



YOUR DECOLONIZING TOOLKIT

An Evening of Performance Art Featuring

DOMINIQUE DUROSEAU

"A Rap on Race with Rice" 7p

KANENE HOLDER, MICHAEL WIGGINS

"Say What So What Now What" 8p

SHANI HA and AMELIE GAULIER-BRODY

"Embody" 8.30p

DAVID ANTONIO CRUZ

"The Piano Piece" 9p

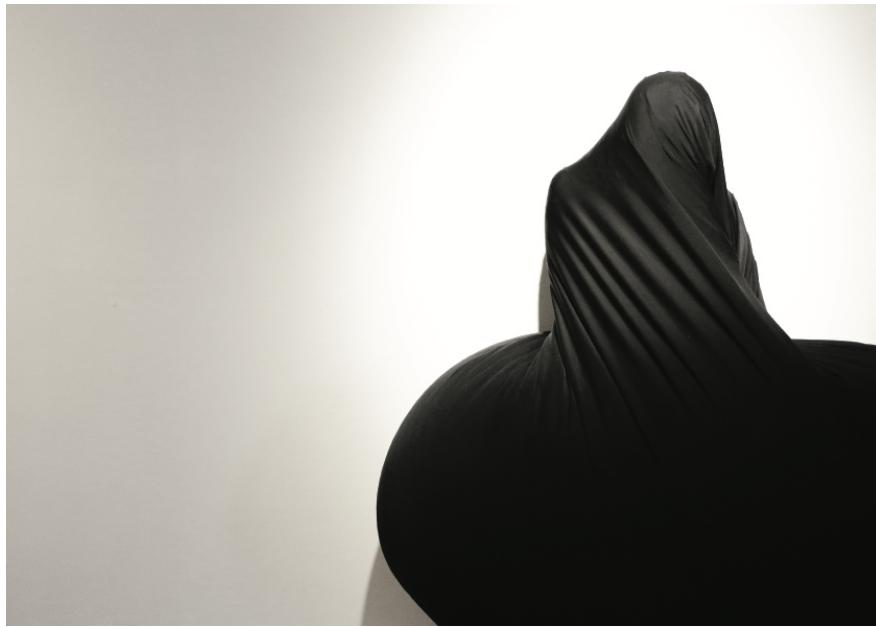
MARIA HUPFIELD, ESTHER NEFF, and IV CASTELLANOS

"Feet on the Ground" 9.30p

Curated by AYANA EVANS and ANNA MIKAELA EKSTRAND

Friday, October 21, 7-10p

56 Henry St. #SE, New York, NY 10002



Embody, Shani Ha. Photo courtesy of artist.

Decolonization is defined as the act of freeing a country/people from being dependent on and oppressed by a more aggressive culture.

For this evening of performance art nine artists will take on race, sexuality, and body politics to fuel "Your Decolonizing Toolkit." You are invited to talk about race with Dominique Duroseau in her piece "A Rap on Race with Rice;" this literal work starkly contrasts Shani Ha's textile sculptures that are an abstract investigation of social boundaries. To break conventions of silencing Kanene Holder will perform her word association piece based on current affairs and David Antonio Cruz will perform "The Piano Piece," a celebrated piece that deals with his queer-Latino identity, on the street. The evening will culminate in actions of deconstructing as exhibited in the performance collaboration between Maria Hupfield, Esther Neff and IV Castellanos

In light of America's current political situation where complex issues of discrimination based on race and sexuality are being investigated, decolonization of the mind is more important than ever. Breaking from normal ways of looking, like scrolling through your social media feeds, our aim with the evening is to free your mind through interaction. Your take-home will be new points of view – tools – that may open up new possibilities to decolonize your everyday lives.

Curated by Ayana Evans <http://www.ayanaevans.com/> and Anna Mikaela Ekstrand <http://www.cultbytes.com/>. For press inquiries please email Anna Mikaela Ekstrand, ekstrand87@hotmail.com.

