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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 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.
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 Krklec Delfman 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 Harald and Sibylle Herz Foundation; The Jerome Foundation; Lambent Foundation; Richard S. Zeidman Charitable Trust; and the Patrons and Members of Danspace Project.


Danspace Project gratefully acknowledges the following individuals:

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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

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.

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)

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

FEB 1 | 3PM
DraftWork
ANABELLA LENZU/KYLE MARSHALL

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

FEB 22 | 12-5PM
SATURDAY AFTERNOON CONVERSATION #1
Platform as Practice

FEB 23 | 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 Donohue, dezynn emory, icle palaumps, Angie Pittman

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

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

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Danspace Project
Performances and Events
Winter 2020
Nacera Belaza La Procession

“I met these seven American dancers in a workshop last Fall and the challenge was for me 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 out of a vital necessity to express," 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. // Nacera Belaza

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 à rayonnement national et international (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 Rendez-vous Chorégraphiques Internationales de Seine-Saint-Denis, the Festival d’Aigvion, 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.

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 Directелor, and he worked 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 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 Prize 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 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 of Early/LGBTQ Art, and 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 explores the cyclical rituals of sexual disempowerment, 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, 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.

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Meryem Jazouli

Folkah!

“The source of this solo is an ancestral folk dance. It is the Guedra — a musical and dance ceremony of the Saharan 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 practiced 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 intimacy and otherness...Resolutely linked to the otherness...Resolutely linked to the Mediterranean Sea, the other tutelary."
Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, 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 Jean-Marc Adolphe to join in the organization of the 5th edition of SKiT, 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.