

SCHOOL FOR THE
MOVEMENT

OF THE
TECHNICOLOR
PEOPLE

for Arveal Jr.

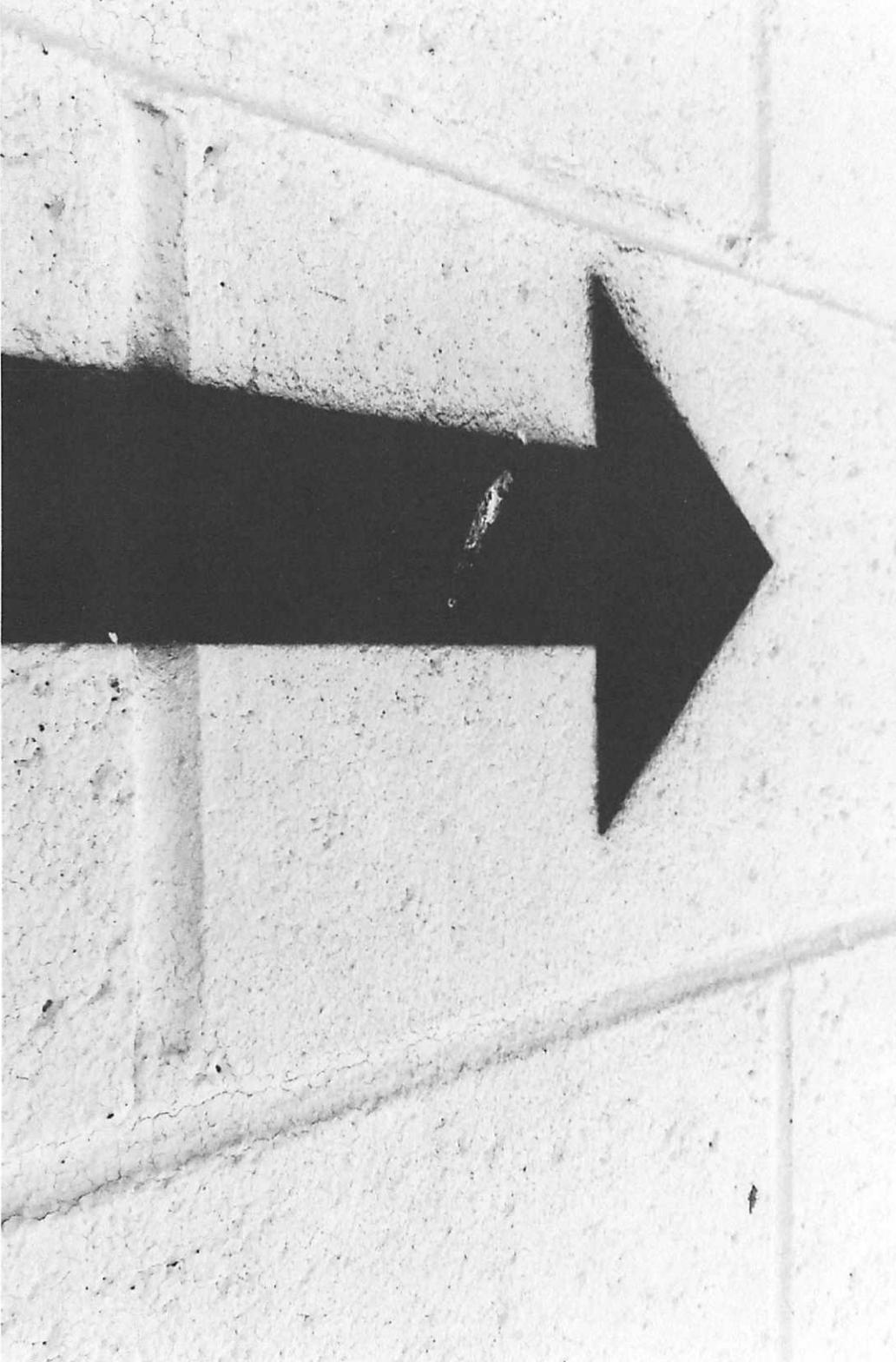


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The School for the Movement of the Technicolor People

began with a series of conversations between taisha paggett and artists Rodney McMillian and Cauleen Smith in 2014, discussing relationships between the Black body, nature, urban environment, and the historical movement of Black communities in Los Angeles. In 2015, paggett formed WXPT (We Are The Paper We Are The Trees), a one-year dance company project. Intended to shift the ways people of color and queer individuals are positioned within the dance field, it seeks to forge new economies of resistance and togetherness through the medium of a dance company.

After WXPT's inaugural 2015 performance, *evereachmore*, presented by Clockshop along the LA River, the next step was what dance companies often do: form a school in order to teach the company's techniques and ideas, training its own community as well as new dancers, extending their practice into a curriculum.

Seeking a dance school centered on the concerns and experiences of queer dancers of color, and inspired by research into radical pedagogical platforms such as the curriculum of the '64 Freedom School and a "school for colored youth" believed to have been founded by members of paggett's family in early 20th century Kilgore, Texas, this School is shaped by the question, "what is a Black dance curriculum today?" At a time when the U.S. is again confronted with the regular mediated deaths of Black bodies, the School seeks to excavate, dismantle, exhume and reflect, to seek and deny recognition.

Working with these themes and in this moment, artists Ashley Hunt and Kim Zumpfe collaborated with paggett and WXPT to transform the gallery of Los Angeles Contemporary Exhibitions (LACE) into the School's temporary home, where its themes are taken up in gesture and image, providing architecture for the curriculum and a space in which roles of artist and viewer, dancing and non-dancing body, art and learning can coalesce.

The School offers an open program of events, workshops, classes and performance, a part of which will build an accumulative score, culminating in *Meadow*, a performance and "collective movement choir" produced for the conclusion of the exhibition.



Calendar

The School for the Movement of the Technicolor People offers a Saturday School over six Saturdays, from Noon–5:40pm, with additional events throughout the run of the exhibition.

SATURDAY SCHOOL

Oct 24 | Oct 31 | Nov 7 | Nov 14* | Nov 21 | Dec 5

12:00pm–12:45pm: opening session

1:00pm–2:20pm: session 1

2:45pm–4:05pm: session 2

4:20pm–5:40pm: session 3/open rehearsal

(* special workshop schedule on November 14)

