



MANCC Forward Dialogues 2019: Eva Yaa Asantewaa leads the Writes of Passage Ritual. Photo by Chris Cameron

FORWARD DIALOGUES

mancc

maggie allesee national center for choreography

August 11 - 24, 2024

**NATIONAL
ENDOWMENT for the ARTS**

arts.gov

A two week choreographic laboratory for early career artists to include seven pairs of artists working in regions across the U.S., supported by the National Endowment for the Arts.

MANCC, as part of Florida State University, is located on land that is the ancestral and traditional territory of the Apalachee Nation, the Muscogee Creek Nation, the Miccosukee Tribe of Florida, and the Seminole Tribe of Florida. We pay respect to the resiliency of their tribal members, past, present, and future, and to all Indigenous peoples.

Facilitator Statement



MANCC Forward Dialogues 2019: Eva Yaa Asantewaa guides a group through storytelling. Photo by Chris Cameron

"We are all experiencing, participating within and shaped by what feels like a cataclysmic time. Not to be dramatic, but our worlds are changing in uncertain ways. As artmakers and workers, what are we imagining for this moment and our futures? We invite or dare to consider that this is a moment for dreaming as well as grieving. We propose this time together as a time for living, sharing, witnessing... not a time of critiquing. We are agreeing to be witnessed, to offer testimony, presence, evidence. Deciding to be together, to be part of a community, a locus for mutual exchange. Affirming our respective growth processes. Our time together is rooted in exploration, an offering of practical tools and a set of conversations, as well as time to just be, enjoy and revel in our company."

- Yanira, Makini, and Joseph

Facilitator Bios



Photo by Josefina Santos

Yanira Castro (she/her/ella) IG @acanarytorsi, acanarytorsi.org

Yanira Castro is a Puerto Rican interdisciplinary artist working at the intersection of communal practices, performance, installation, and interactive technology. She forms iterative, multimodal projects that center collective action in works activated and performed by the public. Since 2009, she's created and performed with a team of collaborators as a canary torsi. Their recent work includes a performance manual for reckoning; a participatory podcast to rehearse for a collective future; and "I came here to weep", a collective exorcism for americans to perform. She has been commissioned and presented nationally and her work has recently been supported by Creative Capital, The MAP Fund, The Alpert Award, MANCC, LMCC, MacDowell, and Yaddo. She has received two NY Dance & Performance (aka Bessie) Awards for Outstanding Production.



Photo by Tayarisha Poe

Makini (flex pronouns) IG @makinimakes, makinimakes.com

I am a choreographer, performer, and video artist, based in traditional lands of Tutelo-Saponi speaking peoples, who grew up dancing around the living room and at parties with my family. My work continues to be influenced by my foundations in those living rooms and parties, early technical training in contemporary African dance, continued study of contemporary dance/performance — especially African and Africanist forms, anatomical trainings with dancer and anatomist Irene Dowd, sociological research of and technical training in J-sette performance with Jermon Donte Beacham. Through my work, I dialogue with Black queer artist folx, create lovingly agitating performances that recognize History as only one option for contextualization of the present, and encourage artists to understand ourselves as part of a larger community of workers imagining pathways toward economic ecosystems that prioritize care, interdependence, and delight.



Photo by Whitney Browne

Joseph Hall (he/him) IG @josephdanielhall or @kstheater, kelly-strayhorn.org

Joseph Hall is Executive Director of Kelly Strayhorn Theater based in traditional lands of Osage peoples, known as Pittsburgh, PA, where he leads a home for creative experimentation, community dialogue, and collective action rooted in the liberation of Black and queer people. From 2015 to 2020, he served as Deputy Director of BAAD! The Bronx Academy of Arts and Dance, one of the country's oldest BIPOC LGBTQIA+ theaters. Previous to BAAD!, he was Company Manager for Bessie Award winning A.I.M. by Kyle Abraham and Programming Manager for 651 ARTS in Brooklyn after holding various positions at KST from 2009-2014. He has served on the New York Dance and Performance Awards, The Bessies Selection Committee and co-founded PearlDiving Movement Residency in Pittsburgh. He currently co-curates and emcees TQ Live!, a queer variety show at Carnegie Museum of Art, and serves on National Performance Network's Partner Advisory Council; Office for Public Arts's Advisory Committee; Pittsburgh Community Broadcasting's Community Advisory Council; PearlArts's and Bloomfield Garfield Corporation's Board of Directors. Joseph has been awarded FAB 40 under 40 by New Pittsburgh Courier; 40 Under 40 by Pittsburgh Magazine and PUMP; Excellence in the Arts by Three Rivers Business Alliance; and City Paper's Pittsburgh's People of the Year in Performing Arts. As a performer, Joseph has collaborated with Staycee Pearl dance project & Soy Sos (Pgh), choreographers Lida Winfield (VT), Maree Remalia (OK), and Jasmine Hearn (Houston), video artist Suzie Silver (Pgh).

