supporting and celebrating the contributions of African American artists and communities. Her solo performance project, *NO BOUNDARIES: Dancing the Visions of Contemporary Black Choreographers*, has featured the work of Kyle Abraham, 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 featured on NPR, is evolving into a digital humanities archive to illuminate the unique legacies and aesthetics of these choreographers making their contributions universally accessible anytime, anywhere.

In her own work, Mason utilizes dance, theater, humor, and storytelling to bring visibility to voices unheard, situations neglected, or perspectives considered taboo. She is drawn to the process of naming, claiming, subverting and disrupting cultural identities/stereotypes/assumptions through performance and reimagining the status quo. For the past 10 years, Mason has sought to challenge how female sexuality is perceived, performed and (re)presented. Her project *antithesis* collided the genres and cultures of postmodern dance and erotic dance in an embodied effort to find and hold on to what Audre Lorde calls “the yes within ourselves” and to “touch our most profoundly creative source [in a way that is] female and self-affirming in the face of a racist, patriarchal, and anti-erotic society”.

Numerous venues and festivals have presented Mason’s choreography including John F. Kennedy Center, American Dance Festival, Bates Dance Festival, Joyce SoHo, 651 Arts, Clarice Smith Performing Arts Center, the International Contemporary Dance Conference and Performance Festival in Bytom, Poland, and the International Association of Blacks in Dance. Her work has been supported by the National Endowment for the Arts, New England Foundation for the Arts, Map Fund, National Performance Network, and numerous colleges and universities.

For more information visit www.geselmason.com.

Writes of Passage Ritual

Writes of Passage is a communal ritual process that engages participants in sharing, developing and interweaving text from personal, channeled or imagined stories of passage from a time of challenge to transition and new commitment. In our community, you will take the roles of storytellers, listeners, re-visionaries and weaver/builders. Please bring a small symbolic item (or drawing or short piece of writing) that represents something you feel ready to let go of and leave behind. Note that, if you are truly ready to let it go—your choice—this item will not be returned to you. You will be provided with writing and craft materials (loose paper, pens, scissors, scotch tape and/or glue sticks) as we will be generating, disassembling and collaging text to use in the making of individual and/or communal performance.



(c) D. Feller

Eva Yaa Asantewaa (2017 Bessie Award winner for Outstanding Service to the Field of Dance) is a writer, curator and community educator and in 2018 was appointed Senior Curatorial Director at Gibney. Since 1976, she has contributed journalism on dance to *Dance Magazine*, *The Village Voice*, *SoHo Weekly News*, *Gay City News*, *Time Out New York*, *The Dance Enthusiast* and other publications and podcasts. She has blogged on the arts, with dance as a specialty, for *InfiniteBody*, which she launched in 2007.

As a member of the curatorial team for Danspace Project's Platform 2016: Lost and Found, Ms. Yaa Asantewaa created *the skeleton architecture, or the future of our worlds*, an evening of group improvisation featuring 21 Black women and gender-nonconforming performers. Her cast was awarded a 2017 Bessie for Outstanding Performer. Her most recent curatorial project was *Q(here) magiQue*, an evening of improvisation for La MaMa's Squirts, an annual festival of queer performance. She has partnered with organizations such as Gibney, Abrons Arts Center, Dance/NYC, BAX and Dancing While Black to curate and facilitate Long Table conversations on topics of concern in the dance/performance community.

Ms. Yaa Asantewaa was a member of the inaugural faculty of Montclair State University's MFA in Dance Program and served on the faculty for New England Foundation for the Arts' Regional Dance Development Initiative Dance Lab 2016 for emerging Chicago-area dance artists. She also served on the faculty for the Maggie Allesee National Center for Choreography's inaugural Forward Dialogues Dance Lab for Emerging Choreographers in spring 2017. Ms. Yaa Asantewaa was a member of the New York Dance and Performance (Bessie) Awards committee and has been a consultant or panelist for numerous arts funding or awards organizations including the New York State Council on the Arts and the National Endowment for the Arts.