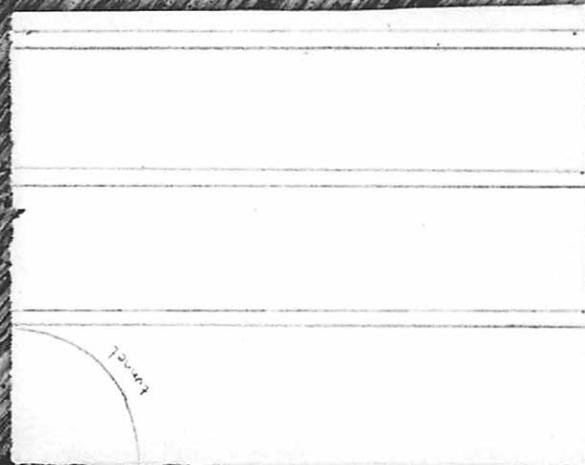
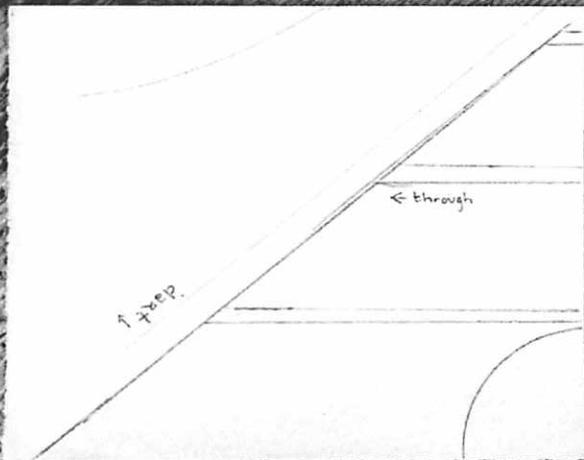
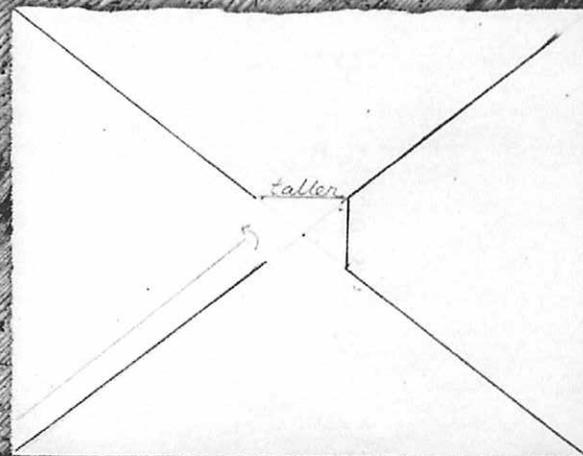
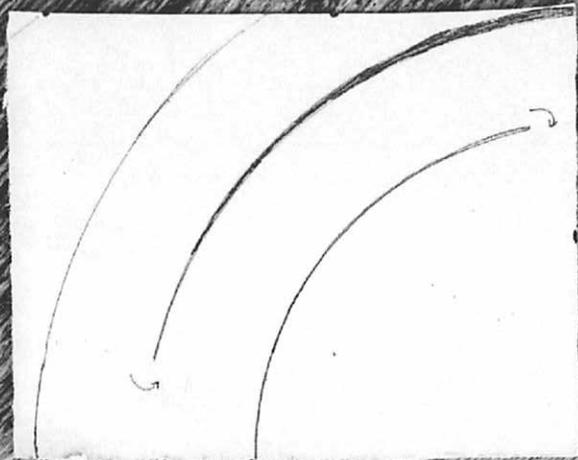
Additional workshops & classes on weekdays will be announced on the website:

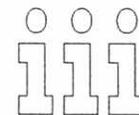
www.schoolforthemovement.info

THE CURRICULUM

The classes that make up our curriculum have developed out of the work of WXPT, from the individual interests of each company member in dialogue with the company and our collective practice. See Class Descriptions for more detail.







WXPT: Embodiment and Experience

Company Members of WXPT

1. Company: A group of dancers or performers gathered under a shared identity across multiple projects.
2. Company: The company we seek, the company we keep, from Old French compagnie "society, friendship, intimacy," from Late Latin "companionem," combining com—"with" and panis "bread"—people who break bread together.

WXPT is a process. When we first met as a group—mostly of strangers—we sat around an extinguished fire pit and began. We had come together to form a temporary dance company, and for whatever reasons, in that moment, we chose to proceed with vulnerability and a faith in process. taisha had conceived of a dance company as an experiment in intentional community building, and she initiated our conversation with a simple prompt: "Why are you here?"

We responded with deeply felt stories, about identity, movement, desire for connection, and seeking personal expansion. It was six months after the killings of Michael Brown and Eric Garner by police and the birth of the Black Lives Matter movement in Ferguson, Missouri, the vulnerability of Black bodies and routine violence against them filled the air around us, and we sought community organized by acknowledgment of and resistance to that.

We agreed to be together for one year, without knowing exactly exactly what we were committing to. Our time in company together feels like walking in and out of the dark, a cycle of unknowing and discovery. We have dance rehearsals that are all discussion. We make movement material that goes unperformed. We convene in a park, a backyard, a warehouse, a theater, or less frequently, in a dance studio. We sometimes meet without our choreographer and are tasked with leading ourselves. "Where are we going with this?" never seems to be the right question. Instead, we ask, "What is this experience teaching us?"

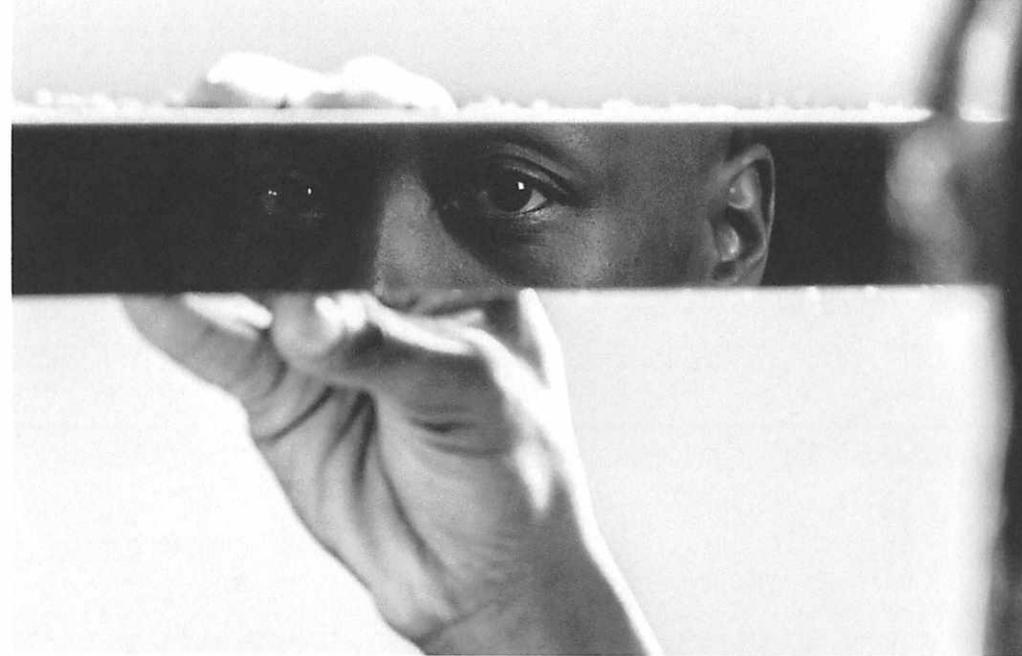


For our first performance in May, 2015, *evereachmore*, we spent months together developing movement phrases, gestures and language, which taisha, as choreographer, then threaded into a larger work along the LA River. For the *School for the Movement of the Technicolor People*, taisha invited us into a new layer of the creative process, developing a curriculum together, beginning by asking what each of us would like to teach. The school was to be “an extension of WXPT’s praxis,” and that would mean teaching not only our techniques and ideas, but inviting others into our experience of process, our process of being and becoming-company.

