

ICA LIVE



The Institute of Contemporary Art presents

Max Roach 100

Friday, April 12

Saturday, April 13

Sunday, April 14

Welcome

Welcome to the ICA's Barbara Lee Family Foundation Theater.

Each year, the ICA welcomes visionary performing artists whose creativity, inventiveness, and imagination inspire us to rethink and reframe our relationship to one another and our world. Their restless, inventive artistic explorations not only showcase their extraordinary talents, but also invite us to gather together and share in the pleasures of live performance.

For spring, we present a diverse array of artistic voices creatively expanding the genres of dance, film, and music through their unique perspectives and individualism. Choreographer Shamel Pitts, alongside his artistic instigators TRIBE, mesmerize with their mysterious, evocative, and hypnotic study of transformation and regeneration. Norwegian-American singer Okay Kaya brings her haunting melodies and piercing wit to our stage in a jazzy homage to her grandmother. Sam Green returns with a poignant and humorous live documentary exploring how sound connects us physically and emotionally. Finally, we celebrate the ingenious drummer and composer Max Roach in a celebratory evening of dance, featuring acclaimed choreographers Rennie Harris, Ayodele Casel, and Ronald K. Brown/EVIDENCE with Malpaso Dance Company.

From all of us at the ICA, thank you for coming, and we hope you enjoy your time here.

John Andress

BILL T. JONES DIRECTOR/CURATOR OF PERFORMING ARTS

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Max Roach 100

A Joyce Theater Production

Honoring the Legacy of Musician and Activist Max Roach

Richard Colton, Curator

With works by

Kit Fitzgerald

Ayodele Casel

Rennie Harris

Performed by **Rennie Harris Puremovement**

Ronald K. Brown & Arcell Cabuag

Performed By

Ronald K. Brown/Evidence,

A Dance Company & Malpaso Dance Company

Manuel Da Silva, Production Manager

Tsubasa Kamei, Lighting Supervisor

Diana Rosa Hernandez, Stage Manager

Ross Leclair, Producer

Bridget Caston,

Associate Producer And Company Manager

ICA PRODUCTION CREW

Audio Engineer

Kevin Corzett

Assistant Audio Engineer

Ae Jee Booth

Master Carpenter

Wesley Scanlon

ICA Stage Manager

Madelyne Gooltz

Crew

Dillon Brooks, Toni Carton, Mikey Diaz, Brandon Espejo, Tom Fowler, Riahna Graciani, Alyssa Hecht, Liam Horne, Devan McCulloch, Isaac Roussak, Squier, Paul Vekiarides, Michelle Walker

Wardrobe Mistress

Nancy Flessas

Assistant Wardrobe

Cidalia Santos

Run Crew

Allan Espejo

Max Roach 100 performances made possible by residency support from Catskill Mountain Foundation, Summer Stages Dance @ The Institute of Contemporary Art/Boston, Williams College, and the Chautauqua Institution. Additional support provided by New Jersey Performing Arts Center and ASU Gammage.

Max Roach 100, a Joyce Theater Production, was made possible by:
Lead Production Sponsor: Ann and George Colony
Presenting Sponsor: Virginia and Timothy Millhiser

Max Roach 100 was supported by a Joyce Creative Residency awarded to Rennie Harris with funding from the Mellon Foundation. Major support was generously provided by the Rockefeller Brothers Fund to support Ronald K. Brown/EVIDENCE, residency support for EVIDENCE was provided through a partnership project with the Catskill Mountain Foundation, and additional support for *Percussion Bitter Sweet: Tender Warriors* was provided by The Harkness Foundation for Dance. Additional creation support generously provided by Anonymous, Deborah and Charles Adelman, Carol and Tony Friscia, Emi Gittleman, Olivia Howard and Greg Griffith, David Hughes, Jr., Christopher Jones and Deborah McAlister, Jane Kendall, Dana and Michael Robinson, and Susan Sillins.

A Note From the Curator

Thank you for joining this centennial celebration of the iconic drummer, composer, and activist Max Roach (1924–2007). Max Roach's career spans the beginning of bebop, the intersection of Jazz with the civil rights movement, free improvisation, and Jazz's current state of cross disciplinary experiments and multimedia performances. Roach was a pioneer in the development of Jazz music, which he called "the music of collective creativity."

Tonight's program highlights Roach's music of social struggle and shines a light on the promise of freedom and joy. You will experience three of his great works, *The Dream/It's Time*, *Percussion Bitter Sweet*, and *Duet Improvisation #2*, featuring Cecil Taylor. Highlighting Roach's musical achievements are works by the brilliant choreographers Ayodele Casel, Rennie Harris, and Ronald K. Brown and Arcell Cabuag, with performances by Ronald K. Brown/EVIDENCE, A Dance Company, Cuba's Malpaso Dance Company, Ayodele Casel, and Rennie Harris Puremovement.

I will never forget Roach's words to me late in his life: "Richard, I make music so that people will dance." It is a deep honor to work with tonight's dance artists on this tribute. Max Roach 100 shows our gratitude for Max Roach and pays homage to his amazing artistry and humanity. Enjoy!

— Richard Colton

Max Roach 100

Max Roach Live (short film)

Directed by Kit Fitzgerald

Music by Max Roach

Video Art by Kit Fitzgerald

Performances at LaMaMa E.T.C.

Stage Direction by George Ferencz

Video Image Restoration by Dean Winkler

Digital Transfer by Bill Seery, Standby Program

Working with Max was a magical experience. In 1985, composer Peter Gordon and I presented "The Passion of Passion," a music and live video performance with a band, video monitors, and projection at LaMaMa. Ellen Stewart — "La Mama" herself — saw what we were doing and suggested that Max and I meet. Max came over to my studio. I showed him some work and he proposed working together. He saw what I was doing as visual improvisation and an opportunity to explore this form of music and the visual arts. Stage director George Ferencz (who was working with Max and Amiri Baraka at the time) was brought in. We approached it very directly — Max's solo drums and my live video, projected on a large screen (It should be noted that while video projection is ubiquitous today, it was rare when we first collaborated). At the time of the LaMaMa performances, Max was just back from Paris, having played a concert for jailed anti-apartheid activist Nelson Mandela. Max was about freedom (in the '60s, "Freedom Now Suite," in the '80s "Liberez Mandela"), political and artistic freedom, and pushing artistic boundaries. In the video you will see Max's drumsticks become paintbrushes, creating washes of color onscreen, and visual syncopation: image as music, mining textural depths. Our first shows were with Max solo. JUJU (1993-94) expanded to include dance by Donald Byrd/The Group and The Max Roach Double Quartet. Working together through the '90s, our performances took on varied configurations. With Max, collaboration in performance was about being in the moment, the moment where there is freedom. A freedom achieved through mastery of one's art.

— Kit Fitzgerald

Freedom...In Progress

Improvisation by Ayodele Casel

Devised by Ayodele Casel and Torya Beard

Music by Max Roach and Cecil Taylor: Duet Improvisation #2*

Creative Collaborator and Understudy Naomi Funaki

Lighting Design by serena wong

Costume Design by Susan Hilferty

Stage Manager Erin McCoy

Performed by

Ayodele Casel

**Duet Improvisation #2* recorded in 1979 at McMillin Theatre,
Columbia University, New York, NY. Soul Note Records.

Creation support for *Freedom...In Progress* generously provided
by Deborah and Charles Adelman.

Residency support for *Freedom...In Progress* provided by
New Jersey Performing Arts Center and Summer Stages Dance
@ The Institute of Contemporary Art/Boston.