Her background also includes arts and LGBTQ activism through alternative media and educational service to over sixty health and social service, spiritual, feminist, people of color, and LGBTQ organizations in the New York metropolitan area.

She is a proud native New Yorker of Black Caribbean immigrant heritage.

For more information visit <https://gibneydance.org/people/eva-yaa-asantewaa>.



(c) Chris Cameron

Carla Peterson directs the Maggie Allesee National Center for Choreography (MANCC) at Florida State University in Tallahassee, Florida, where she is charged with its overall artistic vision, strategic planning, fundraising, partnership building, and an annual residency season that reflects a range of aesthetic practices, identities and geographies by choreographers at all career stages. Since its founding in 2004, MANCC has supported over 160 regionally/nationally significant artists (some in multiple year residencies) and over 1,000 collaborators. Since 2015, MANCC has supported 18 embedded writers in residence, and in 2019 will implement its second iteration of *MANCC Forward Dialogues*, a lab program that identifies and invests in an emergent generation of dance-makers working in diverse geographic and cultural contexts.

Prior to assuming this post, she was artistic director of New York Live Arts (2011–2014) and Dance Theater Workshop (2006–2011), serving as chief curator of annual seasons that featured diverse, intergenerational and global perspectives, and oversaw programs that supported emerging artists and ideas (Studio Series, Fresh Tracks) and international exchange (The Suitcase Fund). She was executive director of Movement Research in New York City, an internationally recognized laboratory for the investigation of new movement-based forms and the promotion of critical dialogue (2002–2006), managing director of the National Performance Network and director of The Suitcase Fund at Dance Theater Workshop (1993–1996), and assistant performing arts director at the Wexner Center for the Arts, Columbus, Ohio (1988–1993).

She has worked widely as a freelance arts consultant with artists and not-for-profit arts organizations and private foundations, including the National Performance Network, Doris Duke Charitable Foundation, and SURDNA Foundation, among others. She continues to serve on national dance and performing arts presentation and funding panels, and nominates artists for major foundation awards (Guggenheim, Herb Alpert, MacDowell Colony, Foundation for Contemporary Arts, etc.).

She received a 2005 “Bessie” (New York Dance and Performance Award) in recognition of her leadership at Movement Research and service to the dance community. In 2012, she was made a Chevalier de L’Ordre Des Arts Et Des Lettres by the French government, with a fall 2015 ceremony. She currently serves on the board of Mount Tremper Arts, on the steering committee for the New York Dance and Performance Awards (aka Bessies), under the auspices of DanceNYC, and, since 2018, as co-chair of the inaugural Mentorship Working Group as part of the Dance/USA Dance and Disability Affinity Group.

Supporting MANCC Staff:

Ansje Burdick - Managing Director

Alayna Lee - Residency Coordinator

Chris Cameron - Media Specialist

Maddie Kurtz - Research Associate

Anabel Bordelon - Administrative Assistant

MANCC's Approach to Equity, Diversity, Inclusion and Accessibility

MANCC promotes the equitable treatment of all people regardless of their various identities and positionalities, including but not limited to gender identity, race, age, ability, ethnicity, culture, immigration status, sexual orientation and identity, class position and economic background, and religious belief and affiliation. As a part of our administrative practice, we are committed to participating in the larger national and international discourse around issues of equity, diversity, inclusion, and access, and are currently engaged in an ongoing process of adopting a code of conduct.

Place and Space: Situating MANCC

MANCC is located on land originally inhabited by the Miccosukee, Creek, and Apalachee peoples, colonized by the Spanish, tended by slaves, stolen by election recount, and currently governed by Ron DeSantis (R).

Positioned in the shadow of the Florida State capitol, MANCC is housed within the highly ranked Florida State University School of Dance, which offers multiple degree programs (B.F.A., M.A. and M.F.A.) and its 120 student-body is guided by 21 faculty members (including practitioners, theorists, historians, and dance conditioning/kinesiology educators).