An essential element of our process is how we practice unison. taisha, who signs her emails “in unison,” intentionally centralizes Black, queer people in our process, and she assembled us as a group of queer people of color and allies. Among us are people at varying life stages, mediamakers, designers, directors, healers, curators, organizers, dancers and actors. We were formed to stand together in difference, while unison is typically thought of as two or more people doing the same movement simultaneously, “in unison.” It is a technical term but also a metaphor—a metaphor for how cultural things (language, identity, patterns of movement) hold different people together, in step, in time, able to unify or identify with one another.

In our dancing, our unison contains our individual differences as well. In *evereachmore*, for example, we repeat an arm phrase in the round: we all do the same movements, in the same order, but we retain the unique ways that our bodies hold that movement rather than erase those differences or train them out of our bodies. At another point in the performance, we travel close to a mile while always retaining contact with at least one other person. How we maintain contact and move forward is negotiated in the moment, our choreography is simply to remain in contact. We don’t know how, but we are certain we will move forward together.

Similarly, our community takes place among the realities of our own personal lives. Members who are students and those living farther away can only attend weekend rehearsals. Members who learn of illness in their family must reduce their attendance. Others must weigh this commitment against personal projects, work obligations, and the need to earn their living. In building the School, our original group of 16 has often been 5 or 6 at a time. Here we balance the deeper commitment some of us are able to



maintain with a graciousness for the reentry of others, the personal integrated into the communal. As a learning community, we need to “offer ourselves,” and we lay that simple idea at the base of our school.

The curriculum is what each of us wants to teach shaped in conversation with the others, and again, bringing our differences into a unison. “Offering ourselves” is not a declaration of teaching qualifications—some of us teach what we know deeply, others what we want to learn more about. We acknowledge that small, honest exchanges, beginning from where we ourselves are, are powerful tools for change. This is central to our collective view of what it now means to bring “teaching” into this project.

We want our school to be a space for movement-based experiences that model ways to stand together in difference, to explore and share personal stories, to develop our capacities for ‘listening in the dark’ through stillness and silence, and to cultivate awareness of how and when to assert oneself for the advancement of the community. We also want our school to make space for explicit and direct discussion of issues related to Black life, anti-blackness and queer people of color, and we bring the material of each different class back to the question:

“What is a Black dance curriculum today?”



What is a Black dance curriculum today? Questions at the core of the curriculum

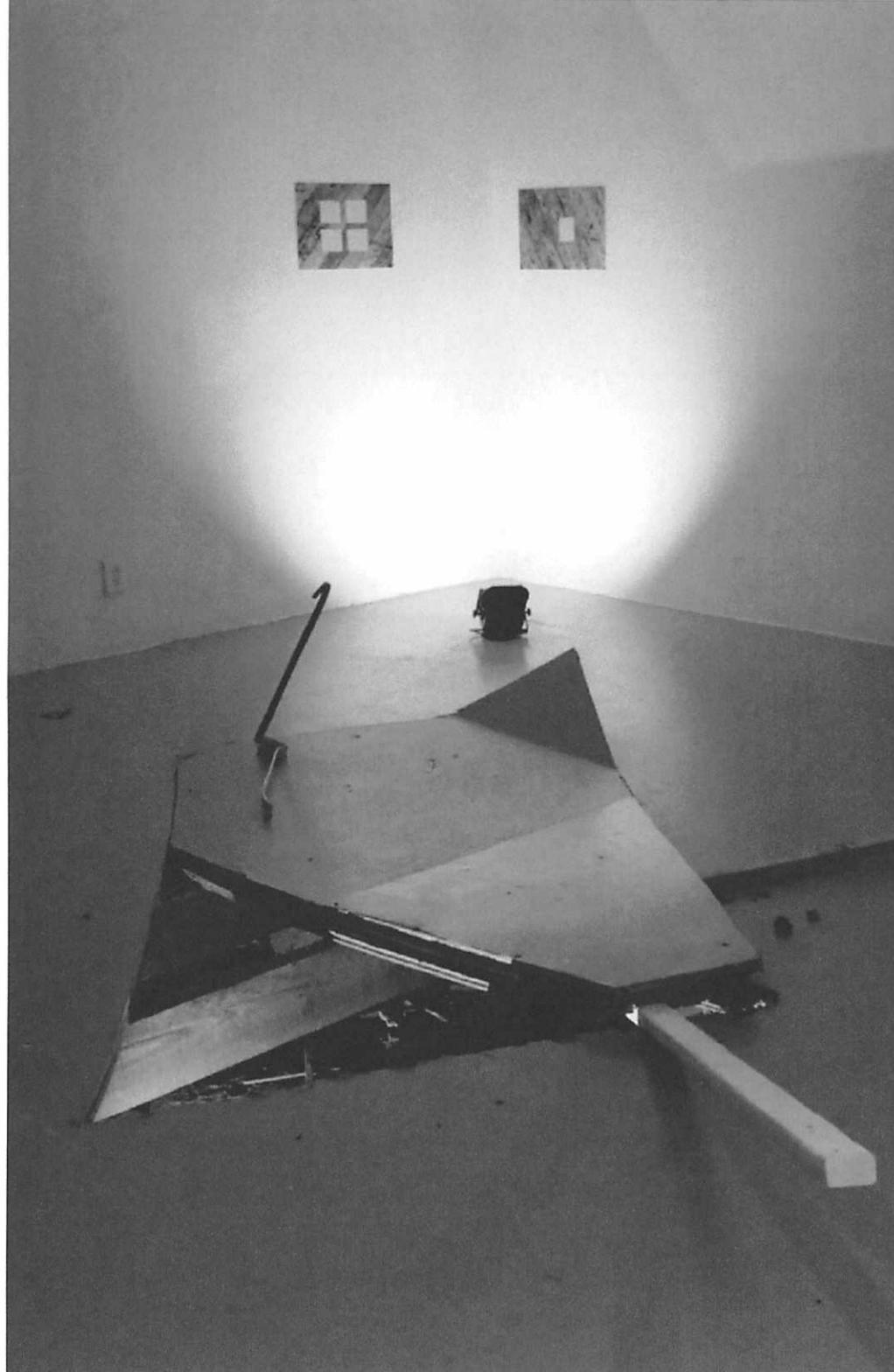
taisha paggett and Ashley Hunt

A question echoes perennially, from the halls of academic dance departments to the floors of house parties. It is a question that should never be answered but always be asked: “what is Black Dance?” The academics debate where to place it in their curriculum — next to Modern? And Ballet? And at the house party people see their own movement as Black dance since *that’s what we’re doing*. But behind them both is the larger weight of a history in which color — and Blackness in particular — is never reducible simply to a genre, a technique, a style, questions of ownership, sub-categories or “flavors” to spice up otherwise white dance forms.