Laboratory Schedule

This schedule is a breathing document. We understand that it will shift and morph as our time together unfolds. We are not beholden.

We are offering a host of optional times to meet with us casually at happy hours and lunches. We will also be available during coffee/tea hours that will be organized at check-ins. We will use this morning time coffee/tea to meet with individuals or groups that are interested in a specific topic or just chatting. We are diversifying our offerings so that people feel like they can attend when their processes align. You can request for us individually or in a group to attend your practices in your individual studios or chat with you individually.

With the group, we can organize two movie night/pajama parties to watch films together.

- Yanira, Makini, and Joseph

Sun, Aug 11th: Arrive

6:30pm

Welcome Dinner/Gathering @ **Oyster City Brewing Company**
603 W Gaines St #7 (Across the street from hotel)

Mon, Aug 12th: Opening Day

9:30am - 10:30am

Coffee Hour @ **Catalina Cafe 603 W Gaines St #6** (an optional opportunity for participants and facilitators to meet)

10:30am - 11:00am

Travel to MANCC (Walk/Shuttle)

11:00am - 1:00pm

Building Tour and Orientation/Studio Decision Process

1:00pm - 2:30pm

Welcome Lunch w/ MANCC Staff (**Studio 301**)

2:30pm - 4:30pm

What We Are Each Exploring at MANCC Introduction (**Studio 216**)

4:30pm - 5:00pm

Questions, Needs, & Desires

6:00pm - 7:30pm

Optional Happy Hour @ **Marriott Hotel**

Tues, Aug 13th:

10:00am - 11:00am

Agreements and Check-In/Self-Directed Topics

1:00pm - 3:00pm

Lunch w/Farai Malianga (An open conversation on collaboration, music, and sound design)

Wed, Aug 14th:

4:00pm - 5:00pm

Check-In/Self-Directed Topics

6:00pm - 7:00pm

Optional Happy Hour @ **Marriott Hotel**

Thurs, Aug 15th:

10:00am - 11:00am

Agreements and Check-In

1:00pm - 2:30pm

Optional Lunch

Fri, Aug 16th:

3:00pm - 5:00pm

Makini and Yanira Workshop | Practical Tools

Sat, Aug 17th:

10:00am - 1:00pm

Investing in Yourself *Supporting the individual to facilitate the artist* with David Thomson

How do you financially sustain the person within the artist? Do you have questions about creating a financial foundation for yourself and your art? You are not alone. Many artists pursue their practice without being taught the business of their pursuit and more importantly, how to consider themselves beyond the production of art. This intensive will introduce you to the basic financial concepts needed to build a stable financial future, including budgeting, banking, savings, retirement, credit, debt, investment, and concepts of care. Tools and discussions are woven into this process to help each individual define their own philosophy, core values, and needs.

Sun, Aug 18th:

DAY OFF (Studios Available)

Optional Nature Walk and visit to Local Swimming hole

Mon, Aug 19th:

4:00pm - 5:00pm

Check-In/Self-Directed Topics

6:00pm - 7:00pm

Optional Happy Hour

Tues, Aug 20th:

10:00am - 11:00am

Agreements and Check-In/Self-Directed Topics

1:00pm - 2:30pm

Optional Lunch

3:00pm - 6:00pm

Making Money Work Together: *Conversations for the field and for artists* with Celeste Smith and David Thomson

Given the radical changes ongoing in our field regarding funding and the precarity of artists' circumstances, this conversation centers what the future can look like. Our hope is to offer a space for strategic dreaming. Emerging artists are critical drivers for re-imagining how the field will function.

Wed, Aug 21st:

4:00pm - 5:00pm

Check-In/Self-Directed Topics

6:00pm - 7:00pm

Optional Happy Hour

Thurs, Aug 22nd:

10:00am - 11:00am

Agreements and Check-In/Self-Directed Topics

1:00pm - 2:30pm

Optional Lunch

3:00pm - 6:00pm

Open for Desires

Each pair will have approximately 30 minutes to share time in a way that is useful for their process: be in conversation, sharing a studio practice or showing...whatever is helpful to you

Fri, Aug 23rd: Closing Day

10:00am - 12:00pm

Long Table Inquiry Session

12:00pm - 1:30pm

Optional Lunch

3:00pm - 6:00pm

Open for Desires

6:00pm - 8:00pm

The Last Supper (**Marriott Hotel Pool Deck**)**Sat, Aug 24th: Artists Depart from Tallahassee**

Guests



Photo by Mark Poucher

David Thomson (he/him) IG @davidthomson.nyc, www.davidhamiltonthomson.com

David Thomson is a Caribbean-American interdisciplinary artist whose practice centers on the interrogation of presence and absence in the performance of identity, through image, writing, performance, and installation as containers of inquiry.