The notable School of Dance faculty, led by Interim Chair Anjali Austin, former member of Dance Theater of Harlem, boasts significant contributors to the field of contemporary dance including Urban Bush Women's Jawole Willa Zollar, choreographers Gwen Welliver and Donna Uchizono, and to the international body of knowledge surrounding dance conditioning and the empirical study of healthy approaches to training dancers with Tom Welsh, among others. Profiles of all the School of Dance faculty can be found on the School of Dance website.

Documentation

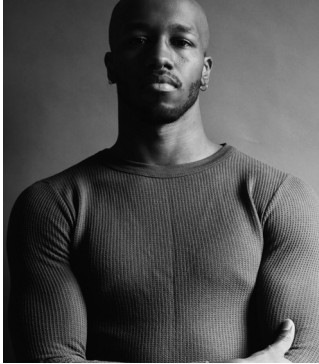
Portions of the lab will be documented with the goal of providing artists with useful material and giving the public a window into the creative process. The format of documentation is determined in collaboration with laboratory participants, and has included photographs, interviews, and filmed work-in-progress showings. Artist-approved content is shared on the MANCC website.

All documentation content gathered belongs to the artists. If anyone would like to take video with them, it's best to bring a computer or hard drive with enough space to transfer files while you're on the ground at MANCC.

MANCC Forward Dialogues is funded, in part, by the National Endowment for the Arts



Participant Bios



J. Bouey (with Peter Mercedes-Phipp) is a current member of the Bill T. Jones/Arnie Zane Company and founder and co-host of The Dance Union Podcast. J. performed with Elisa Monte Dance as an apprentice, Christal Brown's INSPIRIT Dance Company, AntonioBrownDance, Germaul Barnes's Viwesic Dance, and Maria Bauman's MBDance. As a choreographer, J. Bouey has shown their original work at The Chocolate Factory, New York Live Arts, Judson Church, Brooklyn Arts Exchange, Gibney Dance, BAAD!, CPR – Center for Performance Research, La Mama Experimental Theatre and South Mountain Center for Performing Arts. J. Bouey received a BFA in Dance from Arizona State University. www.jbouey.com



Beatrice Capote (with Farai Malianga) is a Cuban-American Professional Contemporary dancer/Choreographer/Teacher immersed in Modern, Ballet, Jazz, Salsa, and Afro-Cuban dance techniques. She trained at Alvin Ailey American Dance Center and was featured in the book *Attitude! Eight Young Dancers Come of Age at the Ailey School* by Katherine Davis Fishman. Ms. Capote has performed for prestigious choreographers such as Matthew Rushing, Darrell Moultre, and Antonio Brown, and has traveled all over the world with dance companies including INSPIRIT, The Wells Performance Project, Areytos Performance Works, Kyle Abraham/Abraham. In. Motion, and Camille A. Brown and dancers.

She graduated from the University of North Carolina School of the Arts and Montclair State University, receiving her MFA in Afro-Cuban dance forms. As part of her Afro-Cuban research, she recently went to Cuba to study with prestigious masters of Danza Contemporanea de Cuba and is mentored by NYU Professor and Dancer Yesenia F. Selier.

Solo Choreography: invited to perform for WestFest Dance Festival, Battery Dance Festival, Pregones Theater, Eric Dolphy Jazz Festival, Lower Manhattan Cultural Council, Asha Dance Company: Harlem School of the Arts, Dance Caribbean Collective/ New Traditions Festival, The Field at Dixon Place and BAAD! Bronx Academy of Arts and Dance. Through storytelling and historical references, she uses Contemporary and Afro-Cuban dance language to define her movement.

"The Sabrosura Effect" dance company (co-founder) was awarded the Dance Your Future Residency 2017 produced by Pepatian, featured on BronxNet TV. The company performed works for the African American Symposium at Amherst College; keynote speaker Yvonne Daniels, NYC Summer Stages at St. Mary's Park, BAAD!, Pregones Theater, Casita Maria! South Bronx Culture Trail, The New York Salsa/Bachata Festival 2017, and Pepatian's Bronx Arts Showcase & Conversation, 9th Annual 2019. As part of the James Baldwin Event, the company performed an evening length production at the Lycee Francais de New York.