Instead, to take up the question of Black dance, and a Black dance curriculum in particular, is to touch this history. And to touch this history is to queer, or destabilize, fixed colonial definitions of its terms. We pose it here as a frame through which to see each step of *The School for the Movement of the Technicolor People*: the experiences of its classes, its performances, and the exhibition that provides its architecture, considering how each of the question’s terms offer a number of meanings — *Black, Dance, Curriculum, Today*.

List of Questions 1

By “Black,” do we mean *for Black students* or *by Black teachers*, or dance taught from histories of what gets called “Black Dance”? Is that African or Black American? What about Black forms that have been appropriated to a degree that they are now identified with other communities and authors altogether? What about expres-



sions of Blackness that exist outside dominant public discourse?

By “dance,” do we think of concerts and the strict training of academic dance forms, or traditions of movement in streets and homes, regardless of whether they’re considered “dance” or “social dance”? Do we mean the movement, shapes, social choreographies and embodiment that come of a life lived in a particular way? Or the vocabularies of gesture and posture through which each of us holds it together, defines ourselves, forms our communities and family?

As a “curriculum,” do we mean a course of study based on Black knowledge, beliefs or epistemology; upon a repertoire of Black gesture, action and embodiment; or upon the thought and invention that come of Black life, history and memory, or are propelled by the politics of Black struggle?

By “today,” do we merely mean to update a category, or do we mean to question the present, to bring forward the present moment and the way history wends its way through our lives and ideas? Perhaps we mean to break from the past, or perhaps we want to revitalize it, to resuscitate the way it is forgotten, bleached and sanitized of its insurgency.

For some, Black Dance is a source of pride, a pride in seeing what our ancestors have created, creations that some argue have helped to author every step of American Culture, inside and out, including what is called Modern Dance.

For others, “Black Dance” can be a restrictive categorization—memorialized forms that keep us out of a mainstream conversation, cast within the “Black-,” “folk-” or “world-dance” section of the concert, with teachers presuming that’s all we want to learn, or that it will be more naturally “us,” leaving us among the “electives” rather than valued at the “core” of the curriculum.

For many, the Black of Black dance means a perpetual rebellion, however loud or quiet, seeing rebellion as the direction of Black: A Black thought born in defiance to centuries of colonization and enslavement, always reconfigured in-difference-to what a larger society projects onto the appearances of a Black body, pointing its way like a compass. And for some, Black is the space for that—a free space where you are able to hear your own thoughts, set your own priorities, lead your own discussion, con-

figure your own routes.

Yet today, each of these directions bears the stress of the present, a stress of our historical moment and the events that have highlighted again the persistence of premature Black death, vulnerability and lives of precarity in our streets and homes. Under this stress and the impossibility it tries to impose upon our agency, Black dance cannot remain fixed, unaltered. We seek new possibility in the face of it, new thoughts and new choreographies.

Questions List 2

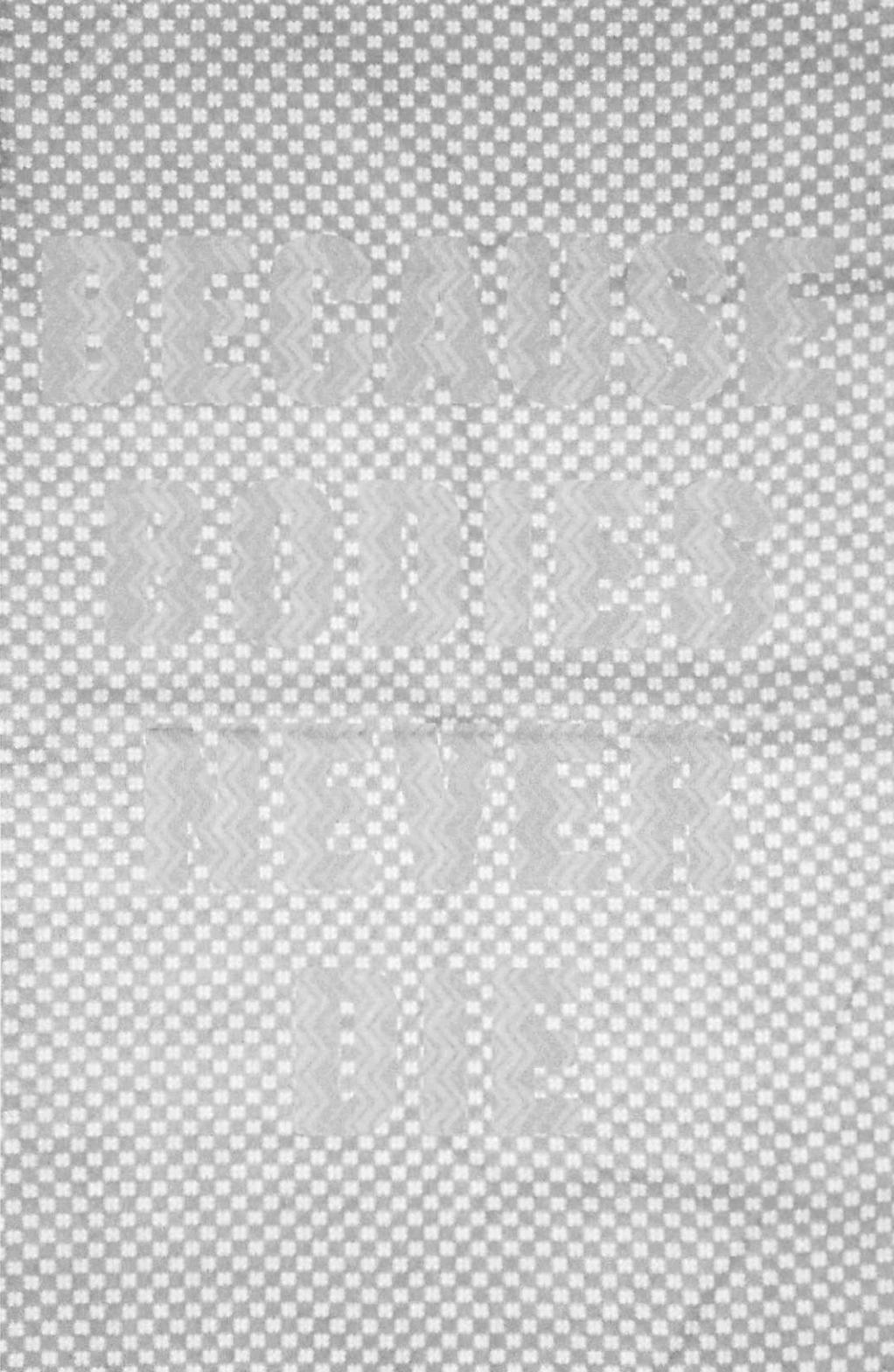
What is the choreography of an insurgent course of study?

What is the choreography of the present?