ABOUT THE PERFORMANCES

A Rap on Race with Rice (2016) – Dominique Duroseau

White rice, Black rice, people

Duration: approx. 50min

"A Rap on Race with Rice" is a participatory performance open to the public about issues on race and racism, as we perform the action of splitting rice. The performance and conversations will be recorded; however, the faces will not be the focus, rather the hands in action and the voices. This performance is inspired by the famous 7.5-hour conversation between cultural anthropologist Margaret Mead and writer, intellectual, and American Master James Baldwin entitled: "A Rap on Race," which was recorded in 1970.

Please join and split rice with me!

Say What So What Now (2016) – Kanene Holder, Michael Wiggins

Duration: approx. 20 mins

Human beings, like most in the animal kingdom, are at our core blood vessels and nerves. Our organs allow us to survive and experience the world through five senses and the rest is based on gut instincts. However, humans up until now had evolved to also experience love, compassion and empathy, but 2016 has been the dissolution of the beauty of humanity. Critical thinking has become as much a detriment as a accelerant, creating the ultimate push and pull factor to divide and conquer our civilization. Everyone is a sociologist, political scientist and editor of their own blogosphere of half-baked, scantily referenced ideological fecal matter. Each self-aggrandized as the new vanguard for all things progressive yet "signifying nothing". In short, an echo chamber of narcissistic public intellectuals pimping their fodder on every social media outlet a 24/7 news cycle can't buy.

AmericanJustice will present the audience with index cards with words, phrases, policies or persons that are highly political charged and ask people their opinion and give them the opportunity to be "devils" advocate. Arbitrarily some will be crowned

Public Intellectual and granted 15sec of fame while others will be forced into ideological exile. What's the point? Exactly, even when you are wrong, you are right and even when you are right you are wrong. But the question remains what is the problem and who is willing to stop simply identifying and actually solve them.

Embody (2011) – Shani Ha and Amélie Gaulier-Brody

Duration: approx. 20 mins

"Embody" is a response to the social pressures of today's fast-changing society dictated by technology. As technology disconnects us from others and ourselves we are under constant pressure to redefine intimacy, social behavior, and our own identity. Performed since 2011 the series incarnates these shifting social boundaries through transformative "Body Sculptures". The interactive textile sculptures question the body and its relationship to intimacy and to otherness. The wearer disappears under the weight of the textile sculpture that, like a cocoon, has the ability to protect, hide, and transform. The sculptures function as extensions of the body or social prostheses. To create new contexts of proximity the audience is encouraged to activate and engage with the sculptures.

Shani Ha often invite dancers or performers to interact with her sculptures; for this iteration she has invited performance artist Amélie Gaulier-Brody.

The Piano Piece (2008) – David Antonio Cruz

Duration: approx. 20 mins

The Piano Piece is a series of aggressive sound, physical, and arresting actions resistant to the invisibility and silencing of the queer brown/black body in society. The piece both draws from and subverts drag and queer camp. Cruz has performed iterations of the piece since 2008, it is a living piece as it changes each time it is performed. Cruz often incorporated site-specific details like adapting the music score.

Feet on the Ground (2016) – Esther Neff, IV Castellanos, and Maria Hupfield

Duration: approx. 20 min

The artists will be premiering "Feet on the Ground," a participatory group performance art collaboration on how to decolonize yourself featuring a custom made toolbox designed by the artists. Using a combination of individual and collective actions the artists will demo and invite participation by the audience to empower the absurd and irrational, using items from the toolbox. Conducted as an ongoing series of workshop style performances across multiple venues this project is based on survival strategies with politically minded performance artists. Audience members will be encouraged to contribute everyday items to the toolbox and guided on how to assemble their own tools for decolonization. A take away handout will accompany this performance. Objects in the toolbox are comprised of an assortment of items including mirrors, folded survival blankets, surveyor tape, sharpies, rulers, and lipstick. Unlike the military term "boots on the ground" the title "Feet on The Ground" is one where the liberation of the undressed foot takes priority over combat.