Ms. Capote recently co-curated the APAP: Bronx Arts Showcase and Conversation produced by Pepatian and performed her recent solo project "*Reyita*", *The Life of a Black Cuban Woman in the Twentieth Century*, music composed by Farai Malianga. Currently, she is faculty at Alvin Ailey American Dance Center, Joffrey Ballet School, and Montclair State University, teaching jazz, modern and world dance (specifically Afro-Caribbean dances), and a member of Camille A. Brown and Dancers. www.beatricecapote.com



Joanna Furnans (with Christine Wallers) is an independent dance artist based in Chicago. Her work has been supported by a 2019 Offshore Creation Residency at the Yard, a 2019 Institutional Incubator Sponsorship at High Concept Labs, a 2018 Chicago Dancemaker's Forum Lab Artist Award, the Illinois Arts Council Agency, the Chicago Department of Cultural Affairs and Special Events (DCASE), the Chicago Moving Company, Links Hall, and the Walker Art Center. Furnans is a freelance dance writer for *See Chicago Dance* and managing editor of the *Performance Response Journal*.



Melanie Greene, 2017 Bessie Award Recipient for Outstanding Performance with *Skeleton Architecture*, is a dance artist, writer, and podcast host. She is no stranger to swirling on the edge of impossible, swimming in the sea of the minority. She has presented work around New York City and has received generous support from Brooklyn Studios for Dance, Movement Research, New York Live Arts, Gibney Dance, Actors Fund Summer Push Grant, Brooklyn Arts Exchange, Dancing While Black Fellowship, Bogliasco Fellowship, and Brooklyn Arts Council. Currently, Greene is a contributing writer for *The Dance Enthusiast*, *Dance Magazine*, co-host of the *Dance Union Podcast*, 2018/20 Movement Research Artist in Residence, and Marble House Project artist. A southern belle turned Brooklynite, Greene holds a special place for buttery biscuits, country ham, and collard greens. Stay tuned: www.methodsofperception.com



Jessica Juachon is a recent graduate from the School of Communication at Florida State University. Juachon received her MA in Public Interest Media and Communication, with a certificate in both digital media production and multicultural marketing communication. Jessica began her creative career in Miami as a commercial dancer, having performed in a number of live events, concerts, and music videos. She now aspires to combine her skillset in both multicultural communication and the performing and visual arts to shed light on a range of topics including minority culture in the US, diversity and inclusion, and the growing implications of globalization on communication. While still early in her career, Jessica is honored and excited to join the MANCC program to challenge her creative boundaries, and considers the program a stepping stone in her creative development.



DaEun Jung (with Melody H.J. Shim) is a dancer-choreographer whose work reveals her past and present body memories. She has been awarded artist-in-residencies from Los Angeles Dance Project, Santa Monica Cultural Affairs at Camera Obscura Art Lab, Los Angeles Performance Practice at Automata, and Dance Resource Center at KYCC Menlo Center, and Show Box LA at We Live in Space. Her works have been presented at Electric Lodge, Highways, The Mortuary, Pieter, and REDCAT (LA) and Movement Research at Judson Church (NYC). DaEun redefines the principle, form, and structure of Korean folk dance in inter/multi-cultural settings as a continuation of her graduate study at UCLA where she received her MFA in choreography and the Westfield Emerging Artist Award. She has worked with award-winning choreographers and artistic directors such as Oguri & Roxanne Steinberg, Yuval Sharon, Victoria Marks, Milka Djordjevich, Ros Warby, Wilfried Souly, Jeanine Durning, Shahar Biniamini, and Melinda Ring.