Historically, the education of Black people in the U.S. has, at different times, been outlawed, undermined, segregated from contexts of quality education, and designed to train its students in how to serve white society. Parallel to that history is one in which Black education has been fought for and implemented rigorously within the Black community, theorized and practiced in pursuit of what Black people, communities and their futures actually need.

Sometimes, this meant arguing for access to the same curriculum that white students enjoyed and challenging the racism built implicitly and explicitly into their texts; other times, it meant forging autonomous Black educational spaces, schools where Black experience, language, knowledge and memory could be centralized and taught free of the stigma and violence of the larger society, in churches, mosques, community centers and homes. Both of these have overlapped, as in the pedagogical programs developed for freedom movements.

A timeline might chart lines from fugitive, clandestine schools under plantation regimes to the schools built in the freed-man towns established by freed slaves during Radical Reconstruction; from the protection of Black education under the segregation regimes that followed, to communities who today still fight the defunding of public schools as white and wealthy families moved their children and resources into private schools and suburbs after the end of school segregation. An arrow might similarly travel from the popular education programs of the Civil Rights Movement to the radical study of the Black Power Movement, to the founding of Black and Ethnic Studies programs in



higher education, through to today, where we fight “school to prison pipelines” and are challenged to think intersectionally—about the conditions and needs that come of multiple oppressions that cross and land upon the same body and communities: racist, sexist, homophobic-based oppressions, the policing of gender conformity, the use of citizenship to attack immigrant movement, families, rights and language, and the reverberations of genocidal campaigns against indigenous and First Nations peoples.

Questions List 3

Where does a dance curriculum fit in this?

What has been the dance curriculum of this?

Which Black dance is this?

Whether or not we locate a Black curriculum as one that is exclusively for and by Black people, we offer it here as a starting point and container for this project, one that holds within it the memory of freedom fights; one that centralizes the experience, knowledge, frames of reference and needs that are elsewhere diminished; one that seeks the power, wisdom and genius of the overlooked, the banned, the queer, the fugitive; and one that finds learning in the unofficial, the unsanctioned and unauthorized, without awaiting the endorsement of the larger structures we want to challenge, to access, or to simply be free from.

By DANCE, whether or not we mean dance for and by Black people, directly out of Black tradition or drawn from Black life, we at least mean to learn from the movement, the embodiment, and the bodily learning that comes of these histories, position and voice.

The CURRICULUM is to centralize these questions and see, in the course of six weeks, through the school of a dance company in the form of an artwork, what we can learn, open and build, and what new starting points we will offer to whoever steps up next.

TODAY (the final term of our question) means to dislodge these questions from the tendency to freeze them in the past—to render them safely and unthreateningly in the comfortable versions of Black history that the larger society seems to like, sanitized of their true radicality, opposition, their true diversity of possibility and their unruly persistence in the present.

If an iconic gesture of a Black dance curriculum of the past was a Memphis sanitation worker walking with a picket sign, or two raised fists at the 1968, Mexico City Olympics, is a Black dance curriculum today the new compositions of people gathered to protest Black death? Is a gesture of its repertoire today NFL players running onto the field with their hands up, repeating the gesture of “hands up don’t shoot” that began in Ferguson, Missouri? And are we locked only in these movement vocabularies? As Black dance today is needed to contest the persistence of these conditions in the streets, theaters, galleries, schools and governmental institutions, we should be careful their limitations don’t at the same time imprison us, freezing us again in a history cleaned up for the future. How do we remain rebellious in our bodies, uncontrolled, free, how do we want to relate, how do we want to feel, how do we want to love?



Somewhere on this timeline lies the C.B. Dansby Colored High School. During the development of this project, taisha paggett learned of a rumor that a relative of generations past had helped to found a high school for colored youth. Located in the town of Kilgore, Texas, a part of eastern Texas where many Black towns had been established by freed slave communities after the Civil War — initiating their own infrastructure, their own planning and their own education, asking what should their curriculum be— one can imagine that the conditions of segregation in the early 20th century made the formation of this high school into one for a sovereignty of thought, of Black identity. It is a strange contradiction that the benefits of that centralization evaporated after the end of segregation, as families were then able to move more freely, lessening the need for the same concentration of resources. Despite the importance of desegregation, the question of what may have been lost through this evaporation is important nonetheless, and this influenced a desire to extend the company of WXPT into a school.

the school of a dance company in the form of an artwork

By taisha paggett, Kim Zumpfe and Ashley Hunt

The installation at LACE was considered at each step in relation to the building of the School, taking its curriculum and performance as a work of social and physical sculpture to be materialized. The decision to forge a dance school out of the company, WXPT, took up the social and physical material of the company itself and elaborated its form from one stage of realization (a company) to another (a school), and its curriculum became our starting point.

But what is the form of a school? A dance school? What roles do architecture, objects, images, language and performance play within one? How does it structure time, and how do dance schools organize bodies, perception and meaning differently or similarly from exhibitions of visual art?

The discourse of art brings with it space for atypical consideration, unconventional time, and the formulation of inappropriate, impractical and non-conforming meanings—narratives, inducements, statements and proposals that have no other place in the pragmatic demands of everyday life. Seeing its six weeks existence itself as a performance school-as-artwork allows a dance school to be what a dance school typically cannot be when considering rent, budgets, overhead and survival as a business.

How could different forms, materials, and representations support and expand this curriculum-as-artwork? We considered what the ordinary materials of a dance studio could become, considered its conventions, tropes and compositions, and played in patterns of call and response between company rehearsals, production meetings, experiments with objects and images.

We asked, if the performance and school do not fill all the open hours of the exhibition, what does a viewer encounter



when no performance is happening, how is that also then the school? How does one resist the tendency to simply present documentation from an opening night performance, video or photographs that do not offer an experience of the work but merely show what it had looked like? Instead of explaining the classes to a viewer, how does the space and its contents offer them a different way of experiencing of it?

Key to this is a performative understanding of art, where the artwork acts not only upon the conventional logic of representation, but as a shifting composition of signs and phenomena that fluctuate according to the currents of performance around it. The viewer enters already a performer—performing a role of viewer, art-goer, collector, expert or novice, critic or lover or imposter, and in this case, a potential student.

How, upon entering the scene of the exhibition, does the viewer find themselves staged? How does the work appear to address them? Who and what are watching them? What circuitries of transaction, mutability, opacities and transformations do the artworks allow them to engage, perform, catalyze, read or resist?

The viewer of the space encounters a dance floor, either in use by or emptied of its dancers and students, cut in the shape of a parallelogram from a large carpet that runs around the floor and up the wall. They are invited at the door to remove their shoes, out of respect for this as a shoeless dance space. The viewer makes this choice, entering on the terms of the dancers or not.

