

ICA LIVE



Barbara Lee Family Foundation Theater \ 2019-2020

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Welcome

Artists observe and reflect on our current moment to present unique perspectives and fresh perceptions. In precarious and uncertain times, artists model strength and resilience through athleticism and endurance, they scrutinize our past to illuminate our present, they enact histories and memories to remind us who we are, and they invite us—the viewer in a gallery or a darkened theater—to connect, reflect, and to reconsider our individual points of view.

This season at the ICA, renowned choreographer Anne Teresa De Keersmaecker and her company Rosas return to Boston for the first time in more than 30 years to present a pioneering work choreographed to the propulsive compositions of minimalist composer Steve Reich. Inspired by her formative years in Zimbabwe, nora chipaumire unleashes a raw and visceral live performance album that celebrates the radical visions of groundbreaking musicians Patti Smith, Grace Jones, and Rit Nzele. Faye Driscoll rounds out her *Thank You For Coming* trilogy with *Space*, a shared elegy of loss and grief. In her Boston debut, Seattle-based choreographer Kate Wallich and her group The YC join forces with indie rock band Perfume Genius to present a radical integration of music and movement. Reggie Wilson and his Fist and Heel Performance Group affirm Shaker values, contributions, practices, and history through dance. And in *THE DAY*, cellist Maya Beiser, New York City Ballet's Wendy Whelan, choreographer Lucinda Childs, and composer David Lang explore a soul's journey from life to afterlife with elegant grace.

I hope the 2019–2020 ICA Live performances move you, provoke you, and inspire you.

Thank you for coming.

John Andress

Bill T. Jones Director/Curator
of Performing Arts



Photo by Ian Douglas

The Institute of Contemporary Art/Boston presents

nora chipaumire:
#PUNK 100%POP *N!GGA

Friday, Oct. 18: #PUNK + 100%POP
Saturday, Oct. 19: 100%POP + *N!GGA



#PUNK 100%POP *N!GGA

*#PUNK 100% POP *N!GGA* (verbalized as “hashtag punk, one hundred percent pop, star nigga”) is a three-part live performance album inspired by chipaumire’s formative years in Zimbabwe and the energy and rebellion of punk and 1980s New Wave music. Each part explores one of three sonic ideologies: Punk, Pop and Congolese Rumba (in that order), which are confronted and celebrated through music artist Patti Smith, Grace Jones and Rit Nzele. Each session exists as a complete statement and can be performed separately (like a single song) or together as an epic song cycle (like an album). Together, the trio paints a sonic and visual landscape, engaging voice, gesture and sound clash installation.

Conceived and Choreographed by nora chipaumire

Performers

nora chipaumire

Shamar Watt

Pape Ibrahima Ndiaye a.k.a. Kaolack

Atiyah Khan

Kris Lee

Austin Matthew Williamson

Adam Bach

Sound Concept and Direction

nora chipaumire

Sound Research, Construction, and Assemblage

nora chipaumire

Sound Design and Direction

Adam Bach

Technical Direction

Heidi Eckwall

Set Design

Ari Marcopoulos, Kara Walker, Matt Jackson Studio

Text, Script, Light Design, and Costume Concept

nora chipaumire

Booking

Thomas O. Kriegsmann, ArKtype (www.ArKtype.org)

Company Management

Leonie Wichmann

ICA Production Crew

Master Electrician

Andrew Andrews

Master Carpenter

Taylor Hansen

Audio Engineer

Mike Breslin

Wardrobe Mistress

Nancy Flessas

Crew

Sumner Ellsworth, Rebecca O'Leary, Jordan Barnett, Connor O'Brien, Colleen McDermott, Ricky Roman, Katie Lamm, Jake Seibert, Kalina Jones, Justin Cagle, Slava Tchoul, Bill O'Donnell, Liam Hofmeister, Catherine Denial, Crispin Trubiano

*#PUNK 100%POP *N!GGA* was co-produced by The Kitchen, Crossing the Line Festival and Quick Center for the Arts at Fairfield University. Major support for *100%POP* has been provided by the Fondation d'entreprise Hermès within the framework of the New Settings Program. Additional support for the trilogy has been provided by the Guggenheim Foundation, NYSCA, Institute for Creative Arts at the University of Cape Town, Mid Atlantic Arts Foundation and American Dance Abroad.