DaEun's solo dance in collaboration with experimental theater director Alexander Gedeon and organist Christoph Bull opened the TEDxUCLA 2019 and she performed in John Cage's *Europas 1 & 2* with LA Phil as a dancer in 2018. Previously, she performed in Asia, Russia, Europe, and North America as a dancer of GPDC, a dance organization renowned for its traditional and contemporary Korean dance repertoire and also performed as the main actress of *Tokebi Storm*, a rhythmic physical theater group, presenting Korean-style drumming and dance in more than 1,000 shows to the worldwide audiences. Having six years of specialized training in dance through the National Gugak (traditional music and dance) Middle and High School as a recipient of the National Theatre of Korea Award, she obtained a BA in dance and minor in Korean Literature from Ewha Womans University in Seoul, South Korea. daeunjung.com



Farai Malianga (with Beatrice Capote) is a Videographer/Composer/Musician, born and raised in Zimbabwe, began his career in African Dance in Colorado with Leticia Williams Harambee and Musical Director Judy "Fatu" Henderson. Upon arriving in New York he began studying dance and drum with pioneers Yousouf Koumbasa, Mbemba Bangoura, and Ronald K. Brown.

He has performed with masters including Chuck Davis in BAMs 'Dance Africa,' Reginald Yates with the Alvin Ailey American Dance Theatre, Heritage O.P. with Harambee, Umoja, The New Jersey Chamber Orchestra, Obediah Wrights Balance, BSRC, Def Dance Jam, Juxtapower and Opus with musicians Roy Ayers, Wunmi Olaiya, Manchild Black, Akua Allrich, Melanie Charles, Scott Patterson, Saycon Sengbloh, Amma Whatt!, Nomsa Mazwai and Nakia Henry. Producing Amma Whatt's EP *Maybe* and remixes for Saycon Sengbloh's album "Hottentot" and Nomsa Mazwai's "Maybe I". In Theatre; with the Off Broadway production of "Darker Faces of the Earth" directed by Trezana Beverley and on the Broadway Stage in the musical 'Fela!' In Film; International Domestic Violence Series produced by Joe Rodman and Kasi Lemmon's film "Black Nativity".

Malianga's composition credits include commissioned works for Camille Brown, Karen Loves' Umoja, Christal Brown's Inspirit Dance Companies and "Jenaguru," An African Creation Myth for the Smithsonian. Recently scoring music for the the Dance Documentary "Black Stains" directed by Tiffany Rhynard.

As a videographer he produced and directed Wunmi Olaiya's music video "Fit Body," documentary piece "Kalakuta Broadway!" (During his time in "Fela"), Summit Academy Charter School in Red Hook (tracking the affects and recovery of a school impacted by hurricane Sandy) for the Play Hush Hush by Aquila Barnes based on the book of the same name by DeShannon Bowens and for 651 Arts for their workshop series "Home in a Time of Brooklyn" Malianga has also worked as both Sound and Multimedia Designer for "The Power of the Unknown" a collaborative project under the direction of Dr Darian Parker and Daaimah Taalib-Din.

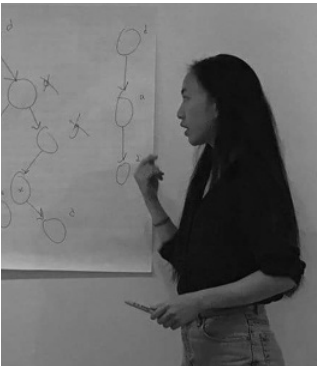
Farai Malianga is proud to be creating the score and dance film in support of longtime friend and collaborator Beatrice Capote on the solo work "*Reyita*" *The Life of a Black Cuban Woman in the Twentieth Century*.



Peter Louis 'Tear-Drop' Mercedes-Phipps (with J. Bouey) is a Caribbean-born, NYC-bred + based creative, professional DJ, live host, entertainer, and digital media curator + creator. Most importantly, he is a self-identified Professional Human.

After building 10+ years of professional experience in the fields of adolescent education, tourism & hospitality, radio broadcasting, cultural preservation, nightlife, and the performing arts + theatrical entertainment, Peter decided to branch off independently and launch his micro-startup, teardropisfrom.NYC, back in the spring of 2015. teardropisfrom.NYC is a centralized physical and digital space dedicated to live entertainment, consulting and media production. Peter hopes to position teardropisfrom.NYC as the next great independent gatekeeper of media and entertainment.