Thomson's performance and installation work have been presented and supported by The Kitchen, Danspace Project, Movement Research, Bronx Museum, Performance Space NY, Invisible Dog, Fondation Cartier, and Lunder Institute of American Art. His writings and visual work have been published by 2wice, Wendy's Subway, Dancing While Black Journal, and Performa. Awards, residencies, and fellowships include Foundation for Contemporary Art, Rauschenberg, Yaddo, MacDowell, NYFA | Choreography, and the USArtists Ford Fellowship. His work has also been recognized with New York Dance and Performance Awards ("Bessies") for Sustained Achievement (2001) and for Outstanding Production for his own mythical beast (2018).

Thomson has worked in the fields of dance, theater, music, and performance with artists Bebe Miller, Trisha Brown (1987-93), Ralph Lemon, Tracie Morris, Sekou Sundiata, Kaneza Schaal, Deborah Hay, and Okwui Okpokwasili/Peter Born among many others. He was a reperformer in Marina Abramović's MoMA Retrospective and has worked with Yvonne Rainer since 2015.

Recent projects include Movement Director and performer for Matthew Barney's film installation, *Secondary*; a published essay in Yvonne Rainer's *Remembering a Dance: Parts of Some Sextets, 1965/2019*, and he is one of the contributing artists in *Cane: A New Critical Edition* (the3rdthing.press) for the 100th anniversary of Jean Toomer's 1923 novel.

In 2017, he initiated The Artist Sustainability Project to expand the practice and discourse of financial, artistic, and personal empowerment.



Photo by Emmaí Alaquiva

Celeste C. Smith (she/her) IG @hautemuslim, <https://www.celestecsmith.com/>

Celeste C. Smith is a cultural leader with a finger on the pulse of race and social discourse. She works to advance racial justice, center the voices of people and communities most impacted by racism, and respond to critical community issues. She is a national 2018 SXSW Community Service Award honoree bringing to her role deep experience as a celebrated non-profit and community leader, arts administrator, artist, and co-founder and former CEO of 1Hood Media, whose mission is to build liberated communities through art, education, and social justice. She currently works at the Wayfarer Foundation, continuing her work in philanthropy as Director of Programs exploring spirituality, culture, social justice and the arts. Celeste has quickly emerged as a thought-leader in philanthropy as indicated by her appointment as co-chair of the national Grantmakers in the Arts (GIA) Support for Individual Artists Committee, Americans for the Arts Arts Education Network Advisory Council, and participation as an invited panelist and presenter at dozens of events and conferences. Lastly, Celeste continues to produce her own artistic works, most recently appearing in the published literary anthology, *Tender*, edited by Vanessa German, award-winning visual and performance artist and Deesha Philyaw, finalists for the National Book Award.



Photo by Farai Malianga

Farai Malianga (he/him/they) IG @maliangafaraim

Farai Malianga - Videographer/Composer/Musician, born and raised in Zimbabwe, began his career in African Dance in Colorado with Leticia Williams' Harambee and Musical Director Judy "Fatu" Henderson, then studied dance and drum in New York with pioneers Yousouf Koumbasa, Mbemba Bangoura and Ronald K. Brown. Performing with the Masters; Chuck Davis, BAMs 'Dance Africa;' Reginald Yates and Heritage O.P.; Alvin Ailey American Dance Theatre (40th Anniversary). **In Theatre:** Off Broadway production, "Darker Faces of the Earth," Trezana Beverley (director); Urban Bush Women in the Broadway musical 'Fela!'; Public Theater's 2021 Shakespeare in the Park's "Merry Wives of Windsor" set in Harlem; HBO documentary "Reopening Night" cataloguing the return to Central Park. **In Film:** International Domestic Violence Series, Joe Rodman (producer); Kasi Lemmon's film "Black Nativity." **Composition credits:** commissioned works for Camille Brown, Karen Loves' Umoja, Christal Browns' Inspirit Dance Companies, Leslie Parker and "Jenaguru," An African Creation Myth for the Smithsonian. **Scored music for Dance Documentaries:** "Black Stains;" Kehinde Ishangi's "Not My Enemy," with Tiffany Rhynard.

Videographer/editor: archival documentary for "Kumbuka" the longest active New Orleans-based West African Dance troupe with Cultural Ties, Kelly White and Sulé-Joel Adams. **Sound and Multimedia Designer:** "The Power of the Unknown" a collaborative project, Dr Darian Parker and Daaimah Taalib-Din (directors).

Farai Malianga is currently an Assistant Professor with the School of Dance at Florida State University.

MANCC's Approach to Equity, Diversity, Inclusion and Accessibility

Who comes to MANCC? And what is the process (or processes) by which movement-based artists and their chosen collaborators are invited to MANCC for residencies, and supported? The answers to these questions, and, by extension, to MANCC's approach to diversity, equity, inclusion and accessibility live in MANCC's 20 years, to date, of ever evolving creative process support.

MANCC aims to provide equitable opportunities for artists to participate in MANCC programs, in recognition of diverse voices and artistic practices that can come from a nexus of race, gender, sexual orientation, age, class, and/or abilities. Indeed, this intention requires us to operate from a position of open-minded curiosity and knowledge about historical and current inequities in our field, so that we can continue to learn about, support and celebrate the richness of artistic expression in dance and performance that exists here in this country and its territories.

