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Visit Us!

Danspace Project is located inside the historic St. Mark's
Church in-the-Bowery at 131 East 10th Street
(at 2nd Avenue) in New York City's East Village.

Phone: (212) 674-8112

Email: info@danspaceproject.org

danspaceproject.org

Danspace Project

Winter 2020

Danspace Project pays respect to Lenape peoples. We acknowledge that this work is situated on the Lenape island of Manhahtaan (Mannahatta) in Lenapehoking, the Lenape homeland. We pay respect to Lenape land, water, and ancestors past, present, and future.

Mission & History

Danspace Project presents new work in dance, supports a diverse range of choreographers in developing their work, encourages experimentation, and connects artists to audiences.

For 45 years, Danspace Project has supported a vital community of contemporary dance artists in an environment unlike any other in the United States. Located in the historic St. Mark's Church in-the-Bowery, Danspace shares its facility with the Church, The Poetry Project, and New York Theatre Ballet. Danspace Project's Commissioning Initiative has commissioned over 570 new works since its inception in 1994.

Danspace Project's Choreographic Center Without Walls (CW²) provides context for audiences and increased support for artists. Our public programs (including Danspace Presents, Platforms, Food for Thought, DraftWork), Commissioning Initiative, residencies, guest artist curators, and contextualizing activities and materials are core components of CW² offering a responsive framework for artists' works. Since 2010, we have produced twelve Platforms, published twelve print catalogues and five e-books, launched the Conversations Without Walls discussion series, and explored models for public discourse and residencies.

Follow Us

Instagram: @DanspaceProject
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Thanks to our Funders

Danspace Project's 2019-2020 Commissioning Initiative and Production Residency Program, core components of The Choreographic Center Without Walls (CW²), receive generous support from the Andrew W. Mellon Foundation and The New York State Council on the Arts, as well as the generous individuals that support the Creation Fund, including gifts in honor of the Elizabeth H. Berger Fund.

Danspace Project's 2019-2020 season, including the DraftWork and Food for Thought series, are presented, in part, with public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

Danspace Project programs are made possible in part through PUBLIC FUNDS from the National Endowment for the Arts; the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; the NYS DanceForce, a partnership program of the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; the New York City Department of Cultural Affairs, in partnership with the City Council; and Materials for the Arts (a joint program of the NYC Department of Cultural Affairs and the Department of Sanitation).

Danspace Project extends special thanks to City Council Majority Leader and Cultural Affairs Committee Chair Jimmy Van Bramer, City Council Speaker Corey Johnson, New York State Senator Brad Hoylman, and State Assembly Member Deborah J. Glick for their advocacy and support.



Danspace Project gratefully acknowledges the PRIVATE SUPPORT of Anonymous; The Joseph and Joan Cullman Foundation for the Arts; Barbara Bell Cumming Foundation; Cultural Services of the French Embassy; Gladys Krieble Delmas Foundation; Doris Duke Charitable Foundation; FUSED (French U.S. Exchange in Dance), a program developed by FACE Foundation and the Cultural Services of the French Embassy in the United States with support from the Florence Gould Foundation, the Ford Foundation, Institut français- Paris, the French Ministry of Culture and private donors; Howard Gilman Foundation; The Harkness Foundation for Dance; Marta Heflin Foundation; the Jerome Foundation; Lambent Foundation Fund of the Tides Foundation; The Andrew W. Mellon Foundation; Mertz Gilmore Foundation; The Jerome Robbins Foundation; the James E. Robison Foundation; The Fan Fox & Leslie R. Samuels Foundation, Inc.; The Shubert Foundation; Joseph S. and Diane H. Steinberg Charitable Trust; and the Patrons and Members of Danspace Project.

Danspace Project receives additional support from Contact Quarterly, fleur elise bkln, Insomnia Cookies, Ozone Design, Paddle8, Pangea Restaurant, Porsena Restaurant, Sky Frame Inc., and Veniero's, as well as from the Barr Foundation, ExxonMobil Foundation, Google, Moody's Foundation, The William Penn Foundation, and the Rauschenberg Foundation through matching gifts programs. Special thanks to Community Funds, Inc. - LuEsther T. Mertz Advised Fund and the Mertz Gilmore Foundation for support of equipment and technological upgrades.