— INTERMISSION —

Jim Has Crowed

Choreography by Rennie Harris

Music by Max Roach, *The Dream/It's Time**

Performed by Max Roach Quartet

Max Roach (drums), Cecil Bridgewater (trumpet), Calvin Hill
(bass), Odeon Pope (tenor sax)

Lighting Design by Tsubasa Kamei

Performed by

Angel Anderson, Joshua Archibald, Constance Harris
Zakhele Grabowski, James Solis Gutierrez, Taylor Madgett
Michael Manson, Natasha Markwick, Roukijah Rooks, Rachel
Snider, Miyeko Urvashi, Marguerite Waller

As a street dance theater choreographer and artist, to be chosen to participate in the centennial celebration of Max Roach is profoundly meaningful to me. Max Roach, a trailblazing jazz musician, transformed the genre with his innovative drumming style, artistic expression, and devotion to social activism. His influence deeply resonates with Hip-hop culture, which also values artistic expression and social consciousness. The track “The Dream/It’s Time”* by Max Roach inspired me and is reminiscent of my early exposure to raw Hip-hop music (prior to its creation). While I’m uncertain about the current state and future of Hip-hop, one thing remains clear: in its infancy it carried forward the legacy of the Civil Rights Movement. In honor of Max Roach, this piece is titled *Jim Has Crowed*, which aims to reflect his activism. It is a humbling and exciting opportunity to connect with like-minded artists and share ideas on the same frequency. This work will bridge the diasporic traditions of Jazz and Hip-hop, enriching our work with a broader narrative of artistic and social significance. Participating in this centennial celebration symbolizes the enduring impact of a legendary musician whose legacy continues to influence and inspire generations, showcasing the power of artistic expression to transcend boundaries and foster meaningful connections.

— Rennie Harris

*“The Dream/It’s Time” recorded in 1981 at CBS Recording Studios, New York, NY. Columbia Records.

A special thanks to Joan Myers Brown and PHILADANCO!, The Theater and Dance Department at the University of Colorado @Boulder, Pew Charitable Trust, Dance Advance, Penn Pat, Doris Duke Charitable Foundation, Ford Foundation, Guggenheim, Dance USA, The Alan M. Kriegsmann Residency, Mellon Foundation, National Dance Project, National Performance Network, NEFA for over thirty years of unwavering support.

— PAUSE —

Percussion Bitter Sweet: Tender Warriors

Choreography by Ronald K. Brown and Arcell Cabuag

Music by Max Roach: *Percussion Bitter Sweet: Tender Warriors, Praise for a Martyr, Garvey's Ghost, Man From South Africa**

Performed by Max Roach (drums, percussion),
Eugenio "Totico" Arango (cowbell), Art Davis (double bass),
Eric Dolphy (alto, saxophone, flute, bass clarinet),
Clifford Jordan (tenor saxophone), Abbey Lincoln (vocal),
Booker Little (trumpet),
Julian Priester (trombone), Carlos "Patato" Valdés (congas),
Mal Waldron (piano)

Lighting Design by Tsubasa Kamei

Costume Design by Ibiwunmi Omotayo Olaiya

**EVIDENCE Interim Managing Director and Associate
Producer** Pamela M. Green

EVIDENCE Company Manager Kristina Varshavskaya

Performed by

EVIDENCE

Demetrius Burns, Joyce Edwards, Stephanie Chronopoulos
Austin Warren Coats, Ui-Seng Francois, Gregory Hamilton Isaiah
K. Harvey, Shaylin D. Watson

Malpaso

Esteban Aguilar, Daile Carrazana, Osnel Delgado Dayron
Dominguez Piedra, Arlet Amanda Fernández, Esven Gonzalez
Laura Beatriz Rodriguez Guerra, Carlos Valladares,
Greta Yero Ortiz, Liz Marian Lorenzo Rodriguez (Understudy)

Working on *Percussion Bitter Sweet: Tender Warriors* has been bigger than a dream come true. We first worked with Malpas Dance Company eleven years ago and have been looking for not only an opportunity to work with Osnel and the talented artists, but to have Malpas and EVIDENCE, A Dance Company in the studio at the same time, building the piece. It's been amazing. I'm so grateful to Arcell Cabuag for being an anchor during this process. Arcell has been instrumental in manifesting our ideas physically and teaching the movement to the dancers. Special thanks to Richard Colton, longtime friend and colleague for over 22 years, Pam Green, Ross LeClair, Bridget Caston, Linda Shelton, The Joyce Theater, Deborah Sunya Moore, Chautauqua Institute, Sandra Burton, Randall Flippinger, Nate Weissner, Williams College, 62 Center for Theater and Dance, as well as the dance artists of Malpas, EVIDENCE, and our amazing collaborative team. In the 25+ years that Arcell Cabuag and I have worked together, this process has been the most in-depth and awe inspiring. The creative process continues to be one of innovation with countless rewarding moments. In Williamstown, MA, a dancer from Malpas told me: "This is magic, I feel Africa in my bones." When Malpas's Executive Director told me he had seen the sketches of the costumes and was excited to see them "look like Kings and Queens," I knew we were looking at a production more than we could have anticipated. I'm looking forward to audiences seeing the power in the ways the dancers embody the music and how the costumes and lighting design elevate the whole.

— Ronald K. Brown

“Percussion Bitter Sweet” recorded in 1961 at Am-Par Record Corporation (ABC Records), New York, NY. Impulse! Records.

Ronald K. Brown/EVIDENCE’s programs are made possible by Mellon Foundation, Ford Foundation, Howard Gilman Foundation, Mertz Gilmore Foundation, SHS Foundation, and the New England Foundation for the Arts’ National Dance Project. Additional generous support has been provided by Joseph and Joan Cullman Foundation for the Arts, FB Heron Foundation, The Harkness Foundation for Dance, PMG Arts Management, Select Equity Group Foundation, and Marcia Brady Tucker Foundation.

Residency support for *Percussion Bitter Sweet: Tender Warriors* provided by the ‘62 Center for Theatre and Dance at Williams College, ASU Gammage, the Chatauqua Institution, and Catskill Mountain Foundation.

We thank Williams College, Sandra Burton, Randal Fippinger, and Nate Wiessner and the tech and administrative staff of the ‘62 Center and the dance department for their support.

Biographies

Max Roach, a master percussionist and composer, was a pioneer in the development of contemporary American music. As a bandleader, Roach played with renowned musicians including Duke Ellington, Count Basie, Charlie Parker, Clifford Brown, Miles Davis, Stan Getz, and Bud Powell, and remains one of the most versatile and inventive percussionists of the modern Jazz era. He contributed to the definition of the sound known as bop and celebrated diverse percussion traditions from around the world. A staunch advocate for civil rights, Roach's social consciousness permeated his music; his sound was inseparable from his commitment to justice and equality. Roach first performed at The Kitchen in 1983 for the program Estate Fresh, a collaboration between himself, Fab 5 Freddy, and DJ Spy. In 1984, Roach returned to participate in the Downtown/Uptown Television Festival, presenting work by independent television producers and video artists. On this centennial year of his birth, The Joyce Theater joins the nationwide celebration of Max Roach with an evening of commissioned works made in tribute to the legendary Jazz pioneer. Curated by Richard Colton, this special program brings Joyce artists together in conversation with Roach's lasting legacy set to recordings of the late musician performing his greatest works.

CREATIVE

Richard Colton (Curator) is the Founder Director of Movement Without Borders at Judson Memorial Church, an organization that brings artists and activists together around the urgent issues of immigration, homelessness, and social justice.

movementwithoutborders.com

He Co-Founded Summer Stages Dance @ The Institute of Contemporary Art/Boston with Amy Spencer in 2007. The program provides developmental residencies that bring together choreographers, visual artists, writers, and musicians for the creation of new cross-disciplinary work. JACK Quartet, Liz Gerring, Lucinda Childs, Dan Wagoner, John Luther Adams, Wendy Whelan, Sandbox Percussion, Gandini Jugglers, Carmen de Lavallade, Jenny Holzer, Anne Carson, Sarah Sze, Trajal Harrell, Pam Tanowitz, Miguel Gutierrez, David Michalek, Claudia Rankine, Eiko & Koma, Jennifer Tipton, David Lang, Shamel Pitts, Jasmine Hearn, Twyla Tharp, Mikhail Baryshnikov, and others have all been a vital part. Colton performed with James Waring Dance Company in the 60s, City Center Joffrey Ballet in the 70', Twyla Tharp Dance in the 70s and 80s, and Mikhail Baryshnikov's White Oak Dance Project in the 90s. He co-founded Spencer/Colton Dance with Amy Spencer in 2000. The company of dancers and actors performed new dance theater works inspired by writers Grace Paley, Anton Chekhov, Raymond Carver, and others. Colton is currently working on a film inspired by the writings of Clarice Lispector and creating a dance program for Churchtown Dairy Farm in Claverack, NY, centered around Bela Bartok's *Field Recordings* and his *Sonata for Solo Violin*, with violinist Emmanuel Vuovich and dancer Storyboard P. In addition, Colton is part of a team writing a book on his mentor and teacher James Waring. Colton has guest taught dance, cross-media collaboration, and dance history at New York University, Columbia University, MIT, Harvard University, Princeton University, Yale University, University of California San Diego, and University of Illinois Urbana-Champaign.