This work was created in conjunction with #callresponse, a Canada Council {Re}Conciliation initiative project which brings together five site-specific art commissions that invite collaboration with individuals, communities, lands and institutions.

ABOUT THE ARTISTS

"Abstract performance art has been the vein for my physical memory to thrive. Simply, I create objects and destroy them. In creating this gesture I am able to articulate ideas that I shifted and bottle necked down one resonating path. All of the information is channeled but visually clear, concise and often under 15 minutes. The interest is in transforming energy and the route has been molded over the course of performing by trimming the fat and getting the job done. Labor is a source for my work, the physical body moving through day-to-day direction and carrying an othered body under constant critique and observation. There is power in focused action. Timing allows the intensity to maintain saturation for the viewer to barely digest in the moment." - **IV Castellanos**

David Antonio Cruz is a multidisciplinary New York-based artist. Cruz fuses painting, video, and performance to explore the invisibility and silencing of brown and black queer bodies throughout history and within our communities. Cruz received his MFA from Yale University and his BFA in Painting from Pratt Institute. He attended Skowhegan School for Painting and Sculpture, the AIM program at the Bronx Museum in 2006 and most recently completed a yearlong residency at LMCC Workspace Residency Program. He is a recipient of a 2013 Franklin Furnace Fund Award and the Urban Artist Initiative Award in 2011. His paintings have been exhibited at El Museo del Barrio, The National Portrait Gallery, Bronx Museum, Jersey City Museum, Museo de Puerto Rico and various galleries and institutions. His films have been shown at the Big Screen Project, the Anthology Film Archives, Arte Americas, and various installations in Philadelphia, Chapel Hill, Los Angeles, and Miami. His body of work has been reviewed in The New York Times, Wall Street Journal, Journal USA, Studio Magazine, Arc Magazine, Time Out New York, Bomb Magazine, and El Centro Journal.

Recently he produced and performed "How to Order A Chocolate Cake" at BRIC and on "The High Line Park" and "The Lorca Project Performance: Green, howlwantyougreen" at Snug Harbor Cultural Center, Botanical Gardens, and Gateway Projects. Currently he is a resident artist at the Gateway Project Spaces.

Dominique Duroseau is a Newark-based artist born in Chicago but raised primarily in Haiti. Duroseau uses multimedia to explore themes of racism, socio-cultural issues and existential dehumanization.

Group exhibitions, extensively in New York Metropolitan Area, include El Museo del Barrio, A.I.R. Gallery, BronxArtSpace and Rush Arts Gallery in New York; she has also exhibited at the Newark Museum, Index Arts, Project for Empty Space, and Gallery Aferro in Newark, NJ. She organized a "rogue" residency at Index Arts and is currently an artist-in-residence at

Gallery Aferro. Duroseau received a B.Arch. from the New Jersey School of Architecture and a Master of Arts in Fine Arts from Kean University.

Upcoming performances will be at Panoply in Brooklyn and the Newark Museum.

Amélie Gaulier-Brody (b. France) is a Brooklyn-based performance artist. Her artistic practice is dedicated to embodying and playing with the conditions of the body through choreographed performances using objects, architecture, ideas, live music, movement, and voice. In "Am I An Image Moving" and "reversible skirt" she explores notions of indeterminacy and improvisation in relation to the random and the unfinished. Her work has been performed at Queens Museum, Movement Research, Chez Bushwick Studio, Art Helix, Glasshouse, Song For President, The Hollows, Dixon Place, Parson's Gallery at the New School, and Triskelion Arts, among others.

She is a co-founder of High Art Movement (HAM) together with Alexis Steeve, Rain Saukas and Dages Juvelier Keates. Currently the artist collective is working on two performance series, "free your flocking clown" and "porus torus," with Shani Ha and designer Marion Bizet.