*#PUNK 100%POP *N!GGA* was developed through residencies provided by Lincoln Center Atrium Series, Gibney's Dance in Process program with support from The Andrew W. Mellon Foundation in partnership with JACK, Stephen Petronio Residency Center, Bates Dance Festival, University of Richmond Theater and Dance Department, Operaestate Festival - Bassano del Grappa, Brooklyn Academy of Music, Miami Light Project and Sarah Lawrence College.

The ICA's presentation is funded in part by the Expeditions program of the New England Foundation for the Arts, made possible with funding from the National Endowment for the Arts, with additional support from the six New England state arts agencies.



#PUNK

Performers

nora chipaumire

Shamar Watt

Pape Ibrahima Ndiaye a.k.a. Kaolack

Adam Bach

Drums: Austin Matthew Williamson

"Punk," a slang for a worthless person, became the name for a loud, fast moving form of rock music that was popular in the '70s and '80s. The punk cultural aesthetic includes a diverse array of ideologies (such as self-reliance, non-commercial art-making, non-complacency, destroying and re-purposing, etc.) expressed through fashion, visual art, dance, cinema, and literature. The way the visual installation is recycled and transformed by the performers and audience reflects these ideologies.

In her iconic song, "Rock 'n' Roll Nigger," Patti Smith declares "I haven't fucked much with the past, but I fuck plenty with the future." Spurred by this daring proclamation, I declare myself to be an "African nigger" - the sort who fucks with the past, and fucks even harder with the present / future. Encouraged by the punk rejection of status quo, ethics and ethos, I am seduced by the possibility that there is no future, that the future is in the present. In *#PUNK*, I stage a raw concert inspired by indie music, Americana, and my formative years in Zimbabwe in the '70s and '80s.

100% POP

Performers

nora chipaumire

Shamar Watt

Pape Ibrahima Ndiaye a.k.a. Kaolack

Atiyah Khan

Kris Lee

Adam Bach

Vinyl DJ: Atiyah Khan

Digital DJs: Kris Lee, Shamar Watt

Sound Design and Digital DJ: Adam Bach

Pop can be read as that “art” of the ordinary, the art most accessible to the people. People - as those ordinary working masses, who don’t necessarily frequent museums, galleries etc. In the work *100% POP*, I find myself returning to the ways information and knowledge is or was acquired by those of us who grew up in less free times - in times of Drum magazine, african broadcast stations, color bars, poverty, active connections to rural and township lifestyles.

Grace Jones is perhaps the first superstar who was black, female, and unapologetic about her presence that I fell in love with. In *100% POP*, Grace Jones’s renowned “one man show” further instigates the idea of a “cover”. We approach this by soundclashing elements and Grace Jones’, Zimbabwe’s Chimurenga music, dub, and noise.

***N!GGA**

Performers

nora chipaumire

Shamar Watt

Pape Ibrahima Ndiaye a.k.a. Kaolack

Adam Bach

Drums: Austin Matthew Williamson

“Modernity and Contemporaneity is born out of the unlimited and uncredited productivity of the human machine known as “nigga”. Through this session I am proposing a re-evaluation of who is, what is and when is a nigga. **N!GGA* is a sonic essay that wants to queer both the pathology of racist capitalism that undergirded the colonial project and transatlantic slave trade. To engage with this dangerous word and thought is to engage in the powerful aesthetic contributions borne out of the black body.

**N!GGA* owes its language and grammar to beautiful equations of Congolese rumba music with icons like Franco and black african imaginaries as well as black african futurity. Labor, value, and aesthetics - what is to be done about the acknowledgement of black african contribution to the world of ideas. African pessimism and african optimism are happy partners in this provocative statement.

I summon the personage of Rit Nzele, the phenomenal congolese *atalaku* (one who animates), while rehearsing for the band’s latest release, **N!GGA*.