Kit Fitzgerald (video artist, *Max Roach Live*) is a media artist and director whose work encompasses video art, music and dance video, interactive performance, digital painting, and documentary. Fitzgerald's involvement with dance is extensive. She has worked with Trisha Brown, Twyla Tharp, Bebe Miller, Donald Byrd, Bill T. Jones, and Arnie Zane. She directed the documentary "Bart Cook: Choreographer,". Fitzgerald collaborates with leading contemporary artists including composers Peter Gordon, Ryuichi Sakamoto, Ned Sublette, and Max Roach; poet Sekou Sundiata; and theater companies The Talking Band and Northern Netherlands Theatre. Her live video performances include *Max Roach Live!* and *JUUU* with Max Roach (LaMama, Lincoln Center, Aaron Davis Hall, 92nd St Y), *The Mother of Us All* (MetLiveArts), *Arthur Russell's Instrumentals* (Sydney Festival, Primavera Festival) *The Return of the Native* (BAM Next Wave, Het Muziektheater), *Adelic Penguins* (Sony Japan), and *Into the Hot, Out of the Cool* and *Frozen Moments of Passion* (Roulette Intermedium). Fitzgerald was artist-in-residence at the WNET Television Laboratory. Her video has been included twice in the Whitney Biennial and presented in exhibitions at the Museum of Modern Art, where it is part of the collection. She garnered first prizes at the International Electronic Cinema Festival (Montreux), Tokyo International HDTV Festival, and International Women's Biennale (Vienna). Her work has been supported by the National Endowment for the Arts and the New York State Council on the Arts and is distributed by Electronic Arts Intermix. Kit is grateful to Ellen Stewart, George Ferencz, and La MaMa ETC for originating her collaboration with Max Roach.

Ayodele Casel (Co-Creator and Soloist, *Freedom...In Progress*), a Doris Duke Artist in the dance category, is an award-winning and critically acclaimed tap dancer and choreographer named one of *The New York Times'* "biggest breakout stars of 2019." She was born in the Bronx and raised in Puerto Rico, and her practice centers highly narrative works rooted in expressions of selfhood, culture and legacy. Her projects include Bessie Award-winning film "Chasing Magic," one-woman show *While I Have the Floor*, and theatrical and film series *Diary of a Tap Dancer*. She served as

a tap choreographer for the Broadway revival of *Funny Girl*, which garnered a 2022 Drama Desk nomination for Outstanding Choreography. A frequent New York City Center collaborator, Casel created an interactive show for the inaugural *On the Move* five-borough tour and was the featured “Artist at the Center” in 2023. Her collaboration with Grammy Award–winning Latin jazz composer and pianist Arturo O’Farrill was hailed by *The New York Times* as “next level” and “thrilling.” Casel was a 2019–2020 fellow at the Radcliffe Institute for Advanced Study at Harvard University, an artist-in-residence at Harvard University and Little Island, and is the recipient of a United States Artist Fellowship, a Herb Alpert Award, and Hooper and Flo-Bert Award. In 2021, Casel was depicted on a U.S. Postal Service Forever Stamp celebrating tap dance. Casel is an alumna of New York University’s Tisch School of the Arts and The William Esper Studio. A dance educator for over 25 years, Casel is the co-director of Operation Tap, an online tap dance educational platform, DLNY Tap Dance Project, and serves on the board of New York City Center.

Torya Beard (Co-Creator, *Freedom...In Progress*) is the recipient of APAP’s inaugural CIPA Award for Outstanding Achievement in Creative Producing and was featured in *Variety* and *Lifetime’s* “Power of Women: The Changemakers” special for her work with A BroaderWay Foundation. One of Torya’s most significant creative collaborations has been with Ayodele Casel, with whom she has developed numerous projects, including the Bessie Award–winning dance film and stage production “Ayodele Casel: Chasing Magic,” “Diary of a Tap Dancer V.6: Us,” “Artist At The Center | Ayodele Casel,” “Rooted” for the inaugural five-borough tour of New York City Center’s *On The Move*, “Diary of A Tap Dancer v.4, While I Have The Floor,” and the “Rooted” residency project. Broadway credits include *The Lion King (Dance Captain/Swing)*, *Funny Girl* Broadway revival, and *Waitress* Broadway remount (Assistant Director). Torya is Co-Resident Director of the Dance Lab New York (DL/NY) Tap Project, was an Executive Producer on *Jesus Christ Superstar: Highlights from the All-Female Studio Cast Recording* and serves on the boards of the percussive dance

company Sole Defined and the dance-theatre-media company the feath3r theory (TF3T).
toryabeard.com, @thatgirtorya.

Rennie Harris (Choreographer, *Jim Has Crowed*) has been called “the most respected — and the most brilliant — hip-hop choreographer in America” by *The New Yorker*. Recently, *The New York Times* wrote of Harris’s work; “Harris, the Hip-hop master who has become one of his generation’s most exacting and exciting choreographers,” “There are two sides to Harris’s Rhythmic Wizardry; both are impeccable.” Born and raised in an African American community in North Philadelphia, Harris has taught at universities around the country since the age of 15. Advocating for the significance of “street” origins in any dance style, Harris believes Hip-hop expresses universal themes that extend beyond racial, religious, and economic boundaries and one that, because of its pan-racial and global popularity, can help bridge these divisions.

Harris toured with the first Rap tour to cross the country, entitled The Fresh Fest, starring Run DMC and Jam Master Jay, LL Cool J, Kurtis Blow, Fat Boys, Salt and Peppa, and many noted pioneers of rap. Known for bringing social dances to the concert stage and coining the term Street Dance Theater, Harris has broken new ground as one of the first Hip-hop choreographers to set works on ballet-based companies such as Ballet Memphis, Colorado Ballet, Pennsylvania Ballet, Philadelphia Dance Company (Philadanco), Giordano Dance Chicago, Lula Washington Dance Theatre, Cleo Parker Robinson, Dallas Black Dance Theater, Dayton Contemporary Dance Company (DCDC), Alvin Ailey American Dance Theater, and more. He was the first street dancer commissioned to create an evening-length work on Alvin Ailey American Theater and to serve as a resident artist at the Alvin Ailey school for dance. He’s received three Bessie Awards, five Black Theater Alvin Ailey Awards, a Herb Alpert Award, and was nominated for a Lawrence Olivier Award (UK). He’s also received a Life-Time Achievement Award in choreography (McCullum

Theater 2019). Harris was voted one of the most influential people in the last one hundred years of Philadelphia's history (*City Paper*), and he's been compared to Basquiat, Alvin Ailey, and Bob Fosse. In addition, he's received a Guggenheim Fellowship, PEW Fellowship, a USA Artist of the Year Fellowship, a Governors Artist of the Year Award, and is noted as the first street dancer to receive two honorary doctorate degrees from both Bates College (Lewiston Maine) and Columbia College (Chicago Ill). He served as cultural ambassador for former President Ronald Reagan's US Embassy Tour in 1986, was invited to the White House by the President Clinton Administration to share in the recognition of African American artist making a difference in the world (2001), and received a medal in choreography from the Kennedy Center. Rennie Harris Puremovement has performed for such dignitaries as the Queen of England and the Princess of Monaco, was chosen as one of four US companies to serve as Hip-hop cultural ambassadors for President Obama's Dance Motion USA, and toured Israel, Jordan, Ramulah, Egypt, Palestine, and surrounding countries as well as Japan, China, Gambia, and Kazakstan, to name a few. In 2020 Harris became a recipient of the Doris Duke Artist Award. He was also awarded The Andrew W. Mellon Grant "Building A Legacy of Street Dance" (2022), as well as the Hermitage Greenfield Prize (2023) and the Samuel H. Scripps American Dance Festival Award (2023). Rennie Harris is atop the Hip-hop heap, its leading ambassador.