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As of January 8, 2020

Danspace Project
Performances and Events
Winter 2020

JAN 9-11 & 16-18 | 8PM
Aki Sasamoto
PHASE TRANSITION

JAN 30-FEB 1 | 8PM
Melinda Ring
STRANGE ENGAGEMENTS

FEB 1 | 3PM
DraftWork
*ANABELLA LENZU /KYLE
MARSHALL*

FEB 13-15 | 8PM
Community ACCESS:
NYTB/ChamberWorks

PLATFORM 2020:
***Utterances from the
Chorus***

FEB 22 | 12-5PM
**SATURDAY AFTERNOON
CONVERSATION #1**
Platform as Practice
*Lydia Bell, Maura Donohue, Judy
Hussie-Taylor, Kristin Juarez, Seta
Morton, Okwui Okpokwasili, Cecilia
Vicuña, Asiya Wadud, Eva Yaa
Asantewaa. Food installation by
Spiral Theory Test Kitchen.*

**FEB 28, MAR 6, 13, & 20 |
6-10PM**
Okwui Okpokwasili
& Peter Born
SITTING ON A MAN'S HEAD

FEB 29 | 12-4PM
**SATURDAY AFTERNOON
CONVERSATION #2**
Kin & Care
*Jaime Shearn Coan, Maura Dono-
hue, devynn emory, iele paloumpis,
Angie Pittman*

MAR 7 | 11AM-4PM
**SATURDAY AFTERNOON
CONVERSATION #3**
Voice & Body
*Saidiya Hartman, Simone Leigh,
Okwui Okpokwasili in conversation
with Jasmine Hearn, Tendayi
Kuumba, Benedict Nguyen, Samita
Sinha, Tatyana Tenenbaum, Asiya
Wadud*

MAR 9-10 | 7PM
**Nacera Belaza and
Meryem Jazouli**
A SHARED EVENING

MAR 14 | 8PM
Okwui Okpokwasili
and Samita Sinha
A SHARED EVENING

MAR 19 & 21 | 8PM
Poetic Utterance
*Eisa Davis, Yves B Golden x Venison
Man, Justin Hicks, Madeleine Hunt-
Ehrlich, NIC Kay, Tendayi Kuumba &
Greg Purnell, M. Lamar, Alice
Sheppard, Pamela Sneed, Ogemdi
Ude, Mariana Valencia, Ni'Ja
Whitson*

MAR 21 | 12-4PM
**SATURDAY AFTERNOON
CONVERSATION #4**
Slowness
*Okwui Okpokwasili, Tina Campt.
Catering by YARDY.*

Danspace Project Presents
PLATFORM 2020: *Utterances From The Chorus*
co-curated by Okwui Okpokwasili & Judy Hussie-Taylor

Nacera Belaza & Meryem Jazouli

A Shared Evening

March 9 & 10, 2020
7pm

Compagnie Nacera Belaza
La Procession (in-situ creation)

Choreography, sound, and lighting conception: Nacera Belaza
Performers: Jamaal Bowman, Imani Butler, Peggy H. Cheng, Christopher
Unpezverde Núñez, Kati Payne, Bianca Paige Smith, Nora Raine Thompson

Meryem Jazouli
Folkah!

Created and performed by: Meryem Jazouli
Dramaturge: Youness Anzane
Costume Design: Mehryl Levisse
Sound Design: Zoheir Atbane

Music: *Songs Of The Griots*, Ensemble El Moukhadrami; *Inferno*, Bruno Alexiu;
Ya dnnayni 1/2/3, Mint Aichata; Interviews, Salam Yamdah

Lighting Designer: Melchior Delaunay

Tickets

Advance tickets are \$22 General / \$15 Members
(unless otherwise noted).
Tickets can be purchased at the door for \$25
(cash or check only) pending availability.

Purchase Advance Tickets

online at danspaceproject.org or by phone at
(866) 811-4111 (OvationTix/TheaterMania)

Be Bold! Become a Member!

Danspace Project members get exclusive
benefits and experience a vital part of New
York City's dance community. Support the
presentation of innovative new dance, get great
deals on tickets, and much more!