Other notable things about Peter: He has a great sense of humor, thoroughly enjoys eating cookies, and practices living life as presently as possible, daily. Final note: Peter wishes you infinite peace and divine presence.



Lai Yi Ohlsen (with Kim Savarino) is an artist and technologist with a background in computer science and movement. She currently works to promote open data and advance Internet research and policy as Project Director at Measurement Lab. Previously, she worked to defend promote and human rights online with eQualitie. She is currently an Artist in Residence at Movement Research and her work has been shown at MR's Fall Festival, New York Art Book Fair and the Internet Archive's Decentralized Web Summit. It has been supported by Jonah Bokaer Arts Foundation, Crush Curatorial's Rehearsal Residency, Pioneer Works and Peer-to-Peer NYC. She is the author of '100 Scores: movement inspired by computers' and tends to her creative practice at Soft Surplus in Brooklyn. Her current research interests include the proliferation of movement through crappily compressed images, the resistance of automated 'best practice' bodies, and how analog forms move in resistance against digital power.



Londs Reuter (with Jacob Slominski) (born 1988) is a dancer, dance-maker, and cultural worker based in Brooklyn, New York. Reuter's choreography considers the conditions necessary for presence, bravery, and collectivity. Her performances address questions of materiality, accountability, and family.

Reuter has received support from New York Live Arts (Fresh Tracks 2014-2015), Danspace Project (Food for Thought), and Movement Research at the Judson Church. She has been in residence at Ponderosa (Queeries Residency), the Space on Ryder Farm, and Snug Harbor Cultural Center.

As a dancer, she has worked with Katy Pyle/the Ballez, Marissa Perel, and Will Rawls. More recently, she has danced for Ursula Eagly, Jillian Sweeney, and Sarah Rosner with the A.O. Movement Collective. This past year, Reuter was performing the work of Simone Forti in *Judson Dance Theater: The Work Is Never Done at the Museum of Modern Art*.

Reuter manages the Access Programs at the Brooklyn Museum, where she oversees time-based and space-based accommodations for disabled people. She is also a member of the Steering Committee for MAC (Museum Arts Culture) Access Consortium. Currently, Reuter is pursuing an M.A. in Disability Studies through the City University of New York.



Kim Savarino (with Lai Yi Ohlsen) is a performer and choreographer whose work draws from movement, place-based storytelling, and the fluidity of mixed experiences.

Her choreography has been shown at Arts@Renaissance, Davis & Elkins College, the WV Dance Festival, pie&performance, and online at @kasavvy. Ongoing projects include a collaboration with Netherlands-based musician Annick Odom and dramaturgy for Beth Graczyk/Desire Motor. Kim joined Third Rail Projects in 2014 and currently performs in their off-Broadway immersive hit *Then She Fell*; she has performed with artists including Jawole Willa Jo Zollar, Romeo Castellucci, Mia Habib, and Alex Ketley/The Foundry, and recently participated in the *West Side Story* Broadway development lab, directed by Ivo Van Hove and choreographed by Anne Teresa de Keersmaeker. Kim supports artists through work with the MAP Fund and through past work with organizations like Arts Action Research, Dance/NYC, and the Doris Duke Charitable Foundation. She is a 2018 Dance/USA DILT mentee and previously served as co-chair of the Dance/NYC Junior Committee. Continued work towards creating space for equity, compassion, and listening includes volunteering with CAAAV and co-organizing an ongoing gathering of Asian diaspora activists, artists, and advocates.

Kim studied dance at Florida State University and the San Francisco Conservatory of Dance. She was raised in Southern California and West Virginia.