Ronald K. Brown (Choreographer, *Percussion Bitter Sweet: Tender Warriors*), raised in Brooklyn, NY, founded EVIDENCE, A Dance Company in 1985. He has worked with Mary Anthony Dance Theater, Jennifer Muller/The Works, as well as other choreographers and artists, and has been on the faculty of The Juilliard School. Brown has set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Dance Ensemble, Dayton Contemporary Dance Company, Jeune Ballet d'Afrique Noire, Ko-Thi Dance Company, PHILADANCO!, Muntu Dance Theater of Chicago, Ballet Hispánico, TU Dance, and Malpasos Dance Company. He has collaborated with such artists as

composer/designer Omotayo Wunmi Olaiya; the late writer Craig G. Harris; director Ernie McClintock's Jazz Actors Theater; choreographers Patricia Hoffbauer and Rokiya Kone; composers Robert Ee, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner; and musicians Jason Moran, Arturo O'Farrill, and Meshell Ndegeocello. Brown is the recipient of the 2020 Jacob's Pillow Dance Award. His other awards and recognitions include the AUDELCO Award for his choreography in Regina Taylor's award-winning play *Crowns*, two Black Theater Alliance Awards, and a Fred and Adele Astaire Award for Outstanding Choreography in the Tony Award-winning Broadway and national touring production of *The Gershwins' Porgy and Bess*, adapted by Suzan Lori Parks, arranged by Diedre Murray, and directed by Diane Paulus. Brown was named Def Dance Jam Workshop 2000 Mentor of the Year and has received a Doris Duke Artist Award, New York City Center Fellowship, Joyce Theater Artist Residency Center Fellowship, Scripps/ADF Award, John Simon Guggenheim Memorial Fellowship, National Endowment for the Arts Choreographers Fellowship, New York Foundation for the Arts Fellowship, United States Artists Fellowship, a New York Dance and Performance "Bessie" Award, Dance Magazine Award, and The Ailey Apex Award. Ronald K. Brown is a Creative Administration Research artist at NCCAkrón. Brown is Co-Artistic Director of the Restoration Dance Youth Ensemble and a member of Stage Directors and Choreographers Society.

Arcell Cabuag (choreographer, *Percussion Bitter Sweet: Tender Warriors*) is a first-generation Filipino-American from San Jose, CA. He moved to New York City in 1996 to attend the Alvin Ailey American Dance Center, where he was introduced to Ronald K. Brown. Soon after, he joined EVIDENCE, A Dance Company as its first apprentice, became a company member one year later, and has served as its Associate Artistic Director since 2004. He currently teaches EVIDENCE repertory at Princeton University and is thrilled to be the newly appointed Billie Holiday Theatre's Youth Arts Academy Director of Education. Performance credits include: Dancing with Camille A. Brown, Mekeda Thomas, Rock

the House for Paramount Pictures; *The Shoji Tabuchi Show* (Branson, MO); the Richard Rodgers Centennial Production of *The King and I*; and dance festivals worldwide. Arcell taught classes and performed with EVIDENCE throughout Africa as a US Ambassador with Dance Motion USA. TV Credits include a *Law & Order: SVU* choreographed episode and Codorniu Cava commercial with PILOBOLUS shot in Barcelona and aired on Spanish television. He has assisted Brown in creating repertory on PHILADANCO!; MUNTU Drum and Dance Company; TU Dance; Ballet Hispánico; Alvin Ailey American Dance Theater; and Cuba's Malpaso Dance Company; and served as associate choreographer for the Tony Award-winning Broadway and national touring productions of *The Gershwins' Porgy and Bess*. Mr. Cabuag is proud to serve the dance community as a longstanding educator and advocate nationally and abroad. Education, advocacy, and teaching EVIDENCE repertory work include: Professor of Dance at Long Island University (Brooklyn Campus); Education Director of the Youth Arts Academy / Restoration Dance Youth Ensemble; Brooklyn Academy of Music; New York University's Tisch School of the Arts; University of Massachusetts; Boston Arts Academy; Peridance Certificate Program; The Ailey Fordham BFA and Certificate Programs; University of Washington; University of the Arts; Kent State; DeSales University; Coker College; Marymount Manhattan College; Connecticut College; Guest Instructor at Jacob's Pillow; and Boston Conservatory. Arcell is a 2004 New York Dance and Performance "Bessie" Award winner for his performance and work with EVIDENCE and will be receiving an Abundance Dance Award in February 2024.

serena wong (Lighting Designer, *Freedom...In Progress*) is a Brooklyn-based freelance lighting designer for theater and dance. Her designs have been seen at Lincoln Center, Fall For Dance at City Center, Danspace, and Jacob's Pillow Dance Festival, among others in the US and abroad, including, oddly enough, a Celebrity cruise ship. Most recently she has designed for choreographers LaTasha Barnes, Gemma Bond, Caleb Teicher, Leonardo Sandoval, and Bill T. Jones. She enjoys biking, baking, and pottery.

Tsubasa Kamei (Lighting Designer, *Jim Has Crowed and Percussion Bitter Sweet: Tender Warriors*) has toured with the company for more than 65 venues globally and internationally. Credits include scene and lighting for *Mercy* (World Premiere), lighting for *Four Corners; Dancing Spirit* (Company Premiere); and *New Conversations: Iron Meets Water* (World Premiere) for Ronald K. Brown/EVIDENCE. He has also designed *The Call* (Alvin Ailey American Dance Theater) and *Where The Light Shines Through* (TU Dance), both choreographed by Ronald K. Brown.

Rennie Harris Pure Movement Company

The Basquiat of the US. contemporary dance scene, Rennie Harris has literally embodied the history of hip-hop dance.

— *London Times*

Rennie Harris Puremovement is the leading Street dance theater company in the U.S. and for 30 years has been dedicated to preserving and disseminating Hip-hop aesthetics and Street dance culture through workshops, classes, history, lecture demonstrations, long-term residencies, mentoring programs, and public performances. With his roots in the inner city, Harris, and RHPM, present unique stories that are riveting, intimate, and honest. RHPM's mission is to re-educate the public about Hip-hop culture and Street dance through its artistic work, sharing the essence and spirit of street dance rather than the commercially exploited stereotype portrayed by the media.

Dr. Lorenzo "Rennie" Harris is a leading ambassador for Hip-hop. Harris grew up entrenched in Hip-hop culture in all its forms — music, dance, and language. Throughout his career, he has embraced the culture and sought to honor its legacy, believing that Hip-hop and Street dance is the purest form of movement in that it honors both African and African American/Latino culture. Harris is well versed in the vernacular of what he calls Hip-hop "proper" as well as the various techniques of B-boy

(often mistakenly called “breakdancing”), house, GQ, and other styles that have emerged spontaneously from the inner cities of America, like the North Philadelphia community in which he was raised. Harris brings social dances to the concert stage, creating a cohesive dance style that finds a cogent voice in the theater, all while developing works that challenge audiences' expectations about Hip-hop and Street dance. Harris's artistic philosophy reflects a deeper understanding of people that extends beyond racial, religious, and economic boundaries, and he believes that Hip-hop can help bridge these divisions. Harris's work encompasses the diverse and rich traditions of the past, while simultaneously presenting the voice of a new generation through its ever-evolving interpretations of dance.

rhpm.org

Malpaso Dance Company

Since its establishment in 2012, **Malpaso Dance Company** has become one of the most sought-after Cuban dance companies, with a growing international profile. Emphasizing a collaborative creative process, Malpaso is committed to working with top international choreographers while also nurturing new voices in Cuban choreography. An Associate Company of Joyce Theater Productions, Malpaso — together with The Joyce— has commissioned original works from a number of prominent international choreographers, including Ronald K. Brown (*Why You Follow*), Trey McIntyre (*Under Fire*), Aszure Barton (*Indomitable Waltz* and *Stillness in Bloom*), Emmy-award winning Sonya Tayeh (*Face the Torrent*), Robyn Mineko Williams (*Elemental*), and celebrated Ephrat Asherie (*Floor...y ando!*).