The installation takes up the space itself as a body, its surfaces skin and its strata subcutaneous layers, with sounds

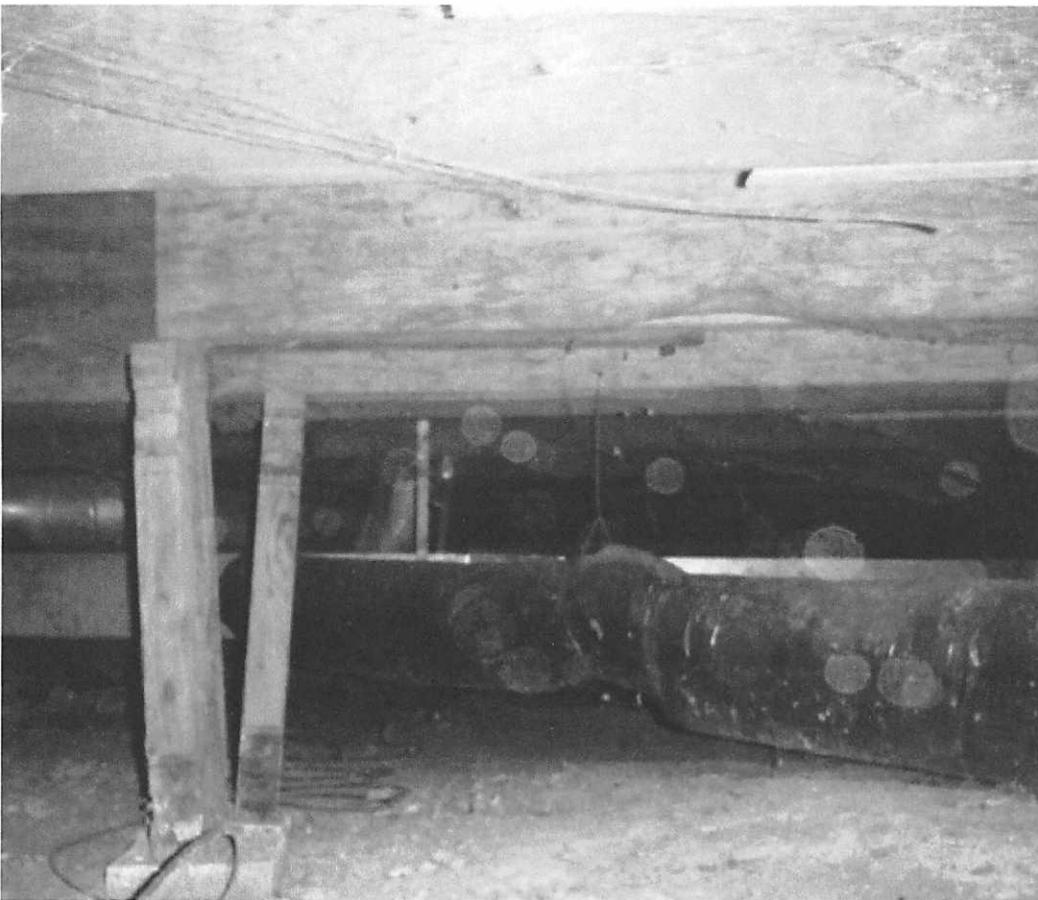
of the electrical current extracted from behind the walls, filled with materials of deep brown carpet, mirrors, lights, images, and the traces of activity—construction and excavation, cuts and reflection, the remnants of classes and movements. An array of support beams appears to hold up some vulnerable part of the rear ceiling, and holes cut into the skin of the floor and walls reveal the naked dirt hidden for decades below and layers of internal walls that reveal other moments in time and separate one neighbor from another.

Photographs and moving images cluster here and there, images of different scale that picture members of WXPT engaging what resemble the black mirrored panels that also line the space—holding them, positioning themselves behind, beneath or to the side of them, blocking the view of the camera and viewer from their face or body.

Others images take up the site of a building, the historic CB Dansby Colored High School, of Kilgore, Texas, as it appears to three separate cameras over time—to an anonymous black and white camera showing the school in use in the mid-20th century; to a Google Street View camera, which recorded the school's ruins; and to a satellite camera, seeing the school's former site, cleaned of even these ruins, clearly more recently than the Street View camera had seen them. Across the three camera's recordings, an excavation can be imagined across time and is situated by references to histories of Black education.

Amidst these many references and as the mirror reflections of

visitors play against the photographs of company members, the viewer might be invited into a dance, joining the play of appearance and erasure that the installation stages. If the viewer chooses to remove their shoes, they will have entered the space with their feet sensitive to the ground, the hard and soft of the painted wood floor transitioning to carpet fiber. Invited to think through the sense of touch, conventionally forbidden from exhibitions, it invites another way to be present amidst the materials — perhaps even sinking, sitting, or lying down into the carpet.



Class Descriptions

Classes are open to all movers of all levels of experience.

Full schedule, dates and times available on website: schoolforthemovement.info

For questions, please contact taisha@me.com

Subject: *Ditch Plains* (2013) screening and conversation with Imani Kai Johnson, taisha paggett and Frank Wilderson

Facilitator: Erin Christovale

Shot in the East New York section of Brooklyn around the time of Hurricane Sandy, *Ditch Plains* (HDV, 29 mins) is a dystopian sci-fi street dance film by Loretta Fahrenholz, featuring members of Ringmasters Crew. Like avatars running the levels of an apocalyptic video game, Ringmasters Corey, Jay Donn and Marty McFly hallucinate the city and its networks as a space of terror, mutation and magic. "Flexing," "bone breaking," "pausing" and "connecting" in nighttime streets, hotel hallways and a posh Park Avenue apartment, the dancers improvise dream-like scenes suggesting digital death-matches, stop-and-frisk situations and catastrophic man-machine interfaces. Meanwhile, documentary shots of Far Rockaway show the city's attempt to manage disaster in real life.

Following the film we will engage in a conversation with scholars Imani Kai Johnson, Frank Wilderson, and artist taisha paggett around narratives of Black resistance, the intention of Black bodies on screen, socio-economic privilege in the height of the apocalypse, stop and frisk, and the history of flexing/bone breaking dance style that originated out of Brooklyn.

Subject: Dream Shapes

Facilitator: Heyward Bracey

An exploration of socially and somatically inspired movement, woven from a fabric of personal and cultural sources. Dream Shapes will begin with body images drawn from various Butoh practices, witnessing and dialogue. We'll then pull from our bodies' personal memories and language, and support each other in expanding our awareness of them.

In our practice we'll look for the tension between "demonstrating" and "embodying" an experience.

Subject: *Everything But The Burden + Movement*
Facilitator: Suné Woods

This workshop will engage excerpts from Greg Tate's book, *Everything But The Burden: What White People Are Taking From Black Culture* and Ta-Nehisi Coates' book, *Between the World and Me*, through both discussion and physical exercises of weight exchange—giving, sharing and holding the weight of other bodies.

Subject: Explorations in Contact Improvisation
Facilitator: Kloii Hummingbird Hollis

This workshop will explore the fundamentals of Contact Improvisation, a Western dance practice developed in 1972 through the work of Steve Paxton. We will look at how the form takes up Newton's Laws of Motion as well as practices of healthy touch and community-building. Topics covered will be weight sharing, balance, lifting for beginners, sliding, rolling, falling, personal boundaries and play.