Join at danspaceproject.org/support

*The presentation of Meryem Jazouli's Folkah! is supported by FUSED (French U.S. Exchange in Dance), a
program developed by FACE Foundation and the Cultural Services of the French Embassy in the United
States with the support of the Florence Gould Foundation, the Ford Foundation, Institut français-Paris,
the French Ministry of Culture, and private donors. Special thanks to the Cultural Services of the French
Embassy in the United States for support toward the presentation of Nacera Belaza's La Procession.*



CULTURAL SERVICES
FRENCH EMBASSY
IN THE UNITED STATES



Nacera Belaza
La Procession

“I met these seven American dancers in a workshop last Fall and the challenge was for me to be able to create (in a very short time) a choreography that reflects this meeting...A group (one unique body) will circulate inside a sensory itinerary by connecting themselves to their inner space. The choreography will come along as a natural consequence of this state. Through this state, the idea is to create a stronger bond between the dancers and the audience. Perception will therefore be transformed, exacerbated to allow the imaginary to take place.” // Nacera Belaza

Nacera Belaza born in Medea in Algeria, has lived in France since the age of 5. After studying literature, she formed her own dance company. Self-taught, she entered dancing out of a vital necessity to express, to utter, and to unravel the complexity of her double cultural belonging. It is during the childhood and teenage years that, from the body constrained and confined by the shock of cultures, language emerges spontaneously, drawing its raw material first of all in itself and then in all that literature will be able to offer. In order to set free, one needs to utter in a correct and precise way, to defy oneself when confronted with complacency and seduction. Nacera Belaza choreographs an internal path, space, the emptiness in oneself, the areas of shadow and light, vertigo, repetition. Her works explore movement in a peaceful, profound and continuous breath, confronting patience, rigor, stripping down to “the deafening noise of our existences,” rendering gesture its existential utility. Her work has been recognized and appreciated by the ministry of culture, receiving the title of Chevalier de l'Ordre des Arts et des Lettres. In 2008, her work, *Le Cri* received the Price of the Syndicat de la Critique. In 2017, the SACD also recognized her work, awarding her the Prix Chorégraphe. Compagnie Nacera Belaza received the status of CERNI

(Compagnie et Ensemble à Rayonnement National et International) in 2017. Her work is regularly presented in Europe, Africa, Asia, and North America. In France, she is presented in theatres and festivals such as Festival MontpellierDanse, the Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, the Festival d'Avignon, la Biennale de la danse de Lyon, and the Festival de Marseille. She created a cooperative platform in Algeria allowing her to work regularly in her native country.

Nacera Belaza Company is supported by Direction régionale des affaires culturelles d'Ile-de-France - Ministère de la Culture et de la Communication au titre du programme des Compagnies et ensembles à rayonnement national et international (CERNI) and the Région Ile-de-France au titre de la permanence artistique et culturelle. The company is also supported by ONDA for its touring in France and by Institut français in Paris for its touring abroad.

Jamaal Bowman is a 21 year old student residing in Philadelphia. He's in his third year at the University of The Arts, on a Director's Scholarship. He has worked with artists like Nora Chipaumire, Tommie Waheed, Jocelyn Cottencin, Maleek Washington, Jesse Zarrit, Lauren Bakst, Niall Jones, Christian von Howard.

Imani Butler, raised in Dallas, graduated from Booker T. Washington High School for the Performing and Visual Arts and is currently earning her BFA in Dance at the University of the Arts. She has performed works by Abby Zbikowski, Andy Noble, Annabelle Lopez Ochoa, Penny Saunders and others. This is her first time working with Nacera Balaza as well as Danspace.

Peggy H. Cheng is a performer, arts administrator, and parent of two. She has performed in the work of Maura Nguyen Donohue and Yanira Castro/a canary torsi,

and most recently with Ursula Eagly, as well as with many other choreographers and directors over the last 25+ years. Peggy is the Director of Development at Danspace Project where she has been on staff since 2000.