As a means of foregrounding Cuban choreographers, Malpaso has recently world-premiered works by company member Daile Carrazana including *Lullaby for Insomnia*, *Habanera*, and *La Última Canción*, bolstering the list of long-toured pieces by Artistic Director Osnel Delgado, notably, *Ocaso* as well as *24 Hours and a Dog* and *Dreaming of Lions*, which are often

accompanied live by Grammy Award–winning Cuban-American composer/pianist Arturo O’Farrill and the Afro Latin Jazz Ensemble. In a recent collaboration with Alejandro Falcón, Ted Nash, and the Cubadentro Trio, Delgado choreographed *A Dancing Island*. The company’s repertory includes *Tabula Rasa* by world-renowned Israeli choreographer Ohad Naharin, who traveled to Cuba in spring of 2018 specifically to work one-on-one with Malpaso dancers to crystalize the re-staging of this seldom performed piece, and *woman with water* by the distinguished Swedish choreographer Mats Ek, who traveled to Havana to premiere the work at Martí Theatre in December 2021.

EVIDENCE, A Dance Company

Founded by Ronald K. Brown in 1985 and based in Brooklyn, New York, **EVIDENCE, A Dance Company** integrates African dance with contemporary choreography, music, and spoken word. Through its work, the company provides a unique view of human struggles, tragedies, and triumphs. Brown uses movement as a way to reinforce the importance of community in African-American culture and to acquaint audiences with the beauty of African dance forms and rhythms. EVIDENCE tours to 30 communities in the United States annually, and has traveled to Cuba, Brazil, England, France, Greece, Hungary, Hawaii, Ireland, Holland, Mexico, Columbia, South Africa, Nigeria, Senegal, and the United Kingdom to perform and teach. EVIDENCE is a dance company in demand, not only for the work presented on stage, but also for the company’s dance workshops, community classes, and master classes provided for dancers of all ages and levels of dance experience. Annually, the company reaches an audience of more than 30,000. EVIDENCE works in partnership with the Bedford Stuyvesant Restoration Corporation, The Billie Holiday Theatre, and The Joyce Theater.

Ayolives, Inc.

Ayodele Casel (**Ayolives, Inc.**), is an independent producing entity that supports the presentation of work by tap artist, choreographer, and scholar Ayodele Casel. It is also the parent company of Original Tap House, which was founded in 1996 to provide tap artists with resources, stage and film project development, production support, and mentorship. Founder & Principal Artist, Ayodele Casel Managing & Creative Director, Torya Beard.

PERFORMERS

Osnel Delgado (Dancer, *Percussion Bitter Sweet: Tender Warriors*) danced with Danza Contemporanea de Cuba from 2003 to 2011 before founding Malpaso as the company's Artistic Director. He has worked with choreographers Mats Ek, Rafael Bonachela, Kenneth Kvarnström, Ja Linkens, Itzik Galili, Samir Akika, Pedro Ruiz, Isidro Rolando, and George Cespedes, among others. Delgado has created works for DCC, Rakatan, and Ebony Dance of Cuba. Delgado is a 2003 graduate of the National Dance School of Havana, where he is also a professor of dance studies.

Daileidys Carrazana (Dancer, *Percussion Bitter Sweet: Tender Warriors*) graduated from the National Ballet School in Havana in 2003. She was a member of Danza Contemporanea de Cuba from 2003 to 2011 before founding Malpaso as Associate Artistic Director alongside Osnel Delgado. Daile has worked with choreographers Mats Ek, Jan Linkens, Samir Akika, Pedro Ruiz, and Isidro Rolando, among others.

Esteban Aguilar (Dancer, *Percussion Bitter Sweet: Tender Warriors*) Before joining Malpaso in February 2016, Esteban studied dance at ISA (Superior Institute of Arts)'s Faculty of Dance and was a member of Danza Fragmentada Company (2002–2014). He has worked with choreographers Aszure Barton and Osnel Delgado.

Dayron Dominguez Piedra (Dancer, *Percussion Bitter Sweet: Tender Warriors*) graduated from Eduardo Adebala Elemental Art School in San Antonio de Los Banos and from the National Dance School in Havana Cuba in June 2022. He joined Malpaso Dance Company right after his graduation.

Arlet Amanda Fernandez (Dancer, *Percussion Bitter Sweet: Tender Warriors*) Graduated from the Vocational School of Art in Santa Clara and from the National School of Art (ENA). From 2016 to 2023 she was a member of Contemporary Dance of Cuba, where she worked with choreographers Theo Clinkard, Anabel López Ochoa, George Céspedes, and Julio César Iglesias, among other and performed both in Cuba and abroad. She joined Malpaso in March 2023.

Esven Gonzalez (Dancer, *Percussion Bitter Sweet: Tender Warriors*) graduated from the National School of Dance in 2014. In September of that same year he joined Danza Contemporánea de Cuba company. He has worked with choreographers Theo Clinkard, Anabell López Ochoa, Lea Anderson, and George Céspedes, among others. He has toured nationwide and abroad in countries and organizations such the City Center in New York, National Auditorium in Mexico, La Maison de Lyon in France, as well as various venues in Great Britain, Monaco, Germany, Switzerland, and Russia.

Liz Marian Lorenzo Rodriguez (Understudy, *Percussion Bitter Sweet: Tender Warriors*) graduated from the Alfonso Pérez Isaac Art School of Matanzas and the National Dance School Fernando Alonso in 2022. She was an award-winning student in international competitions, where she performed roles in works from the repertoire of the National Ballet of Cuba. She has performed choreographies by Alicia Alonso, Ramona de Saa and Ely Regina Hernández Numa. She joined Malpaso Company in September 2022.

Laura Beatriz Rodriguez Guerra (Dancer, *Percussion Bitter Sweet: Tender Warriors*) graduated from the Vocational Dance School Benny Moré in Cienfuegos in 2014 and from the National Dance School in Havana in 2018. In 2017 she joined Danza Contemporánea de Cuba, where she danced works by choreographers George Cespedes, Yoerlis Brunet, Billy Cowie, Christopher Beranger, and Ewa Wycichowska, among others. She has performed in Cuba and abroad. Laura joined Malpaso Dance Company in 2023.

Carlos Valladares (Dancer, *Percussion Bitter Sweet: Tender Warriors*) graduated from the Samuel Feijó Professional School of Art in Santa Clara in 2017 and from the Acosta Danza School in 2022, where he danced works from the company's repertoire created by the choreographers Alexis Fernández and Raúl Reynoso. He joined Malpaso in November 2022.

Greta Yero Ortiz (Dancer, *Percussion Bitter Sweet: Tender Warriors*) graduated from the Fernando Alonso National Ballet School in 2017. She also received training at the Ruth Page Center and Quededit Ballet School in the United States. In the same year of her graduation, she became part of the National Ballet of Cuba, where she assumed various relevant roles. She joined Malpaso in 2022.

Demetrius Burns (Dancer, *Percussion Bitter Sweet: Tender Warriors*) was born in Anniston, AL, and grew up in Boston, MA. He received his MFA in dancer from Hollins University and his BFA with an emphasis in Choreography from Boston Conservatory where he performed repertoire by Karole Armitage, Mark Morris, Darrel Moultrie, and many more, and also choreographed for *Urinetown* in the musical theatre department. He spent several summers at the Earl Mosley Institute of the Arts as a student, intern, and instructor. He attended the Bates Dance Festival and Sidra Bell Modules. Demetrius also attended Jacob's Pillow Social dance program with the American Dance Guild Scholarship under the direction of Camille A. Brown and Moncell Durden and

returned the following summer for the Improvisation Traditions and Innovation program under the direction of Jawole Willa Jo Zollar. Demetrius is a recipient of the EVIDENCE Dance Workshop Series Beth Young Scholarship and became a company member of EVIDENCE in 2016.