Subject: The Gaze / Silent Moving Sculpture
Facilitator: Maria Garcia

Silently and through demonstration and explanation written on placards, this class will take up various eye contact exercises. The idea is to create a nonverbal, energetic space that will allow participants to reflect on the complicated experience of seeing and being seen.

Subject: Ghost Dance History & Other Banned Dances
Facilitator: Joy Angela Anderson & WXPT Company Members

Banned by the Bureau of Indian Affairs (BIA) for fear of inciting an uprising, the Ghost Dance was a dance of revitalization and renewal that re-energized community and strengthened solidarity. In discussion and movement, this class will take up the Ghost Dance and also address other banned dances in history, including contemporary local public school policies which prohibit such acts of embodied gathering and solidarity amongst young people.

Subject: How I Move: An exploration in Identity, Poetry and Dance
Facilitator: Ché Ture

This interactive workshop examines, physically and theoretically, the

idea of movement. Inspired by the work of Marc Bamuthi Joseph and his signature practice of integrating text and movement, "How I Move" begins with a poetry exercise that leads into explorative dance and concludes with an open discussion. Together we will engage the ways our individual identities relate to the "dancer" identity. Who are you when you dance?

Suggested reading: "Who Am I Where?" by Rebecca Solnit

Subject: In Rhythmic Dialogue with Black Brilliance
Facilitator: Meena Murugesan

This is a space to acknowledge, learn from, honor, and invoke Black radical thinkers and artists who have shaped me, and maybe you. We will read excerpts from a selection of Black radical creative thinkers and then create personal rhythms with our feet in conversation and in gratitude. Finally, we will accumulate our actions into a collective poly-rhythmic ritual.

Subject: Movement and Sequence
Facilitator: Kristianne Salcines

The goal of this class is to find ways to be led by your body. The personal is political. How does YOUR body move? In what all ways can it move? Participants will be given structures through which to identify different forms of sequencing and intuitive movement pathways.

Subject: *Meadow*: Weekly open rehearsal
Facilitator: taisha paggett

This is a five-part class and open rehearsal for *Meadow*, a collective dance that is a movement choir that is the taking up of time, space and togetherness. The work will involve weight exchange, moving together in and out of unison and differing degrees of proximity. The work created here will be performed in the gallery/school on Saturday December 5th and Sunday December 6th. All participants in the class are eligible to perform in this final work.

(Additional mandatory evening tech rehearsals will take place in the week of November 29th-Dec 4 for those involved in the performance. Details to be announced in class.)

Outside of class we will read excerpts from *The Undercommons, Fugitive Planning & Black Study* (2013) by Stefano Harney and Fred Moten, as an anchor to our collective movement.

Subject: Reflections on The Human Ferris Wheel
Facilitator: Rebecca Bruno

Inspired by a personal experience within the collective company exercise called The Human Ferris Wheel, this class is as much an offering as it is a question about collective forms of action and difference. This designated time is an invitation to share space together and alone in silence, to imagine, retreat, draw, think, breath, write, observe and be within the walls of LACE.

Subject:ReMix: Shared Dance Practice
Facilitator: Devika Wickremesinghe

This class offers a way to create dance collectively, in a setting in which the roles of teacher and student change fluidly. A cumulative dance will be developed through the exchange of our stories. Time will be made for writing and speaking. We are the dance and we are our stories.

Subject: The Social Behavior of Chairs
Facilitator: Sebastian Peters-Lazaro

Using chairs as a mutable interior architecture, we will create patterns and environments, and observe and discuss its effects on the space and how a group functions. How are we taught to fit into social structures by containing our physicality through the use of a chair? How do we sit differently in different situations? How are we taught to sit based on our different bodies? How are these experiences affirmed in everyday life?

Subject: Spell-Casting/Un-Casting & Dream Interpretation
Facilitator: Joy Angela Anderson and Charmaine Bee

Informed by one of WXPT rehearsals in which company members offered individual interpretations of spell casting/un-casting, we will explore movement that co-creates ritual space to support, invoke and activate our individual and collective spells and dreams. In this class we will ask: *What might it look like to uncast what feels like a spell characterized as restrictive, oppressive, or that does not allow growth, expansion, consciousness and connection? What might it look like to cast spells? Individually and collectively to instigate change? How can we use our dream world as a space to activate our intentions? How can the energy of movement and collectivity activate our intentions? What is the embodiment of belief?*

Bios

Joy Angela Anderson, a Chicana collaborator, curator, dancer, organizer from East L.A., approaches artistic practices with questions of inclusivity, identity, oppression, public space, non-western notions of healing, ceremony & ritual. She's performed and collaborated with artists, collectives and curated exhibitions with grassroots organizations and artist-run spaces in L.A. Influenced by underground dance music and Orisha dances, yoga and dance has served as a spiritual, healing, transformational and ritual practice in her life. Joy currently performs with Critical Mass Dance Company and WXPT.

Charmaine Bee is an interdisciplinary visual artist. Through photography, installation, video, textiles and herbalism, Bee explores African Diasporic spirituality and personal histories. Bee's work places an emphasis on memory and ritual, through the examination of her personal family narrative within Gullah culture. Charmaine has been awarded the Brooklyn Arts Council Community Arts Foundation grant for two consecutive years for The Stoop Gallery, a pop up gallery project which installs fine art exhibitions onto stoops throughout Brooklyn during the summer months.

Heyward Bracey is a Butoh-influenced dancer/movement artist who works at the edges of sensation and self. He has performed as a member of Corpus Delicti, a Butoh performance art troupe, and collaborated with master Butoh artist Katsura Kan in Los Angeles, New York, and Seattle. He also works with Body Weather Laboratory.

Rebecca Bruno is a dance artist based in Los Angeles. Her work addresses the relationship between private and public, our perception of time, and embedded meanings within our environment. Rebecca has worked as a dancer and collaborator with many choreographers and visual artists including Pablo Bronstein at the REDCAT Gallery and Le Mouvement Festival in Biel, Switzerland, as associate choreographer with Julien Prévieux at FAHRENHEIT Gallery and Palais de Tokyo, Paris for What Shall We Do Next? winner of the 2014 Prix Marcel Duchamp. Bruno is the founder and director of homeLA, a project dedicated to dance process in domestic space since 2013.

Alfonso Cervera is a Latino performance artist and an MFA student at UC Riverside. He dances for Eloku Dance Company, Multi-Plex Dance, Ballet Folklórico Grandeza Mexicana, and Intersect Dance Theater. His work has been presented

at the Culver Center of the Arts, La Peña Cultural Center, BRAVA Ballet Arts, and at 4x4 TJ night, presented by Lux Boreal and the Cultural Center of Tijuana.

Erin Christovale is an LA based film programmer and curator, interested in film justice, cyborg feminism, and the ways speculative fiction aligns itself with social justice. She co-curates Black Radical Imagination, a touring program of visual shorts that includes new media, video art, and experimental narrative. Her most recent exhibition, *a/wake in the water: Meditations on Disaster* was featured at the Brooklyn Museum of Contemporary African Diasporan Arts in 2014.