Our curatorial practice makes use of three methods: 1) field-wide nominations, 2) partnership recommendations, and 3) director invitations. This three-pronged approach decentralizes and expands how MANCC sources and re-sources information about, and builds relationships with, diversely innovative dance artists working at all stages of careers and projects around the U.S. and its territories. As currently one of only two choreographic centers in the U.S. that are based within or in partnership to a public research university, we draw from the expertise and connections of staff and partners, leverage the knowledge and scholarship held here on our university campus and civic communities for MANCC artists, and extend outward through knowledge sharing to expand our understanding of the ever evolving ecosystem in which we work and serve.

With a steadfast commitment to supporting artists reflecting a diverse range of artistic practices undergirding the ongoing work of the Center, MANCC's methodologies evolve in dialogue with and response to artists and the national field. This exchange of critical information from which to responsively adapt and grow takes the form of regular staff / artist communications, participation in regional and national convening, and ongoing artist residency evaluations. MANCC's approach is, and always has been, artist-centered. We invite you to take a moment to reflect on our track record, now at 20 years, of supporting diverse voices as we keep hearts and minds open to what artists need and how we need to best respond to these needs.

Place and Space: Situating MANCC

MANCC is housed within the highly ranked Florida State University School of Dance, which offers multiple degree programs (B.F.A., M.A., and M.F.A.) and its 120 student-body is guided by 21 faculty members (including practitioners, theorists, historians, and dance conditioning/kinesiology educators).

The notable School of Dance faculty, led by Chair Anjali Austin, former member of Dance Theatre of Harlem, boasts significant contributors to the field of contemporary dance including Urban Bush Women's Jawole Willa Jo Zollar, choreographer Gwen Welliver, and to the international body of knowledge surrounding dance conditioning and the empirical study of healthy approaches to training dancers with Tom Welsh, among others. Profiles of all the School of Dance faculty can be found on the School of Dance website.

Documentation

Portions of the lab will be documented with the goal of providing artists with useful material and giving the public a window into the creative process. The format of documentation is determined in collaboration with laboratory participants, and has included photographs, interviews, and filmed work-in-progress showings. Artist-approved content is shared on the MANCC website.

If anyone would like access to video documentation files, we may be able to transfer them to a hard drive while you're at MANCC if you bring one with enough space. Alternatively, you can download the video via provided links after the laboratory is over.

MANCC Forward Dialogues is funded, in part, by the National Endowment for the Arts



Participant Bios



Photo by Olga Rabetskaya

Kimiko Tanabe is a fourth generation Japanese American dance artist exploring the mediums of performance art, origami and paper, installation, and writing. Her work has been presented by the Center for Performance Research, Abrons Arts Center, Triskelion Arts Center, Colorado College, and the Brooklyn Arts Exchange, and the School for Contemporary Dance and Thought. Kimiko is a New Dance Alliance Artist in Residence (2024), Colorado College Crown Family Professorship for Innovation in the Arts Artist in Residence (2023), Brooklyn Arts Exchange Space Grant Recipient (2022), Gallim Moving Artist Resident (2022), and Artist in Resident at The Floor (2021). She currently is a performing collaborator with glenn potter-takata and has performed with marion spencer, Catherine Galasso Projects, Shannon Yu, Kizuna Dance, Seymour::Dance Collective, and Lisa Fagan and Hannah Mitchell.

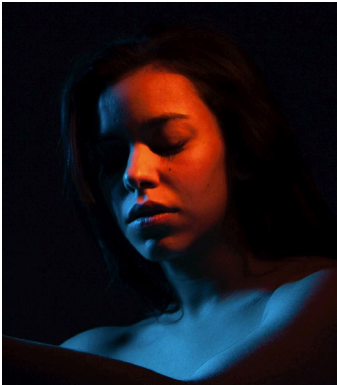


Photo by Haim Machi Versano

Nora Alami is a Moroccan American experimental dance artist. Dance is her tool for conducting research, building community, and organizing politically. For the last decade, Nora has worked as an independent dance-maker and creative producer supporting festivals, collectives, non-profits, and independent artists. Her artistic projects research nostalgia for a sense of belonging never quite experienced, explore the relationship between the erotic and alterity, and experiment with embodiment and materiality to join disparate realities.

She has been awarded the New York Live Arts Fresh Tracks Choreographic Residency, CUNY Dance Initiative, and BRIClab: Performing Arts Residency and has received residency support from JACK, The Petronio Center, and Houston Metropolitan Dance Center. Her choreography has been presented at New York Live Arts, LaMaMa Moves! Dance Festival, Danspace Project's DraftWork series, Triskelion Arts, Center for Performance Research, and Movement Research at Judson Church. She has performed at the New York Arab Festival, Edinburgh Fringe Festival, River to River Festival, and toured with Jadd Tank at the Focus on Mediterranean Choreography platform in Castiglione del Tevere and Spoleto, Italy. She holds a Masters degree in Performance Studies from Northwestern University and is certified in Pilates. Nora loves to collaborate across disciplines, reach out to connect - thenoralami@gmail.com or IG: [@noralami](https://www.instagram.com/noralami).