Joyce Edwards (Dancer, *Percussion Bitter Sweet: Tender Warriors*) (she/they), b. 1997, is a multi-hyphenate creative revolutionary forging her artistic path in New York and beyond. She holds a BFA in Dance from SUNY Brockport (2021). Joyce joined EVIDENCE in 2019, and in 2022 she became the Assistant Rehearsal Director. Edwards is a 2023 Bessie Award winner for Outstanding Performer in Ronald K. Brown's *Grace*, *The Equality of Night and Day*, and *Open Door*. She continues to dream wide awake, and her results are strengthened by the support of her ancestor kin. Joyce is a returning teaching artist at EVIDENCE's Summer Intensive and is a newly appointed adjunct instructor at New York University's Tisch School of the Arts (2023). Joyce is delighted to transcend barriers with those who are willing to be free in the NOW!

Stephanie Chronopoulos (Dancer, *Percussion Bitter Sweet: Tender Warriors*) is a first-generation Greek American born and raised in New York City. She graduated Cum Laude with a BS in Dance from LIU Brooklyn where she had the privilege of performing works by choreographers Khaleah London, Frederick Earl Mosley, Erika Pujic, Doug Varone, and Ronald K. Brown. In 2015, she became a company member of Forces of Nature Dance Theater under the Direction of Abdel Salaam. During her time with the company, she performed in the Bessie Award-winning *Healing Sevens* at BAM's DanceAfrica, and in the revival of *Terrestrial Wombs* at the Apollo Theater. Stephanie has also apprenticed with Jennifer Muller/ The Works and is the recipient of the EVIDENCE Dance Workshop Series Beth Young Scholarship. Stephanie became a company member of EVIDENCE in 2019.

Austin Warren Coats (Dancer, *Percussion Bitter Sweet: Tender Warriors*) is an interdisciplinary artist with a Magna Cum Laude bachelor's degree in Dance Studies from Kent State University and an MFA degree from New York University's Tisch School of the Arts. Originally from Reynoldsburg, OH, he has had the honor to work with artists such as Silvana Cardell, Angela Luem, Catherine Meredith, Jess Pretty, and Jamal White. He has attended summer intensives at The Joffrey Ballet School, Ruth Page Center of the Performing Arts, and Ronald K. Brown/ EVIDENCE on scholarship. Austin has many interests in the arts, including fine art, dance, and fashion design. He is a published illustrator in college publications and illustrates for various dancers' projects. Austin became a company member of EVIDENCE in 2021.

Gregory Hamilton (Dancer, *Percussion Bitter Sweet: Tender Warriors*), a native of High Point, NC, embarked on his dance journey at Penn-Griffin School for the Arts during high school, then continued on to receive his BFA from the University of North Carolina School of the Arts (UNCSA). Since graduating, Gregory has worked with Gaspard&Dancers and the Limón Dance Company. He has also collaborated with choreographers Francesca Harper, Helen Simoneu, and Joanna Kotze. Fueled by a profound connection to humanity and a genuine love for his craft, Gregory is grateful to be able to contribute his passion to the endeavors of EVIDENCE.

Isaiah K. Harvey (Dancer, *Percussion Bitter Sweet: Tender Warriors*) began his early dance training at Innervations Theater Arts Center in his hometown of Queens, NY. In 2018, he graduated from Montclair State University (MSU) with his BFA in Dance. Beyond MSU, he honed his skills at the Earl Mosley Institute of the Arts, Dance Theatre of Harlem, and The Ailey School (Bob Fosse Gwen Verdon Scholarship). He has graced the stage alongside singer/actress Andra Day and played a significant role in Rashaad Newsome's Bessie Award-winning production *Assembly*. His performance portfolio includes: Earl Mosley

Diversity of Dance; Black Iris Project: Vibrant Voices; backup dancer for *RuPaul's Drag Race* Contestant Olivia Lux. He has performed works by Alvin Ailey, Ulysses Dove, Camille A. Brown, and Norbert De La Cruz III and danced professionally with Deeply Rooted Dance Theater. He is a certified Lester Horton Technique Instructor, teaching in various venues across New York City and the country. In 2023, he represented EVIDENCE as a faculty member at the New Orleans Ballet Associations dance intensive. Presently, he is a member of EVIDENCE and is on staff at the Youth Arts Academy and the Innervations Theater Arts Center.

Shaylin D. Watson (Dancer, *Percussion Bitter Sweet: Tender Warriors*) was born in Lanham, MD, and trained at Duke Ellington School of the Arts under the instruction of Charles Augins and Katherine Smith. She obtained a BFA in Dance with a concentration in Choreography and Performance from the University of North Carolina at Greensboro. While in NC, her choreography was featured in the National Black Theater Festival (Winston Salem, NC, 2019). Shaylin is a recipient of the EVIDENCE dance workshop series Beth Young Scholarship and has also received scholarships to intensives such as American Dance Festival and UNC School of the Arts. Since 2019, Shaylin has been an integral part of the Youth Arts Academy in Brooklyn, NY, where she serves on faculty and passionately contributes her expertise. She has performed works by choreographers such as Clarice Young, T Lang, Christopher Huggins, Marcus White, and Shen Wei. Additionally, Shaylin had the opportunity to assist in setting repertory for EVIDENCE on students at the New Orleans Ballet Association in 2021. Shaylin became a company member of EVIDENCE in 2019.

Ui-Seng Francois (Dancer, *Percussion Bitter Sweet: Tender Warriors*) is a multidisciplinary storyteller from Baltimore City, Maryland, who is committed to the arts as a means for healing and our collective well-being. Her artistic disciplines include dance, acting, martial arts, playwriting, music, visual media, and creative direction. She has performed on Broadway in the 2020

revival of *West Side Story* and began her journey as a guest artist with EVIDENCE in 2023. She is a graduate of the Baltimore School for the Arts theatre program (2018) and the Peabody Conservatory BFA dance program (2023). Learn more about Ui-Seng and her work at uisengfrancois.com

Naomi Funaki (Creative Collaborator/Understudy, *Freedom... In Progress*) is an award-winning tap dance artist from Tokyo, Japan, currently living in New York City and working with New York-based companies. She was selected as a winner of Princess Grace Award 2023 as a performing artist and named one of *Dance Magazine's* "25 to Watch" in 2024 as a choreographer and performer. She moved to New York to pursue her tap dance career in 2016, training at Steps on Broadway as an IISP student. She has worked with Ayodele Casel, Caleb Teicher and Company, Music From the Sole, and Dorrance Dance. She is also an alumni of The School at Jacob's Pillow's tap dance program (2017). Other favorite performance credits include Tap Family Reunion, Fall For Dance (New York City Center), Vail Dance Festival, Dance Against Cancer (Lincoln Center), Ayodele Casel and Arturo O'Farrill (Joyce Theater), The MET Gala, YouTube Broadcast Event (Radio City Music Hall), Works & Process (Guggenheim), *Infinity* in Tokyo, and *Chasing Magic* (Joyce Theater).

Marguerite Waller (Maggie) (Dancer, *Jim Has Crowed*), RHPM Principal dancer, is a dancer, choreographer, and teaching artist born and raised in Phoenix, Arizona. Heavily involved in the local Hip-hop community, she pulls from various dance forms, such as waacking, house, locking, breaking, Hip-hop, postmodern contemporary, and tap in her performance work, choreography, and freestyle/battle practice. She is a graduate of Arizona State University with a BFA in Dance, a minor in Justice Studies, and two Certificates in Arts Entrepreneurship and Socially Practice in Design and the Arts. In addition, Maggie is a Fulbright Summer Institute participant, a recipient of the Joan Frazer Memorial Award for Judaism and the Arts, and a published writer. She recently became a FY24 Arts and Humanities Fellow through

the DC Commission on the Arts and Humanities. Maggie currently lives in Washington, D.C., teaching and making. She works as the programs and partnerships coordinator at Dance Exchange, a local nonprofit organization that expands who gets to dance, where dance happens, what dance is about, and why dance matters. Maggie is deeply honored to be a Core Company Member of Rennie Harris Puremovement, as well as the company's administrative assistant and grant writer.

