

FRIDAY, MARCH 19, 2021

Dance & Being Seen: The Politics of Representation

Mair Culbreth, Anthony (YNOT) Denaro, Maria Gillespie, Dan Schuchart, DeMar Walker, University of Wisconsin-Milwaukee

Registration Cap: 285

Workshop Overview:

This workshop will explore the politics of representation through a variety of perspectives and address how the moving body circulates in society to create meaning and bring forward agency. A wide range of classes will include a hip-hop/graffiti-inspired composition session, improvisation to excavate one's body history with the reciprocal modes of witnessing and translation that occur in dance performance, and Western African Dance situated in relation to the 50th anniversary of Milwaukee's Ko-Thi Dance Company. These movement classes will be supported by lectures on the ways in which bodies engage with power structures, enact political agency, and challenge us to consider other possibilities for being seen and seeing one another.

Workshop Content:

Session Details:

Session 1: Movement Class – Improvisation: A Collective Palimpsest: Translating Danced Autoethnography (Maria Gillespie)

Our movements are both generators and transmitters of knowledge. How do you compose spontaneously with layered knowledge in your body? How do you perceive embodied meaning by watching movement? This class offers a sample of my process of metaphorical and theoretical palimpsests as an embodied practice to excavate the reciprocal modes of witnessing and translation that occur in dance performance.

Session 2: Lecture-Demonstration: Body Knowledge/Body Prejudice (Dan Schuchart)

This lecture-discussion will be an introduction to Carol-Lynne Moore's concept of Body Knowledge/Body Prejudice. In short, this is the embodied framework of implicit bias, that our personal body experience shapes how we understand and interpret the movement of others.

Session 3: Lecture and Movement – West African Dance: In Defiance & De(light) (DeMar Walker)

In 2019, Ko-Thi Dance Company celebrated its 50th Anniversary with the original concert production entitled "Juba-Lee." It pays homage to the company's signature work "Juba" created by founder Ferne Caulker in the 1980s. This lecture will focus on the artistic, cultural, and philosophical foundations inspired by the various dance and musical forms performed in the recent concert. Also, there will be a West African dance class taught by Artistic Director DeMar Walker.

Session 4: Lecture-Demonstration: Critical Bodies, Critical Moves: Politics, Power, and Performance (Mair Culbreth)

This lecture-discussion takes the interdisciplinary field of Embodiment as the framework for considering the ways in which bodies engage with power structures, enact political agency, and challenge us to consider other possibilities for moving through the world.

Session 5: Drawing – Writing – Movement: Graffiti Moves (YNOT [Anthony Denaro])

This class will explore the relationship between writing (graffiti) and dance. I would advise students to have paper (a few pages) and something to write with. We will explore movement and form through drawing and writing. You do not need prior art experience to do this, we are exploring through the

language and use of the English alphabet and standard writing system that we all use every day. We will take these ideas on paper and turn them into movement and explore how that process works in reverse. Then the cycle continues! Preview research about the writing (graffiti)/dance relationship and the focus of this workshop: <https://vimeo.com/167284096> (7:33 minutes)

In closing, all teachers and participants will come together to contextualize and allow for questions/comments about the ways in which bodies engage with power structures and enact political agency. How were you challenged to consider other possibilities for being seen and seeing one another?

Schedule:

TIME—all times are in Eastern Time	SESSION
12:00-12:10 pm ET	WELCOME to <i>Being Seen</i>
12:15-1:25 pm ET	Session 1: MOVEMENT CLASS – Improvisation: A Collective Palimpsest: Translating Danced Autoethnography
1:25 -1:35 pm ET	Transition/Break
1:35 -2:15 pm ET	Session 2: LECTURE-DEMONSTRATION: Body Knowledge/Body Prejudice
2:15 -3:00 pm ET	Break
3:00- 4:10 pm ET	Session 3: LECTURE and MOVEMENT – West African Dance: In Defiance & De(light)
4:10 - 4:20 pm ET	Transition/Break
4:20 - 5:05 pm ET	Session 4: LECTURE-DEMONSTRATION: Critical Bodies, Critical Moves: Politics, Power, and Performance
5:05 – 5:15 pm ET	Transition/Break
5:15 – 6:25 pm ET	Session 5: DRAWING – WRITING – MOVEMENT: Graffiti Moves
6:25-7:15 pm ET	Q&A – CLOSING

Space/ equipment requirements for participants:

Participants will need room to move, 6'x6', or more. If needed, instructors will offer modifications to fit the participant's environment. Bring paper and writing utensils for the Graffiti Moves session.