Christopher Unpezverde Núñez (b. Costa Rica) is a Visually Impaired Choreographer, Performance Artist, Visual Artist, and Arts Educator based in New York City. His work have been presented at The Kitchen, Movement Research at The Judson Church, Danspace Project, The Leslie Lohman Museum for Gay and Lesbian Art, The New York Public Library for the Performing Arts, The Brooklyn Museum, Dixon Place, among others. His creative process investigates procedures for the purposes of developing, modifying and expanding knowledge for the blind and low vision dance makers and audiences. He has held residencies at New Dance Alliance, Battery Dance Studios, The Kitchen and Center for Performance Research. Núñez has had the pleasure of performing in works by William Pope L, Christophe Haleb, Mark Sieczkarek, Butch Merigoni, Arantxa Araujo and many others.

Kati Payne is a performer, maker and writer currently based in Philadelphia, where she is pursuing her BFA at the University of the Arts under the direction of Donna Faye Burchfield. Her research harvests from writing and drawing excavations in order to catalyze dance-making. She is an alumna of Pioneer Valley Performing Arts where under the direction of Jennifer Polins she was honored to perform Bill T. Jones' *Continuous Replay* for the first time, and again at the American Dance Festival under Shayla-Vie Jenkins. Kati has also trained and performed with Vertigo Dance Company's International Dance Program in Jerusalem, Israel. It is Kati's pleasure to be dancing with Nacera Belaza and at Danspace Project for the first time.

Bianca Paige Smith (BS Neuroscience, MA Contemporary Dance Performance, RYT200) born in NJ, is a multi-disciplinary artist, visionary and creator. Principles of post-modern Contemporary dance along with yoga, meditation and neuroscience guide her work. Having been trained primarily as a traditional Irish Dancer, she spent the past decade immersing herself in training in other dance forms. After earning her MA in 2017, she performed throughout Ireland, the UK, inclusive of the prestigious Step Up Dance Project in 2017 with the award-winning UK Choreographer Gary Clarke. Her award-winning duet, *Two Can Do*, created in 2017, won the most-innovative show at the Limerick Fringe Festival, performed in NYC (Gibney)/NJ (ArtHouse Productions) in 2019 and toured Ireland in August 2019 with sold out shows in Dublin and Limerick. *Two Can Do* will tour Europe in 2021 and corresponding SUPPORT workshops provide the community a way in to the part and parcel of the world that is *Two Can Do*. Bianca's recent performance credits include Ryan Daniel Beck (BDC/ NYC), Vanessa Long2 Dance Company (2018/2019 season) and SLM Dances (2019/2020 season) As a Creative Partner and Yoga Instructor with SLMDances collective, she is currently invested in the celebration and performance of PURPLE (Lincoln Center in 2020). www.biancapaigesmith.com

Nora Raine Thompson lives and works in New York as a dance-maker, performer, writer, and arts administrator. She creates solo work, most recently, *For your pleasure, but the pleasure is mine*, which explored cyclical rituals of sexual disempowerment and empowerment and premiered at The Tank in 2019. She also creates movement for theater—she choreographed for the new musical, *If Sand Were Stone* about a woman with early-onset Alzheimer's disease, which made its Off-Broadway debut in 2018 in the New York Musical Festival, and served as a Movement Consultant for an absurdist play,

Reflux, which premiered in 2018 as a part of the Broadway Bound Festival. She currently is the Development Manager at Danspace Project and Writer-In-Residence for Eiko Otake. She graduated from Wesleyan University where she studied Dance, Sociology, and Psychology.

~

Meryem Jazouli *Folkah!*

“The source of this solo is an ancestral folk dance. It is the Guedra – a musical and dance ceremony of the Sahara tribes. Far from slipping into it and following its contours, or else apprehending it with the tools of sociology and history, it is a question for me of deconstructing this folklore, of extracting from it certain strictly choreographic elements, what one could call the signs of a language and which would come to complete my own vocabulary. A dance practised by women in southern Morocco, among other desert regions of North Africa, which is essentially performed on the knees, the Guedra is an act of seduction, a kind of love parade, not devoid of a certain sense of confrontation. Indeed, as it is experienced under the kheimates – the tribal tents – a rivalry is played out between the woman, who dances in the center, and the men who surround her. A form of the “danced marathon” then structures this “false” dialogue between men and women, a competition (who will last the longest?) implied by an extreme codification of gestures and signals largely elusive to a layman’s eye. I like to invert roles and seek ways to question this relationship that is dear to my heart – the relationship between intimacy and otherness...Resolutely linked to the Mediterranean Sea, the other tutelary figures of this project range from the Roman courtesan to the Greek nymph Calypso – the one who kept Ulysses with her for the longest time, seven years – and the Syrian Druze spy singer, Asmahan. Objects of desire, artists of astonishment. In this solo I thus find myself facing another ‘folklore,’ transformed by my features, a sum of elements melted me into a personal heritage that would animate me.” // Meryem Jazouli