Shani Ha (b. 1987 Paris, France) is a Brooklyn-based artist. Her practice questions identity, otherness, and togetherness through multiple mediums often operating within modes of metamorphosis. Her public art installations are disruptive; bystanders became participants in situations where everyday life is decontextualized or unusually staged to provoke inquiry. By creating surreal juxtapositions her work investigates the complexity of shifting contemporary identities.

Shani Ha's work has been shown in France at Musée des Beaux Arts de Caen, La Fai-Ar, Marseille Provence European Capital of Culture 2013, La Journée du Patrimoine in Marseille, Parc de l'Hotel de Ville de Fontenay-Sous-Bois (permanent collection of public art sculptures), ESBA and International week of Architecture in Le Mans and in Kinshasa, Republic Democratic of Congo. In the U.S.A. her work has been on view at Art Helix, EyeBeam, and on Governor's Island.

Kanene Holder (b. Brooklyn) is an award winning educator and performance artist based in Harlem. Holder works with interactive street theater and performances to encourage discussion about social issues. Her satire "Searching for American Justice: The Pursuit of Happiness" which highlights the ineffective systems that benefit the 1% and continue to put #profitoverpeople was covered by the New York Times and Village Voice. She has performed at various venues including Brooklyn Museum, La Mama ETC, Aaron Davis Hall, Symphony Space, University of Granada in Spain, QMAD Festival, and NYU Low Lives Festival. She has received grants from Puffin Foundation and Franklin Furnace to support her artistic practice. As an educator, in global studies and social justice at a charter school, Holder devised Common Core standard based interdisciplinary lessons about the ancient origins of Intersections of

Injustice (race, class and gender). In addition, Holder blogs for the Huffington Post about and has contributed political commentary on CNN and BBC, among others.

Holder received her B.S. in Speech Pathology from Howard University and fellowships from the National Endowment for the Humanities, The Colin Powell Center for Policy Study and Bard College. She received her M.S.Ed in Childhood Education from City College.

Maria Hupfield is a member of Wasauksing First Nation, Ontario, Canada and currently based out of Brooklyn. Selected for SITELINES, SITE Santa Fe 2016, Hupfield received national recognition in the USA from the prestigious Joan Mitchell Foundation for her hand-sewn industrial felt sculptures which she activates in live performance. Recent projects include free play, Trestle Projects Brooklyn with Jason Lujan, and Chez BKLYN, an exhibition highlighting the fluidity of individual and group dynamics of collective art practices across native, non-native, and immigrant experience; conceived by artists in Brooklyn and relayed at Galerie SE Konst, Sweden. Like her mother and settler accomplice father before her, Hupfield is an advocate of community arts and activism.

Esther Neff is the founder and co-director of Panoply Performance Laboratory (PPL), a collective making operas-of-operations and a laboratory site for performance projects celebrating its 10th anniversary in 2016. She is a collaborative and solo performance artist, and independent theorist and a member of Feminist Art Group, Social Health Performance Club and Organizers Against Imperialist Culture. Neff has curated and organized numerous performance projects for art festivals and conferences in New York and is based out of Bushwick in Brooklyn.

Her current work and research is a series of operations entitled "Embarrassed of the Whole" a multi-year project to be executed for a full month in February 2017.

Michael Wiggins has worked as an arts administrator and professional teaching artist, in New York City and San Francisco, for over twenty years. His book The Teaching Artist Sutras is a reflective guide presented as a collection of aphorisms, The Teaching Artist Sutras takes a philosophical look at the profession, with brisk commentary on the essential elements of lesson planning, classroom management, curriculum design, reflection, assessment, and making a living as a teaching artist. He is the co-founder of Teaching Artist Group, a loose confederacy of arts education experts for hire. TAG offers professional development and program design support for K-12 schools and educators in Arts Integration and Culturally Responsive Pedagogy.