Angel Anderson (Dancer, *Jim Has Crowed*), RHPM Principal dancer, is a performing artist, scholar, and educator from the south suburbs of Chicago. Encompassing various dance forms rooted in Africanist traditions, her movement archive includes street and club dance forms, modern and contemporary sensibilities, neo-traditional African dances, and traditional West African dances. Anderson is an alumna of the University of Illinois at Urbana-Champaign, where she obtained her BFA in Dance and BS in Psychology. Alongside performing nationally as a Principal dancer of Rennie Harris Puremovement, she has assisted Harris in works such as *Dear Frankie*, set on Hubbard Street Dance Chicago, as well as *Jacobs Ladder*, set on Dayton Contemporary Dance Company. Committed to remaining a student and acquiring knowledge on African American dance forms, Anderson studies under Rennie Harris University and Ecole Des Sables via the Training Diaspora Africa program. Her focus on expanding her knowledge and developing her teaching pedagogy reflects a dedication to passing on African American traditions to future generations.

Rachel Snider ("Hungry Ray") (Dancer, *Jim Has Crowed*), RHPM Principal dancer, is a Chambersburg, PA, native who relocated to Philadelphia in 2016. She started dancing at the age of three, training in ballet and modern, and competed in multiple dance competitions. Rachel began learning Hip-hop at the age of twelve with Jason Reed in REACH! Hip Hop in Carlisle, PA. She discovered her true passion for dance through Moncell Durden and his company Keystone Dance Project, learning styles such as

hip-hop, locking, house, and breaking. Through Moncell, Rachel met her biggest dance inspiration and mentor, Marcus Tucker. She has trained under the direction of Marcus Tucker and The Hood Lockers for eight years, and has become a core member of The Hood Lockers and Hood Nation. She is an alumna at Jacob's Pillow for Social Dances - Jazz to Hip Hop. Rachel has performed in shows across college campuses, teaching workshops at Ursinus College and York College and assisting Marcus Tucker's teaching residency at Eastern University. She has been teaching in Philadelphia for six years at Vince Johnson's Movemakers Philly, as well as Lisa Welsch's First Position Dance Arts. Rachel is a core member of Rennie Harris Puremovement as of 2022, and is eager to continue her journey with the company.

Joshua Archibald ("butterfly.god") (**Dancer, *Jim Has Crowed***), RHPM Apprentice dancer, Jamaican-born and Miami-based, is a multidisciplinary artist with a focus on spiritual and esoteric material. He was brought up in a firm Christian household and draws inspiration from both the teachings of his youth and the consequent spiritual journey of adulthood. Having a music producer for a father, and having been raised as a percussionist from childhood throughout high school, he comes from a musically inclined background. He was a regular drummer for his church as well as his high school jazz ensemble. During the later years of his education, he became an engineering student and simultaneously found interest in theater. Although dance is his medium of choice, his education and training in these different areas inform his creative process and ultimate expression as an individual and artist. As a dance major he received most of his ballet and contemporary training at Miami-Dade College under Michelle Grant-Murray. In addition to his participation in the dance program, he independently trained in Hip-hop and other street styles with different crews and leaders in the community. Lately he has focused on developing his own movement to lay the foundation for future works.

Miyeko Urvashi Rennie Harris (Dancer, *Jim Has Crowed*), RHPM Apprentice dancer, born in Philadelphia, began training in Austin, Texas, at the age of eight. She later returned to Philadelphia and began her pre-professional training at the Koresh School of Dance, where she trained under Melissa Rector, Roni Koresh, and Eva Szabo. Harris performed with the Koresh Youth Ensemble for three years. Most recently, she performed with Maura Townsend Dance in the Los Angeles Dance Festival at the Luckman Theatre. Harris is in her second year of college at California State University Los Angeles. She is excited to be performing with RHPM and looks forward to this next chapter in her life.

Natasha Markwick (“Ivory”) (Dancer, *Jim Has Crowed*) RHPM Associate dancer, is a dancer, choreographer, and fitness instructor with a strong emphasis in the freestyle element of dance. Natasha began dancing in 2007 in Denmark, where she is originally from, learning from some of the pioneers in Hip-hop and house. In 2012 she moved to NYC and has since then trained extensively in theater, Hip-hop, and modern dance. With her dynamic technique and intricate musicality, she is known for her graceful yet powerful movements. Natasha has performed, choreographed, and taught throughout South America, the Caribbean, Europe, and the US. Her credits include the New York Knicks, Madonna, Telemundo, AmazonPrime, *Soul Steps: The Musical*, Mr. Vegas, Nike, Puma, Jagermeister, Target, MTV, Hip Hop Paris, and DK Talent Live Show, to name a few.

Roukijah Rooks (“NutellaK”) (Dancer, *Jim Has Crowed*), RHPM, is an interdisciplinary dance artist and educator. She graduated from the University of the Arts, receiving her BFA in dance with an associate's degree in business. Roukijah is trained in dance styles including but not limited to Hip-hop, African, ballet, contemporary, and modern dance. She has worked with artists Ronald K Brown, Kim Bears-Bailey, Tommie-Waheed Evans, Marguerite Hemmings, and Sidra Bell, to name a few. Roukijah has choreographed for dance organizations, National Dance Institute, Bella Ballerina

Dance Academy, Arts East New York, El Puente, and more. Independently, Roukijah has also choreographed works on herself and other emerging artists, severing the idea of societal norms. Her works have been premiered throughout Philadelphia and New York City in both proscenium and experimental settings.

Constance Harris (“Connie Love”) (**Dancer, *Jim Has Crowed***), RHPM Associate dancer, is a dance artist who specializes in teaching, performing, and choreographing. Constance’s virtuosic movement style is grounded in Africanist aesthetics, focusing on traditional and contemporary African dance (Afrobeats/ Afrofusion), Hip-hop, and house. She holds a BA in Cultural Anthropology from Dickinson College and an MFA in Dance from the University of Colorado Boulder. As an accomplished nightlife performer, Constance, under the moniker Connie Love, has appeared at some of the country’s liveliest nightclubs and parties, including The Trestle Inn (Philadelphia), Mile High Soul Club (Denver), Scatta Afrobeats (Denver), and Owls Club (Tucson). She has also performed and taught at notable fusion dance festivals including Migrations (Austin) and Jamballah (Portland), sharing her knowledge of popular Afrobeats social dances and freestyle. She is currently a guest choreographer for the department of Theater and Dance at the University of Colorado Boulder.

Taylor Madgett (“Tay-Tay”) (**Dancer, *Jim Has Crowed***), RHPM Associate dancer, received her MFA in Dance with a certificate in Hip-hop studies from the University of Colorado Boulder in 2020 under the mentorship of Rennie Harris. She was born in Atlanta, Georgia, and received her BA in History from Emory University. Taylor specializes in Hip-hop, house, Afro, and twerk dance styles and recently co-founded the dance company Raw Groove. Raw Groove is a dynamic duo consisting of Constance Harris and Taylor Madgett, created in 2021 after the two women met and formed a creative partnership during their time in graduate school. Raw Groove performs, choreographs, teaches, and creates productions in the Denver metro, Aurora, and Boulder areas. As a dancer, teacher, and scholar, Taylor plans to intersect

all that she learns within each realm and apply it to her formation as both an artist and human being. As self-expression, dance has been completely conducive to her personal awareness and discovery. She looks forward to her ultimate transformation as an artist through dance research, scholarship, pedagogy, and artistic expression.