Meryem Jazouli is a Moroccan dancer and choreographer who has been living and working in Casablanca since 1997. After pursuing dance studies in Paris and performing with several companies, she came back to Morocco in order to continue creating her work, henceforth deeply impregnated with the Moroccan environment and context that surrounds her. Diverse creations follow: *Temps de chien (Beastly weather)*, *La robe de Tantale (Tantalus’ dress)*, and *Kelma, un cri à la mère (Kelma, a call to the mother)*, a piece she considers a decisive step in her career, causing her to deepen her examination of the intimate in her work. In 2013, her solo, *Contessa*, presented itself as a journey through Moroccan culture and was an occasion for Jazouli to explore voice and breath as a natural extension of body work... The piece is still presented in the frame of several international festivals. 2008 was punctuated by a very important encounter with French choreographer Bernardo Montet, and marks the beginning of collaborations with La Source du Lion and visual artist, Hassan Darsi. Several participative projects enabled Meryem Jazouli to collaborate with other artistic forms, to create many performances for other interpreters, and to root her work in Casablanca by opening it to different audiences. *Marée Noire (Oil spill)*, a performance and movie directed for the exhibition project *lisères et débordements (edges and overflows)* gathers Meryem Jazouli with artists Amina Benbouchta, Mohamed El Baz, and Hassan Darsi. *L’Aaroussa (the bride)* was commissioned by Marseille Provence 2013. Following: *Entre-deux (In-between)*, with musician Marc Ducret as part of *Between Walls*, an ephemeral art installation and exhibition, and many other collaborations especially in the framework of “Masnaa” – literary exhibition – where, accompanied by musician Ambrose Bye, her dance echoes the poetry of American writer Anne Waldman. She opened Darja in 2011, a space

dedicated to creation, artists residencies, and training. Many artists such as Taoufiq Izzediou, Bernardo Montet, Seydou Boro, Younes Atbane, Zouheir Atbane, Youness Khoukhou, Olga Mesa, Gyohei Zaitso, Latifa Laabissi, Radouane Mriziga, among others, come in the context of Darja’s activities and become regular collaborators, committed to the development of Darja.

Initially an actor, **Melchior Delaunay** worked as a lighting and video artist with set designers Mitchell McLean for events and Xavier de Richemont for monumental lighting installations in France and around the world. He works for theatre and dance (Armel Roussel, David Bobée, Olivier Lopez, Christophe Cotteret, Thomas Ferrand, Sophie Lamarche Damoure, Yuval Rozman, Delphine Hecquet). Delaunay graduated with a master’s degree in technical direction at the CFPTS of Bagnolet. He also acts as technical director and artistic adviser for festivals and events. Since 2009, Melchior Delaunay has been developing his own company, the GrupO, a theatre and film research team.

Youness Anzane was born in 1971 in Casablanca. He lives in Brussels. He is a playwright and artistic advisor for theatre, opera, and dance. He is also a director and designs installations mixing performance and visual arts. He works with directors Jean Jourdheuil, Thomas Ferrand, Victor Gauthiere Martin, David Gauchard, Yvese Noël Genod, Stéphane Ghislain Roussel, and Sophie Langevin. He collaborates with choreographers Christophe Haleb, Claudia Flammin, Tabea Martin, Lionel Hoche, Julia Cima, Maud Le Pladec, Thierry Micouin, Marta Izquierdo, Malika Djardi, David Wampach, and participates in projects by New York choreographer Jonah Bokaer. The projects he advises are presented in Paris e Festival d’Automne, Théâtre de la Bastille, Théâtre de la Ville, Théâtre National de la Colline, Bouffes du Nord,