Photo by William Frederking

Benji Hart is an interdisciplinary artist, author, and educator whose work centers Black radicalism, queer liberation, and prison abolition. Their words have appeared or are forthcoming in anthologies from Oxford University Press, Beacon Press, Haymarket Books, Pluto Press, and have been published at Time, Teen Vogue, The Advocate, The Funambulist Magazine, and elsewhere. They have led popular education and arts-based workshops for organizations internationally, including Dissenters, the Immigrant Legal Resource Center, Forward Together, and Al Shabaka Palestinian Policy Network, and presented at the Barnard Center for Research on Women, the American Repertory Theater, the National Museum of African American History & Culture, and Phillips Academy at Andover. Their performances have been featured at Steppenwolf Theater, the Poetry Foundation, La Goyco, and Den Frie. They have received fellowships from Yaddo, MacDowell, Chicago Dancemakers Forum, and the Robert Rauschenberg Foundation. They were born and raised in Massachusetts, and live and work in Chicago.



Photo provided by Reyes

Edrimael Delgado Reyes 1995. Queer, Black and Proud.

Interdisciplinary artist that explore ways of reconciliation through queer and afro-caribbean identity practices. Has an Urban & Performance Studies Degree from the University of Puerto Rico.

Since he was eighteen, has danced with different schools, projects and companies; including Ballets de San Juan, ANDANZA, Danza Contemporánea de Cuba and PISO proyecto, the latter being the one that nurtured his political and communitary vision of dance. In 2020, he founded LaBoriVogue a cultural platform dedicated to educate, promote, and create spaces for the ballroom community in Puerto Rico providing acces to arts and dance to the LGBTQ+ community. At the moment he works for social justice and black queer liberation through art and dance, not only in his personal performance art work, but also in collaborations around the Caribbean and Latin-America.



Photo by Sarah Annie Navarette

Rebecca Fitton (she/they) is a queer, mixed asian american, disabled, and immigrant person. Their work as an artist, administrator, and advocate focuses on shifting cultural policy, asian american identity, and disability justice. She nurtures community through movement, conversation, and food. Fitton works as Co-Director/Director of Operations and Development for Bridge Live Arts and as Director of Studio Rawls for artist Will Rawls. From 2017-2021, she coordinated community gatherings about local abolition and justice movements with DELIRIOUS Dances/Edisa Weeks. She has been an artist-in-residence at Center, LEIMAY/CAVE, EMERGENYC, and The Croft. Their writing has been published by Triskelion Arts, Emergency Index, In Dance, The Dancer-Citizen, Etudes, Critical Correspondence, and Dance Research Journal. As an access practitioner, she narrates audio description for experimental dance and performance artists. They hold a BFA in Dance from Florida State University and an MA in Performance as Public Practice from the University of Texas at Austin.

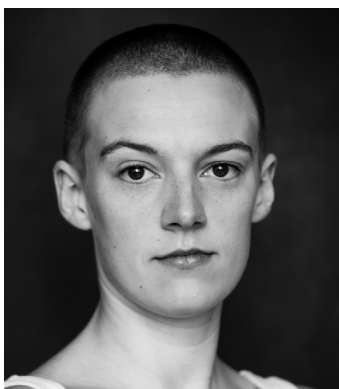


Photo by Robbie Sweeny

Emily Hansel is a San Francisco-based dancer, choreographer, dance teacher, arts administrator, and artist advocate. Originally from Rochester, Minnesota, Emily received their BFA in Dance from the University of South Florida.

Emily's choreographic work is centered around dismantling systems of oppression in the dance field. Through their choreography, writing, speaking engagements, and other creative work, Emily advocates for equitable, ethical, and healthy working conditions for dancers. Emily recently served on the Leadership Committee at Dance Artists' National Collective, where they headed up development of a contract-building tool for dancers. Emily is a passionate arts administrator and has worked in administrative roles for a number of artists/companies in addition to producing their own work. Emily recently received a San Francisco Artist award from the San Francisco Arts Commission, an ODC Theater RDI Award, and was named an Individual Artist Fellow by the California Arts Council.

Emily currently dances for SFDanceworks, Post:ballet, Christy Funsch, and Mark Foehringer Dance Project. Emily has also performed in Alexandra Pirici's Re-collection at SFMOMA, Cunningham repertory in "Signals from the West," and danced with Robert Moses' KIN, Garrett-Moulton Productions, Jennifer Perfilio, FACT/SF, and ZiRu Dance, among others.



Photo by Marley Trigg Stewart

John Maria Gutierrez is an NYC born/based actor, mover, maker who's performed on screen and stages across 30 cities, 12 states, and 20 countries.