Michael Manson (“Mike Manson”) (**Dancer, *Jim Has Crowed***), RHPM Associate dancer, is a dancer, choreographer, and teaching artist specializing in Hip-hop, popping, and Detroit Jit. Mike Manson is the primary choreographer for the Detroit Pistons “D-Town” crew and has taught nationally at the University of Arizona, Columbia College Chicago, and Broadway Dance Center, as well as internationally from France to Bolivia. As a featured dancer on *So You Think You Can Dance*, Mike educated the world about Detroit “Jit” and inspired generations with his brand of dance. Invited to perform as a guest dancer of Dorrance Dance, Mike has also toured with the legendary Grammy-winning trumpeter Terence Blanchard, as well as Black Violin. As the winner of the Kresge Fellowship (2020) and Joyce Award (2022), it’s safe to say community engagement is at the heart of Mike’s work as he partners with various nonprofit organizations in Detroit, creating afterschool dance programs for children while simultaneously providing arts education for the youth and their families. Ensuring that Detroit Jit takes root with the next generation of dancers, Mike Manson currently tours with Rennie Harris Puremovement, spreading Detroit’s unique style of street dance to the world.

Zakhele Grabowski (“Swazi”) (**Dancer, *Jim Has Crowed***), RHPM Apprentice dancer, is a competitive breaker, tap dancer, and musician. Originally from Eswatini, he is now based in NYC. Swazi is a Dynamic Rocker, a member of Olympic Teen Team USA, and will be representing the USA in Slovenia at the Kidz World Breaking Championships in May. He is delighted and honored to be performing with Rennie Harris Puremovement.

James Solis Gutierrez (Sol J) (*Dancer, Jim Has Crowed*) RHPM Apprentice dancer, is a professional dancer who embraces diversity, community, and wellness. A storyteller honed in street dance and inspired by his mentor Rennie Harris, James creates queer, sustainable, community-centric performance works. James is deeply grateful for his invitation and participation in Rennie Harris's awe-inspiring works and grassroots. His current research examines the mediums related to stillness in spirituality, and how these can integrate into the creation of new movement pathways. He graduated from University of Colorado Boulder in the spring of 2023 with a BFA in dance, a minor in business, and a Hip-hop certificate. He received the First-Generation Scholarship, Jamie Kellam Redmond Scholarship, and Duffy Scholarship. Now fluent and invested in street dance and located in southern California, James trains with Versa-Style Next Generation (VSNG). James intends to continue to choreograph, innovate, teach, and spread his love and devotion for street dance. Huge shout out to his partners, mentors (especially Rennie), friends, and family who have helped him grow into his deepest passions. He is beyond grateful to honor the many connections within Max Roach to shine the divine light of this profound legacy into the universe.

PRODUCTION TEAM

Joyce Theater Productions (JTP) is the in-house producing entity for The Joyce Theater Foundation, Inc., formed to create original work for The Joyce's stage and for worldwide touring. This initiative provides dance artists who have little or no formal management or infrastructure the means to create productions of the highest standards of excellence. The program also includes the Associate Company model, offering sustained producing, fiscal, and/or administrative management to companies that may require short- or longer-term support.

Manuel Da Silva (Production Manager) was born in Caracas, Venezuela, and raised in South Florida, where he developed a passion for theater and the arts at a young age. Manuel attended The University of North Carolina School of the Arts, where he received his BFA in Lighting Design and Technology. Now an NYC-based lighting designer, Manuel has had the chance to work with several Off-Broadway theater companies, including designing the world premiere of *La Tía Julia y el Escribidor* at El Repertorio Español. Manuel has also had the opportunity to display his work at the Gilbert Hemsley Lighting Portfolio Review and the National Design Showcase East.

Erin Mccoy (Stage Manager, *Freedom...In Progress*) has worked on productions including the Rooted Tour 2023, Ayodele Casel Artists at the Center (New York City Center), *Chasing Magic* (The Joyce Theater and Spoleto Festival), and Fall for Dance '22 (New York City Center) with Ayodele Casel. Theatrical works include: Broadway/National Tour: *Bernhardt/Hamlet*, *Hamilton*. Off-Broadway: *Ain't No Mo*, *Tiny Beautiful Things*, *Dry Powder*, *Buzzer*, (Public Theater); *The Taming of the Shrew*, *The Tempest* (Public Theater Shakespeare in the Park), *Sugar in our Wounds* (MTC). Regional: *Moby-Dick* (American Repertory Theater), *The Folks at Home*, *Shakespeare in Love*, *Jazz* (Baltimore Center Stage).

Diana Rosa Hernandez (Stage Manager, *Max Roach 100*) graduated from the National School of Arts with a degree in acting in 2008. She is a member of Teatro Espontáneo de La Habana and Mefisto Teatro. Hernandez worked in the HavanaBama collaboration between the University of Alabama and Cuba. Since she joined Malpaso in March 2014, she has worked with choreographers Ronald K. Brown, Trey McIntyre, Aszure Barton, Sonya Tayeh, Robyn Mineko Williams, Ohad Naharin, Mats Ek, and Ephrat Asherie, among others.

Bridget Caston (Company Manager/Associate Producer)

is the Associate Producer for Joyce Theater Productions and acting Company Manager for the productions *SWING OUT*, *Max Roach 100*, and *Heart of Brick*. An alum of The University of Texas at Austin (2021) with a BFA in Dance Performance and Choreography and a BBA in Consulting and Change Management, Caston was born in New Orleans, raised in Fort Worth, and grew up dancing at local studios and summer dance programs across the country. Since graduation, Caston has worked with Gesel Mason Performance Projects, K.DMC (a corporate events agency), and at Jacob's Pillow Dance Festival in Company Management. At Jacob's Pillow she worked with acclaimed dance companies such as Ronald K. Brown/Evidence, A.I.M. by Kyle Abraham, and Miami City Ballet, among others. Caston is also the Company Manager for Malpas Dance Company, an associate company of Joyce Theater Productions.

Now on View at the ICA



Installation view, *Wu Tsang: Of Whales*, the Institute of Contemporary Art/Boston, 2024.
Photo by Mel Taing.

Wu Tsang: Of Whales

Feb 15 – Aug 4, 2024

Wu Tsang is a cross-disciplinary artist who makes narrative and documentary film, live performance, and video installations. The immersive installation *Of Whales* forms part of her filmic trilogy inspired by Herman Melville's classic 1851 American novel *Moby Dick*. *Of Whales* offers a poetic meditation on the perspective of a sperm whale, who plunges to the depths of the ocean for an hour at a time, surfacing occasionally for a breath of air. Created on the Unity gaming platform with XR (extended reality) technologies, the dynamically generated real-time video and sound installation immerses viewers in a lush, dreamy oceanscape for imagination, contemplation, and provocation. The score blends horns, saxophone, clarinet, and contrabass, in a multi-layered soundscape that fills the entire gallery space. At the ICA, *Of Whales* is presented in a gallery adjacent to the Boston Harbor, connecting audiences to the ICA's waterside location and referencing New England's whaling history.



Installation view, *Firelei Báez*, the Institute of Contemporary Art/Boston, 2024.
Photo by Mel Taing.

Firelei Báez

April 4 – Sept 2, 2024

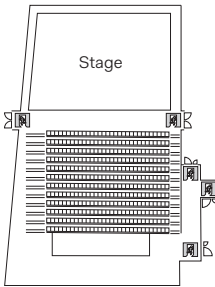
This is the first North American survey dedicated to the richly layered work of Firelei Báez (b. 1981, Dominican Republic). One of the most exciting painters of her generation, Báez delves into the historical narratives of the Atlantic basin. Over the past fifteen years, she has made work that explores the multilayered legacy of colonial histories and the African diaspora in the Caribbean and beyond. She draws on the disciplines of anthropology, geography, folklore, fantasy, science fiction, and social history to unsettle categories of race, gender, and nationality in her paintings, drawings, and installations. Her exuberant paintings feature finely wrought, complex, and layered uses of pattern, decoration, and saturated color, often overlaid on maps made during colonial rule in the Americas. Báez's investment in the medium of painting and its capacity for storytelling and mythmaking informs all her work, including her sculptural installations, which bring this quality into three dimensions.

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Learn more about ICA Membership opportunities at icaboston.org/membership or by emailing membership@icaboston.org.

Learn more about the ICA at icaboston.org.



Barbara Lee Family Foundation
Theater Fire Exits

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