BIOGRAPHIES

Born in Mutare, Zimbabwe and based in NYC, **nora chipaumire** has been challenging and embracing stereotypes of Africa, the black performing body, art and aesthetics since she started making dances in 1998.

chipaumire is currently touring **#PUNK 100%POP *NIGGA** (verbalized as hashtag punk, one hundred percent pop, star nigga), a three-part live performance album which had its full world premiere at The Kitchen in NYC in October 2018. Her current and ongoing work includes a digital book project - **nhaka** - a theory, technology, practice and process to her artistic work. Her upcoming work will be an opera. chipaumire is a 2018 Guggenheim fellow and a 2019 Bessie Award winner.

companychipaumire.com

Shamar Watt is an artist born in Kingston, Jamaica, he was raised in both Jamaica and Miami, FL. He received his Associates Degree in psychology, he is a graduate of FSU with a BFA in Dance and minor in psychology. What drives Shamar as an artist is the aim, dedication and declaration to the emancipation and liberation of the whole self - mind, body and soul for first himself, the people, and for mankind.

Shamar researches, creates and performs with nora chipaumire since 2014. His own work as a choreographer has been presented at Gibney, JACK and Miami Light Project. Shamar Watt is a 2019 Bessie awardee.

Pape Ibrahima Ndiaye a.k.a. Kaolack was born in Sénégal and lives in Prague, Czech Republic. He began his dance training with Papa Sy (Passtef Ballet Théâtre de Dalifor) in 2000. He trained in various traditional African dances and contemporary dance with Germaine Acogny at Ecole des Sables and performed with Jant-Bi Company for many years. In 2008 his solo, *I accuse*, won the "Rencontres Chorégraphiques Danse l'Afrique Danse," a choreography competition in Tunisia. Kaolack's young experiences of street life gave him a resistance open to life, history and the society of his country that has become characteristic of his performance and choreography. Today Kaolack shines on the international scene as a choreographer, dancer, and music artist.

Atiyah Khan is a selector, crate-digger and archivist from South Africa, who spins records as a way to communicate through sound. Her sets explore music beyond boundaries and form transcontinental connections, to evoke curiosity in the possibility of sound. Atiyah started collecting records more seriously when co-founding music

collective *Future Nostalgia* in 2013. The collective is a platform to bring 'collectors, selectors, deejays, and diggers' together and hosts regular vinyl listening sessions around Cape Town. As selector *El Corazon*, Atiyah plays a variety of sounds including dub, cumbia, jazz, funk, and music from the continent. By day, Atiyah works as an arts journalist and music writer, based in Cape Town since 2008. She is currently documenting visual arts, theatre, music, film and other forms of culture in South Africa as a freelancer. In December 2017, Atiyah took on the role of sound artist working with nora chipaumire during a residency at The Institute for Creative Arts (ICA) at the University of Cape Town's Hiddingh Campus.

Kris Lee is a Philadelphia based performer who recently received her BFA in dance at The University of the Arts. She has also harbored a passion for DJing from a young age and is fascinated by finding the conversations between these two forms.

At The University of the Arts, Kris has had the opportunity to work with various choreographers, such as Bobbi Jene Smith, Sidra Bell, Doug Varone, Ronald K. Brown, Jesse Zarrit, and Jimena Paz. In summer 2019, she participated and performed in the Camping Festival at the Centre National de la Danse in Pantin, France, where she was a part of Jocelyn Cottencin's work, *Monumental*, and performed her own solo titled *Powered up*. While creating her own performative work she is currently in the process of creating a new work with Paul Matteson set to debut in spring of 2020. As a DJ, she has been featured at several venues within the past eleven years.

Adam Bach is an artist and musician who lives and works in New York City.