Loren Fenton is a Los Angeles-based performer who participates in the creation of contemporary theater, film, dance, and visual art. She enjoys making work that pushes the boundaries of form and illuminates untold stories / unseen lives. Recent work: *Endless Love/Reusable Parts* (art - Hammer Museum); *A Beautiful Game* (dance); *Immaculate Heart* (film); and *Maria Kizito* (theater). Upcoming projects: *The Price of Salt* (theater). Loren received her B.A. from Harvard University, and her M.F.A. in Acting from CalArts. She is a member of SAG-AFTRA.

Maria Garcia is an LA based performer, sound artist, and curator. As co-founder and director of MATA, an artist-run gallery that presents noise performance and visual art, she sees her work as creating spaces of intention. Garcia uses performance, movement, and sound to create physic environments that foster community. Performing in collaborative projects as *Unica*, *Bronze Eye*, and *MG/CK*, she has performed at Human Resources, David Kordansky Gallery, and the Handbag Factory.

Kloii "Hummingbird" Hollis' enthusiasm, ferocity, and sensual style pervade both her dance and poetry. Her mission is to inspire personal and communal freedom and understanding. "Dance assists in removing the layers and finding the core of my authentic self. For me, dance is a sensual art where I can feel and release. While my body is moving I am in control, and there is no control, and I am free. Without apology."

Ashley Hunt is a visual artist, writer and teacher who has dedicated the bulk of his work to documenting the expansion of the U.S. prison system and its effects on communities, alongside projects that engage social movements, the exercise of political power, and the disciplinary boundaries that separate our art worlds from the larger worlds in which they sit. Hunt's works have been exhibited in venues ranging from the Museum of Modern Art, the REDCAT Gallery and Tate Modern to prisons, community centers and alongside activist campaigns.

Meena Murugesan creates experimental non-linear narratives at the intersection of dance, video art, and activism. Born and raised in Montreal though now based in LA, Meena's work is deeply rooted in the movement practices of *bharata natyam*, improvisation, somatic bodywork, and house dance. Meena received a MFA in Dance from UCLA, and has presented work across Canada, in Los Angeles, and New York. Also an arts educator with over ten years of experience, Meena fa-

cilitates ethical filmmaking and movement processes with racialized youth, and criminalized communities as collaborative acts that hope to unpack stereotypes, stigma, and systems of oppression.

taisha paggett is a Los Angeles-based queer Black artist whose individual and collaborative works for the stage, gallery and public space take up questions of embodiment, agency, and the phenomenology of race and gender. paggett's work seeks to de-center and reframe dance conventions and the ways in which bodies and spaces become normalized in both dance practices and the actions of daily life, by colliding them with social, political, cultural, and emotional metaphors and meanings. paggett's work is especially concerned with interrogating fixed notions and representations of Black and queer bodies through the construction of idiosyncratic structures and scores in which those subjects become agents. paggett's work has been supported through the generosity of programs including CHIME, UCIRA, the Headlands Center for the Arts, NPN, Show Box LA, and MAP in conjunction with LACE, amongst others. paggett is a proud member of the full-time faculty of UC Riverside's Department of Dance and holds an MFA from UCLA's Department of World Arts and Cultures/Dance.

Sebastian Peters-Lazaro is an interdisciplinary performance artist from Northern California. He graduated from the Department of World Arts and Culture at UCLA, with a Major in Cultural Studies. Sebastian's work in performance has taken him from Los Angeles, (Yu Dance Theatre) to Taipei (Sun-Shier Dance Theatre), to Melbourne Australia, where he co-founded Four Larks, to make "junkyard opera" in unusual locations. Sebastian acts as Choreographer/Designer/Production manager of Four Larks. Last year, they returned to Los Angeles, working with the Getty Villa performance lab to develop "Orpheus" later staged in a textile warehouse in downtown Los Angeles, and just finished their critically acclaimed production of "The Temptation of St Antony."

Kristianne Salcines is a dance artist, educator, and choreographer, originally from the Philippines, with degrees in Cognitive Science and Dance from UC San Diego. Her interests include expansiveness and resilience, clarity and disorientation, time and space, reflexes and impulses, trust and love, and using dance as a mode of expressing socio-political forces. She is the recipient of the Stewart Prize Award in Choreography.

Che Ture is a Black, queer, gender-non-conforming performance artist and social justice advocate. Dance has nourished Ture's wellness since childhood. Hence, their decision to honor deep learning through regular participation in transformative dance has been particularly affirming. Transformative Healing Justice circles have both oriented and affirmed the healing presence of dance in their life. They center dance as a means of intentional and radical self-care.

Jas Wade is a Black-identified, queer, gender-non-conforming performance artist and community organizer, born and raised in Los Angeles. Michelle is inspired by the self-determinant and resilient powers of storytelling through Dance|Move-

ment. Dance|Movement inspires participants to be in full awareness of the present, and their power to imagine and create; reimagine and redefine.

Devika Wickremesinghe is a dance and performance artist originally from Staten Island, New York. In NYC she performed with K.J. Holmes, Vanessa Justice, Buck Wanner, ana Isabel keilson, and Mariangela Lopez' ACCIDENTAL MOVEMENT. Since her arrival in Los Angeles she is a recent member of Alexx Shilling's MODERN DANCERS OF AMERICA and has had the pleasure of performing in the work of Laurel Jenkins Tentindo and Sarah Leddy. She was most recently part of Maria Hassabi's PLASTIC at the Hammer Museum. Alongside collaborator Samantha Allen, Devika makes short film and live dances as part of the Institut IDGAF. Devika was trained at the Kane School for Core Integration in NYC and continues to teach Pilates on the west coast. She is way up, she feels blessed.

Suné Woods is an artist living in Los Angeles. Her work takes the form of multi-channel video installations, photographs, and collage. Woods practice examines absences and vulnerabilities within cultural and social histories. She also uses microsomal sites such as family to understand larger sociological phenomenon, imperialist mechanisms, & formations of knowledge. She is interested in how language is emoted, guarded, and translated through the absence/presence of a physical body. To Sleep With Terra presently at Papillion in Leimert Park and Nadar at Commonwealth & Council in Koreatown. She has participated in residencies at Headlands Center of the Arts, Vermont Studio Center, and The Center for Photography at Woodstock. Woods is a recipient of the Visions from the New California initiative.

Kim Zumpfe is an artist and educator who lives and works in California. She works with images, objects, text, installation, collaborative structures, and exhibitions. In these various media, she is engaged with relationships between the ideological body and subjectivity in locations where multiple bodies develop, displace, produce, and forget to maintain boundaries and relations. Through modes of transformation, she investigates where borders within form disperse – in the body, subjectivity, and politicized space, as a way to interrogate encounters where collapse of identity, intimacy, and power structures overlap. Her work has been exhibited at Culver Center for the Arts Riverside, Visual Arts Center Fullerton, University Art Gallery Irvine, University Art Museum Long Beach, and several public and online sites. She is a member of Emily O, a free-floating artist collective that questions the relationship between individual and collective processes and identity through organizing exhibitions.

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