Rencontres Chorégraphiques Internationales de SeineSainteDenis, Centre National de la Danse, and Festival Montpellier Danse, as well as regionally: Festival Actoral in Marseille, Théâtre National de Strasbourg, Théâtre National Populaire de Villeurbanne, Théâtre National de Bretagne, and in various French National Dramatic and Choreographic Centres. He has also worked for productions in New York, Houston, Geneva, Lausanne, Basel, Luxembourg, Brussels, Lisbon, Casablanca, and Vienna. He was an associate dramaturge at the Festival d'Aix en Provence for its 2012 edition, then a member of the editorial team for the 2014 edition. He is the author of the libretto of the opera *Wonderful Deluxe*, with music by the French composer Brice Pauset, for the Grand Théâtre de Luxembourg. He is interested in cultural practices - organisation, production, public relations, network solidarity - and in 1996 he founded Naxos Bobine, a space for artistic exchange and research in Paris. Since 2006, he has been part of the initiative, *Il faut brûler pour briller* (eight editions to date, in Paris, Caen, Nancy, New York, Brussels and Luxembourg). He was invited by JeaneMarc Adolphe to join in the organization of the 5th edition of *SKITe*, in Caen, in 2010.

Born in 1983 in Casablanca, **Zouheir Atbane** studied dance at the Moulay Rachid Conservatory in 2001, where he met the choreographer Khalid Benghrib. This meeting opened the door to Contemporary Dance Training and saw the birth of the 2k-Far Company in which Atbane has been an associate artist and dancer-performer since 2004. His curiosity led him to self-training in MAO (computer assisted music). He then began creating sound designs for live performances. He is a founding member of the digital art collective PIXYLONE. Today, he oscillates between sound research projects and a Moroccan musical heritage. His research reflects a part of the local identity and is part of a desire to approach sound as a body

vibration.

About PLATFORM 2020

The Platforms were launched by Danspace Project in 2010 as “exhibitions that unfold over time” shaped by guest artist-curators. Marking 10 years since Judy Hussie-Taylor conceived of the series, this Platform is the centerpiece of Danspace’s 45th anniversary year.

PLATFORM 2020: *Utterances From The Chorus* emerged from Okpokwasili and Hussie-Taylor’s interest in creating containers for sharing artistic practices: “Could we create a Platform for artists to be in a conversation with one another and offer that to a broader audience?” The result is a program that will unfold over four weeks with multiple voices, artistic collaborations, and interdisciplinary juxtapositions.

Together, Okpokwasili and Hussie-Taylor developed these lines of curatorial inquiry for the Platform:

*How do we weave a collective song?
How can the voice and body be a site of
resistance and transformation?
How can we share artistic practices - between
artists and between artists and audiences?*

PLATFORM 2020 follows Okpokwasili’s longstanding inquiries addressing the lives of young women of color. It borrows its title from Saidiya Hartman’s introduction to her book *Wayward Lives, Beautiful Experiments*.

In addition to Okpokwasili and Hussie-Taylor, the Platform’s curatorial team includes Danspace Associate Curator and Program Director, Lydia Bell, and Seta Morton, Assistant Curator, Public Engagement.

@DanspaceProject
#PLATFORM2020

Issue #10 of Danspace Project’s Journal!
Collective Research: The Platform 2020 Research Groups. As an inquiry-based extension of Platform 2020: *Utterances From The Chorus*, Danspace invited artists to be part of two Research Groups. Learn about their research and origins on the journal!

New journal posts each Monday!
at danspaceproject.org/journal

~

PLATFORM 2020 Catalogue and Merchandise on sale at all Platform events and online
Okwui Okpokwasili, *day pulls down the sky* purple vinyl album (in-person: \$35 / \$30 Danspace members)

Asiya Wadud and Okwui Okpokwasili, *day pulls down the sky / a filament in gold leaf* (in-person: \$10)

PLATFORM 2020: *Utterances From The Chorus*, Volume I (in-person: \$20 / \$15 Danspace members)

Streaming on Amazon, Google Play, and Spotify!

The *day pulls down the sky* album is now streaming on Spotify, Amazon, and Google Play! Soon to be on Tidal and Apple Music!

~

Funding for PLATFORM 2020
PLATFORM 2020: *Utterances From The Chorus* is made possible with lead support from the Lambent Foundation, The Andrew W. Mellon Foundation, Ford Foundation, National Endowment for the Arts, and the Howard Gilman Foundation.