Presenter Bios:

Anthony Denaro, M.F.A, aka YNOT, explores the design, sustainability, history, and community of hip hop. Through a futurist lens, YNOT's work manifests in dance, typography, music, and architecture. Senior Vice President of the legendary Rock Steady Crew, YNOT's reputation in the dance world precedes him. As a B-boy, he's traveled the world extensively judging battles, teaching workshops, and building cultural awareness. In YNOT's vision of the sustainability of hip hop, teaching and mentorship are paramount. Currently, his classes can be found on a workshop basis internationally, as well as online and in person through University of Wisconsin-Milwaukee and Arizona State University, where he teaches Breaking Technique and Stylized Lettering. ynotism.com

Maria Gillespie is a choreographer, performer, dance and somatic educator. She is a CLMA Laban Bartenieff Movement Analyst and directs MG/The Collaboratory and Hyperlocal MKE, dedicated to interdisciplinary collaboration and improvised performance practice. She developed the community teaching project Parts of the Whole, sharing kinesthetic learning and expressive experiences with incarcerated youth to strengthen communities. Regionally, Gillespie has collaborated with artists Nirmal Raja, Sonja Thomsen, Glenn Williams, Nathaniel Stern, Joelle Worm, Christal Wagner, Tim Russell, and Mike Rea. Gillespie founded and directed LA-based Oni Dance (2003-2015) and was named one of Dance Magazine's "25 to Watch". Her work has been presented nationally and internationally including The Ford Amphitheatre, The Getty Museum, REDCAT, UCLA, Cal Arts, The Fowler Museum, Highways Performance Space, Joyce SoHo and CounterPULSE. Gillespie has performed and taught in Beijing, Guangzhou, Tokyo, and Mexico City. She has taught at UCLA Department of World Arts &

Cultures, Cal Arts, Loyola Marymount University, University of Iowa, Dance New Amsterdam (NY), Beijing Modern Dance Festival and was a choreographic and teaching resident in Mexico City with Apoc Apoc. Choreographic commissions include Loyola Marymount University, Scripps College, Pomona College, Cal State Long Beach, Utah Valley University, University of Florida, and Santa Monica College dance departments. In 2019, received the 2019 Award for Excellence in Undergraduate Teaching. hyperlocalmke.com

DeMar Walker is the Artistic Director of Ko-Thi Dance Company . He has performed & choreographed in *Words from the Sole*, *The Sweet Grass Project*, *IMANI: A Tribute to West Africa*, *VIBRATIONS: Rhythmic Motion*, *UJIMA* & the recent production of *JUBA-LEE* which premiered in August 2019 celebrating Ko-Thi's 50th Anniversary. He is primarily trained in West African, & Afro-Caribbean techniques. He has also received dance training in hip hop/social, jazz, ballet, & contemporary techniques. Since 2014, DeMar has been an Associate Lecturer of African Diasporic dance at the University of Wisconsin Milwaukee - Peck School of the Arts/Department of Dance. DeMar has performed with Wildspace Dance Company and Fist & Heel Performance Group. He has traveled to the countries of Guinea & Senegal to train, research, & perform in international workshops with Youssouf Koumbassa, Patrick Acgony, & Alesandra Seutin, Thomas Talawa Presto at Ecole Des Sables. He is a contributor to the publication entitled "*Black in the Middle: An Anthology of the Black Midwest*". Recently, he directed & released his first dance short film *The Beckoning*.

Dr. Mair Culbreth creates, researches, and teaches at the intersection of Dance and Cultural Studies where corporeality is a lens for investigating socio-cultural constructions. Engaging a social kinesthetic framework, she investigates the geopolitics of movement attending to the body as a site of marginalization and embodied agency. Her doctoral research analyzed the politics, pedagogies, and performances practices of the San Francisco Bay Area utilizing LGBTQ+/Queer, Disability Studies, Critical Race and Feminist theories to articulate impact and innovation of dance-makers/researchers on embodied identity.

She performed professionally in San Francisco with Kathleen Hermesdorf, Lizz Roman, Sean Dorsey, and Project Bandaloop and received a Bay Area Izzie Award for Performance. As a Clinical Researcher on an NIH-funded grant at Stanford University, she studied the impact of movement on aging and health. For her Master's research, she designed and implemented a curriculum for a San Francisco High School on Embodied Education.

She holds a Ph.D. in Dance Studies and doctoral minor in Women's, Gender, and Sexuality Studies, an M.S. in Kinesiology from San Francisco State University, and a B.A. in Multidisciplinary Studies from North Carolina State University. She is a master teacher in the Pilates Method and works with people with neurological issues such as Parkinson's and Traumatic Brain Injury, combining neuroscience, art, and movement repatterning to address quality of life where movement activates neuroplasticity of the brain.

Dan Schuchart is an interdisciplinary artist and teacher. In 2013 he earned his MFA in Experimental Choreography from the University of California, Riverside, where he was honored to be a recipient of the 2012-13 Dissertation Year Program Fellowship. Schuchart earned BFA degrees from the University of Wisconsin, Milwaukee's Peck School of the Arts in both Dance and Painting/Drawing and has since worked professionally in both fields. In addition, he earned a Graduate Laban Certificate in Movement Analysis from Columbia College Chicago in 2015. Since 2002, Schuchart has worked with Wild Space Dance Company as a company member, choreographer, and Artistic Associate. He has actively pursued creating and producing work in collaboration with Monica Rodero, including several independent dance concerts, and curating interactive multimedia gallery events. His interests in dance include collaborative creative process, dance-theatre, improvisation, and contact improvisation. Schuchart is also a Faculty member in the Theatre Arts Department at Lawrence University where he teaches movement for actors as well as choreographing for musicals and plays. Outside of dance, Schuchart has worked as a scenic painter, including the movie *Public Enemies*, and scenic charge for the Milwaukee Ballet, Milwaukee Chamber Theatre, Florentine Opera, and Skylight Music Theatre.