As the first in their family born in the US, John is carving out and balancing their own identity within family, cultural history, and artistic expression. John weaves theater, film, choreography (a blend of hip hop, post-modern, Grotowski and improvisation), bilingual writing and song to create experimental performances that aim to hold space for healing and dialogue around colonial traumas.

John's work has been supported through residencies at La Mama, CulturHub NYC, BRIC Labs, Center at West Park, CultureLab LIC, BAAD!, LMCC Governor's Island & New York Live Arts (Fresh Tracks).

Since graduating from NYU Tisch, John's ventured into various realms of performance with some incredible artists and companies. Recent collaborators: Miguel Gutierrez, Donna Uchizono, Dan Safer, Fana Fraser, Josephine Decker, Pig Iron Theater, Big Dance Theater, Uwe Mengel, Beth Grazyck, and James Clements. John is a proud member of the legendary Great Jones Rep Company.



Photo by Joseph DeLeeuw

Irisdelia Garcia (she/they) is an interdisciplinary Nuyorican artist and educator exploring the body as archive, theater as ritual, and intergenerational storytelling. Her work explores hauntings, grief, and culturally specific modes of corporeal histories. She is deeply interested in interrogating (de)coloniality through body and site. Garcia has been in residency with La Pocha Nostra, Ping Chong and Company, EMERGENYC, The Wax Factory, and GALLIM. Her work and collaborations have been shown at The New School, Amherst College, The BRIC, the wild project, HEREArts, EnGarde Arts, and The Tank. She holds a BA in English (summa) from Amherst College with a Digital Humanities concentration and a Multicultural Theater Practice Certificate. She also holds an MFA in Contemporary Theatre and Performance at The New School minoring in Creative Community Development. Garcia's teaching is core to her creative practice, teaching with Ping Chong and Company, Rybin Talent, and Theater Development Fund. She has taught previously with the Dia Art Foundation, OSSProject, Children's Museum of Manhattan, and Casita Maria Center for Arts and Education.



Photo by Isabella Pagano

Caleb Dowden is a choreographer, educator, and researcher from New Orleans, Louisiana. In 2021, she graduated from the State University of New York at Purchase with her BFA in dance. As a 2021 recipient of a Fulbright Independent research award from the U.S. Department of State/ J. William Fulbright Foreign Scholarship Board and a Fulbright Hay's fellowship with SUNY Purchase (2023), Caleb's choreographic work and research has been presented locally and internationally by the French Alliance of New Orleans, Le Centre (Benin Republic), Borna Soglo gallery (Benin Republic), University of New Orleans, Ogden Museum of Southern Art, Tulane University, International Dance Festival of New Orleans, and the New Ohio Theatre. As the director of Dow-Dance Company, Caleb Dowden produces choreographic work at the intersection of African history and culture with a unique vision of (re)connecting the African Diaspora with the African continent.



Photo by Jonathan Traviesa

HighHealDoula HHD, is a mother, emcee, poet, doula, healer, sound scientist, intuitive movement facilitator, educator, gardener, visionary, and plant-based chef. Through her artistic expressions, she processes her story trusting it will help activate the healing journey of those around her. She is from New Orleans, LA and a proud graduate of Howard University's School of Communications. Her mission is to heal the world from the inside out.



Photo by Willie Slaughter

Majesty Royale-Jackson (they/he/the boi) is a Black Seminole performance maker and installationist working in dance, sound art, and digital media based in Durham, NC. Through investigating their own personal history and partnering with public institutions, Majesty endeavors to make work that is in direct conversation with the communities and identities that they embody. Majesty uses the archive, a container for memory, as a vehicle for traversing universes that are both familiar and too slippery to be known. Through the archive, Black queer technologies arise from the disco, the church, and the marching band: remixing, improvisation, shape shifting, call & response, reflection/refraction, and illusory forms of being.

As a performer, Majesty has worked in the US and Europe, in addition to presenting work at See Chicago Dance, Durham Main Library and Abrons Art Center. While formally trained in dance, Majesty's practice continues to expand disciplinarily to include sound and digital media. For Majesty, these forms are a type of choreography as well, acknowledging the shape of digital particles as bodies in space, forming a bridge between a physical and metaphysical existence. Majesty transmutes these knowings through the ancestral language of the dream: altered speed, distorted pitch, and dis-orientation. When space becomes too small for their body, the work stretches into the temporal aberration located in the longing of a love ballad on a broken record player: "What we have is much more than they can see".



Photo provided by Tsunami

Graciella Ye'Tsunami (they/Tsunami/we/Ocean) is a queer Black fat trans non-binary artist based in Brooklyn. Tsunami is a movement maker, poet/writer, director, dramaturge, community builder, living altar, and death doula. Their creative process is an intersection of trans Afro-diasporic movement investigations, echo-locations, ancestral rememberings, and Black quantum love letters as practices of freedom.