Ari Marcopoulos, born in Amsterdam in 1957, moved to New York in 1979 where he quickly became a key figure in downtown's legendary art scene. Before coming into prominence, he printed photographs for Andy Warhol and assisted Irving Penn. His own artistic practice began on the streets of New York City, echoing a long tradition of work made in this arena by photographers such as Helen Levitt, Robert Frank, and Garry Winogrand documenting the intimate lives of artists, musicians, and skateboarders. Through engaged portraiture he offers a dramatic take on everyday life that neither romanticizes nor exploits his subjects. Self-taught as a photographer, Marcopoulos makes photographs that are often imbued with a subtle formalism, a classical austerity - informed by the artist's broad knowledge of art history - combined with an intuitive approach and an ability to adapt to the moment.

UPCOMING PROGRAMS

Faye Driscoll: *Thank You For Coming: Space*
November 21–24

One of the most fascinating and astonishing choreographers working today, Faye Driscoll returns to the ICA with the final installment of her *Thank You For Coming* trilogy. Alone with the audience, Driscoll performs a moving elegy about loss, the substance of mourning, and the labor of grief. In *Space*, Driscoll and her collaborators construct a temporary world held up by pulleys, ropes, and the weight of others. At its center is the body—built for action, self-contained, and driven by a longing to be in the world.

Kate Wallich + The YC x Perfume Genius: *The Sun Still Burns Here*
January 17 + 18

The Sun Still Burns Here is an evening-length dance and music work created by Seattle-based choreographer Kate Wallich, her company The YC, and musician/composer Mike Hadreas of the band Perfume Genius. Combining Hadreas's musical textures and landscapes, Wallich's choreographic narratives, and Amiya Brown's production design, *The Sun Still Burns Here* unravels themes of deterioration, catharsis, and transcendence from the body. Wallich and Hadreas unite a team of musicians, dancers, and designers to create a stunning and emotionally complex performance that radically integrates indie rock with contemporary dance.

Reggie Wilson/Fist and Heel Performance Group: *POWER*
February 21 + 22

For more than 20 years, Reggie Wilson and his Fist and Heel Performance Group have explored the spiritual and mundane traditions of Africa and its diaspora through contemporary dance. Expanding on his previous research of African American spiritual worship and movement, Wilson's newest work, *POWER*, considers how the Black Shaker community might have lived and worshipped. *POWER* takes inspiration from notable Shaker women leaders like Mother Ann Lee, founder of the Shaker community, and Mother Rebecca Cox Jackson, founder of the first African-American Shaker community in Philadelphia. Featuring a thrilling cast of dancers and musicians, *POWER* examines and enlivens Shaker values, contributions, practices, and history through a postmodern American lens.

For more information about these and other ICA programs, go to icaboston.org.

If you are interested in ushering at the ICA, please email ushers@icaboston.org.





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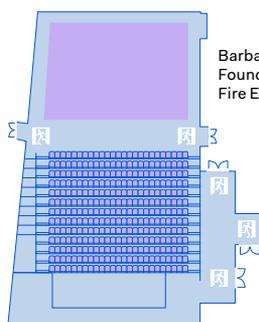
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Barbara Lee Family Foundation Theater
Fire Exit Diagram

First Republic Bank is proud to sponsor the 2019–2020 ICA Live Performance Season.



Additional support is generously provided by Edward Berman and Kathleen McDonough and Robert Davoli and Eileen McDonough.

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Cover: Anne Teresa De Keersmaeker, *Fase: Four Movements to the Music of Steve Reich*. Photo by Anne Van Aerschot.

Above: Photo by Peter Vanderwarker.

Inside, clockwise from top: Reggie Wilson/Fist and Heel Performance Group: *POWER*. Photo by Christopher Duggan.

Anne Teresa De Keersmaeker, *Fase: Four Movements to the Music of Steve Reich*. Photo by Anne Van Aerschot.

Maya Beiser, Wendy Whelan, Lucinda Childs, and David Lang, *THE DAY*. Photo by Nils Schlebusch.

Faye Driscoll, *Thank You for Coming: Space*. Photo by Maria Baranova.

Kate Wallich and Perfume Genius, *The Sun Still Burns Here*. Photo by Agustin Hernandez.

nora chipaumire, *100% Pop*. Photo by Ian Douglas.



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