Jacob Slominski (with Londs Reuter) has performed and toured with Jack Ferver, Ishmael Houston-Jones, and Faye Driscoll, and has shown work at the Museum of Arts and Design, Gibney Dance, CPR, CATCH, Judson Church, and Chez Bushwick. Since 2016, he has stepped back from performing to manage severe, persistent joint pain. He is returning to performance this year with a changed body and mind, coinciding with his attendance at a month-long pain treatment program at the Shirley Ryan AbilityLab in Chicago. He lives with his wife and 9-month-old daughter in Hudson, NY, works remotely as a medical editor and editing teacher, and is a remote student in a Master's program in disability studies at the CUNY School of Professional Studies.



Melody H.J. Shim (with DaEun Jung) (*Inkhing*) is an LA-based *pansori* (traditional Korean opera) singer and the director of the Inkhang Pansori Institute of LA. Beginning her *pansori* training at the age of 15 from Jung Ok-hang who is the Korean Intangible Cultural Asset No. 5 Pansori 'Sugungga,' Melody continued her traditional music training at the National High School of Traditional Arts and received her BA in Korean Music at Chung-ang University.

As an awardee of the Grand Prize at the 2nd Jongro Gukak Korean Classical Music Contest organized by the Korean Ministry of Culture, Sports, and Tourism, she performed in 'Saturday Night' 2010 at National Gugak Center and on a TV Show, Korean Traditional Music Concert at KBS1, and toured around Gugak Centers in main cities of Korea such as Namwon, Busan, Jindo, and Seoul with 'Namwon Love Song'.

In LA, she has had her *pansori* performances for the 65th Anniversary of The Korean War at Consulate General of the Republic of Korea, The 43rd Los Angeles Korean Festival, and The 55th Annual Heritage Night 2017 Traditional Korean Cultural Showcase, and at the Korean Cultural Center and Walt Disney Concert Hall. As a vocalist, she has been collaborating with a choreographer DaEun Jung and performing at museums and art venues including REDCAT, The Fowler, Highways, and The Mortuary in LA as well as Movement Research at Judson Church in New York.



Eli Tamondong (with Ashley Yergens) is a hybrid performance, visual, and (con)textual artist as drag persona Ube Halaya. They have been curated by Dance New Amsterdam, Dixon Place, Movement Research at Judson, Brooklyn Arts Exchange, Chez Bushwick, Gibney Dance, New York Live Arts, New Dance Alliance, Bronx Academy of Arts and Dance; published in SLAG Mag and Polychrome Ink; and creates content on Instagram (@radical_ube) and Twitch (twitch.tv/radical_ube). They have been a member of the Dance/NYC Junior Committee (2014-2017), a Chez Bushwick Artist-in-Residence (2014), and a New York Live Arts Fresh Tracks Artist (2015-16).



Christine Wallers (with Joanna Furnans) is a cross-disciplinary visual artist based in Chicago. Relationship(s) between material, space, time and light are the fundamental elements of her creative process as she uses formal procedures of minimal and post-minimal art to create temporal works often inspired by natural phenomena. Wallers has exhibited in Chicago, Seattle, Portland, New Mexico, India, Germany and France and was a visiting artist at the Chinati Foundation in Marfa, TX.



Ashley Yergens (with Eli Tamondong) premiered his first evening-length performance Prettygirl264264 in November of 2018. His second evening-length performance Cu*t C*ntemporary will premiere in 2020 at New York Live Arts. Please text your favorite emoji combination to him at (507) 412-1381. Follow his performance of self on Instagram at @ashleyyergens.



2017 Participants Maya Jordan (CA) and Nana Adusei-Poku (Netherlands) share warm-up practices.



2017 MFD participants, Lisa Harris (TX), Georgia Wall (NY), Megan Carvajal (FL), and Aimee Plauche (NY) receive feedback from artist facilitator, Gesel Mason.

Notes

Notes



About the Laboratory

MANCC, founded in 2004, is pleased to continue MANCC Forward Dialogues, first begun in 2017 and now in its second iteration, to catalyze and support the nascent choreographic ideas of emerging movement-based artists working in urban centers around the United States.

With generous support again from the National Endowment for the Arts, this 2019 facilitated process-oriented lab brings together seven pairs of artists, one writer, and one documentarian 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.*