Tsunami has their MFA in Dance from Temple University, and was the former Co-Director of Philadelphia's thINKingDance. Tsunami recently completed the BAX/Brooklyn Arts Exchange EmergeNYC 2024 cohort, and is an ongoing collaborator with MBDance and Ma'at Works Dance Collective. Tsunami currently works as a digital content writer for PushBlack, the nation's largest nonprofit media organization for Black Americans. IG: @yetsunami



Photo by Caroline Xia

Antonius Tin Bui is a polydisciplinary artist and shapeshifter invested in the transformative potential of improvisation, portraiture, craft, and ritual. They are the child of Paul and Van Bui, two Vietnamese refugees who sacrificed everything to provide a future for their four kids and extended family. Born and raised in Bronx, NY, Antonius eventually moved to Houston before pursuing a BFA at the Maryland Institute College of Art (MIC/A).



Photo by Robinick Fernandez

Jeric Smith is a Chamoru-Filipino, queer poet living in Seattle. His family is from Dededo and Chalan Pago, Guahan. His poems have appeared or are forthcoming in Assaracus, Indigenous Literatures from Micronesia, Moss, Poetry Northwest, among other publications. His work wrestles with the history of militourism and sexual violence in Oceania and its diasporas. He received an MFA in Creative Writing from the Rainier Writing Workshop.



Photo Captions from left to right: MFD 2019, Eli Tamondong; MFD 2019, DaEun Jung and Melody H.J Shim; MFD 2017, Vince Johnson and Francois Zayas; MFD 2019, Beatrice Capote; MANCC Director, Carla Peterson welcomes the group to Tallahassee at an opening night reception during MFD 2017; MFD 2017, Sarah Rose and Ross Daniel; MFD 2019, Embedded Writer Melanie Greene and Lai-Yi Ohlsen; MFD 2017, Fana Fraser; MFD 2019, Kim Savorino and Lai-Yi Ohlsen; MFD 2019, Peter Mercedes-Phipps.



Photo by Chris Cameron

Carla Peterson (she/her)

Carla Peterson (Director) is charged with its overall artistic vision, strategic planning, fundraising, partnership building, annual residency seasons and the development of initiatives to address evolving artists' needs. Prior positions: Artistic Dir, New York Live Arts (2011-'14) & Dance Theater Workshop (2006-'11); Executive Dir, Movement Research (2002-'06); Acting Dir, The Association of American Cultures (1997); Dir of Inter/National Projects, Dance Theater Workshop incl. the Suitcase Fund & National Performance Network (1993-'96); Assistant Performing Arts Dir, Wexner Center (1988-'93), and has worked widely as a freelance arts consultant with artists, not-for-profit arts organizations, and private foundations. Service: Movement Research and Mount Tremper Arts boards; New York Dance and Performance Awards (aka Bessies) Steering and Selection Committees; Dance/USA Deaf and Disability Affinity Group; and has sat on numerous national grant review and symposia panels. Recent awards: APAP's William Dawson Award-Programmatic Excellence & Sustained Achievement in Programming (2022 nominee); Chevalier de L'Ordre Des Arts Et Des Lettres by the French government (2015); New York Dance and Performance Awards (aka Bessies) in recognition of leadership at Movement Research and service to the dance community (2005). Her first creative writing residency takes place July 2024 at Looking Glass Arts. On staff since 2014.



Photo provided by Burdick

Ansje Burdick (she/her)

Ansje Burdick (Managing Director) oversees MANCC's daily operations including managing staff in hosting season artists, fiscal accounting, content for MANCC's website and social media, internal (university) fundraising, MANCC's intern and graduate assistant program, and, in general, as a key thought partner with the director including on strategic planning. In concert with MANCC's 20th year anniversary in 2024, she is coordinating the redevelopment of MANCC's web site. She also oversees the development of viable archival packages by MANCC residency artists, to be used by the artists and in the larger field. Burdick has a M.S. in Arts Management and an undergraduate degree in Psychology with a Minor in Dance from the University of Oregon. She has worked in Marketing and Public Relations for Florida State University and MEGAS, Inc (FL), as Assistant Director of Web Services for the University of North Carolina, Chapel Hill, and as Project Manager and Research Assistant for the Oregon Research Institute. On staff since 2010.



Photo provided by Cameron

Chris Cameron (he/him)

Chris Cameron (Media Specialist) is dedicated to the documentation of artist residencies. Cameron generates edited media content to provide the public with a window into the creative process while supporting the media needs of the artists in residence, to also include post-residency social media and for funding applications and other opportunities. He has collaborated on dance video projects, including Joanna Kotze's 2022 award-winning film *Nothing's changed except for everything*, which has toured widely on the international film festival circuit. Cameron worked with Alice Sheppard and Lisa Neidermeyer in 2017 to develop his *DESCENT* residency documentation into a short film with closed captions. This film was selected for the Other Film Festival (TOFF), the first and foremost disability film festival in Australia, with Nov 2018 screenings. Cameron has collaborated with FSU Faculty Gwen Welliver on two projects, creating video design for her work, *On Its Face*, shown at Gibney in 2018 and on a video project called *The Leaving Piece*. In 2024 Cameron collaborated with FSU Faculty Tiffany Rhynard and Farai Malianga, and a cast of students to create *@Live Feedback*, an improvisatory work including live camera feed and visuals. Cameron received his BFA in Studio Art from FSU. On staff since 2009.



Photo by Callee Egan

Mariah Preedin (she/her)

Mariah Preedin (Residency Coordinator) is responsible for all pre-residency preparations and artist communications. This includes arranging travel and hotel accommodation, scheduling staff and artist meetings, and closely working with the Managing Director to process contracts and handle pre- and post-residency payments. During MANCC residencies, Mariah is the first point of contact for artists, addressing all their logistical and production needs to ensure they have a beneficial and productive work time. Additionally, she manages purchase orders and invoices, further supporting the artists in an administrative role.

Preedin is a mover, maker, collaborator, dramaturg, teacher, arts administrator, and future mama. She is a proud 1st generation alumna of Florida State University's School of Dance, and her work has been presented at ACDA's Southeast Conference, Santa Fe College, and Florida State University. Mariah's most recent choreographic explorations delve into generational trauma, trauma processing, and embodied memory through improvisational score. On staff since 2023.



Photo by Katie Rolph

Emma Edy Morris (she/her)

Emma Edy Morris (Residency Coordinator during MFD and MANCC's Fall Season). Based in Brooklyn, Emma is a dancer, choreographer, writer, artist, creative producer, photographer, videographer, and lover of all art forms that invite expression and connection. She recently graduated from Florida State University with her BFA in Dance, as well as a BA in Editing, Writing, and Media. The fusion of her passions in both Dance and Writing has led her to work with organizations such as Arts Resources in Collaboration, Inc. (ARC), a not-for-profit organization founded in 1976 by co-directors Celia Ipiotis and Jeff Bush to advance the public's access to knowledge about the arts and culture. Emma writes as a part of the EYE ON THE ARTS electronic and print commentary team, and reviews dance performances and experimental shows all around the New York City landscape. Joined MANCC staff in summer 2024.



Photo by Yutong Li

Kimberly Ruth Allen (she/her)

Kimberly Ruth Allen (Research Associate) supports potential research endeavors for artists through communication prior to arrival (core residencies) and during residencies (including MFD). Throughout the program season, she supports artists' residency work by coordinating Entrypoints that connect artists with local scholars, significant places of interest, and the greater community to further their research both in and outside of the studio.

Allen is an artist, choreographer, dancer, and educator with a passion for improvisation and somatic movement practices. She is a certified Gyrokinesis® and Gyrotonic® Level 1 trainer, and an apprentice level STOTT Pilates instructor. Originally from Natchitoches, Louisiana, she danced professionally in MN with ARENA Dances, performed for choreographer Taja Will, taught and created original choreography for the Zenon Dance Zone Adult Intensive, and trained in multiple methods of massage therapy and bodywork. Later, living in New Orleans, she performed with choreographer Shannon Stewart, tap danced with local bands, and taught rhythm tap, contemporary dance, and Gyrokinesis classes. Allen holds an MFA in Dance from Florida State University, and a BFA in Dance Performance and Choreography from the University of Southern Mississippi. Joined MANCC staff in summer 2024.

Notes

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MANCC Forward Dialogues 2019: Joanna Furnans with Christine Wallers in their first 'Open Studio'. Photo by Chris Cameron

About the Laboratory

MANCC Forward Dialogues (MFD) (2017, 2019, and 2024, to date) identifies, supports and catalyzes the ideas of emergent movement-based artists in a facilitated, process-oriented laboratory setting. Unlike a more typical MANCC residency that encourages artists at all stages of a project to work independently, including just before a premiere, the MFD program is devised for robust collaborative exchange and dialogue among participants. The program also aids MANCC in developing relationships with the next generation of dance makers by learning about and supporting their evolving artistic practices.

Movement-based makers are invited to apply based on nominations from both field leaders nation-wide and prior MFD participants, and to propose a collaborator to bring with them to the lab. Review of proposals leading to selection of the participating pairs of artists by the program facilitators is based on:

- 1) a demonstrated commitment to artistic practice and experimentation
- 2) a vision for the future of one's creative practice
- 3) an openness to discourse and collaborative inquiry, and
- 4) a strong desire to be part of a working lab with peers that prioritizes the generative exchange of ideas.

Collaborators in the past two labs have ranged from being dancer/performers, composers, visual artists, writers, scholars, a Korean opera singer, and a DJ, each acting as thinking partners to develop ideas at and beyond their time at MANCC.

The National Endowment for the Arts has supported the three MFD laboratory programs to date, in 2017, 2019, and 2024. Additional funds to support MFD programs include the Mellon Foundation (for writers and speakers) and the Sustainable Arts Foundation (for parent-artists).