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2015-2016 Art Between Real and Imagined

PEAK Performances Programming History

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4-14-2016

## portrait of myself as my father

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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# Peak Performances

2015 | 2016 SEASON

World Premiere!

**nora chipaumire**

*portrait of myself as my father*

*Afro Promo #1 Kinglady*



April 14–17, 2016  
Alexander Kasser Theater



**MONTCLAIR STATE**  
UNIVERSITY

Photo by Gennadi Novash

Dr. Susan A. Cole, President  
Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

World Premiere!

# **nora chipaumire**

## **PROGRAM**

### ***portrait of myself as my father***

Conceived, Choreographed, and Directed by **nora chipaumire**

Original Music/Soundscore by **Philip White**

Performed by **nora chipaumire**

Additional Dancers **Pape Ibrahima N'diaye** (a.k.a. **Kaolack**),  
**Shamar Watt**

Lighting and Costume Design by **nora chipaumire**

Technical Direction/Sound Design by **Philip White**

Artistic and Administrative Support by **Pia Monique Murray** and  
**Mathilde Walker-Billaud**

Tour Management and Representation by **MAPP International**  
**Productions**

~~Pause~~

Dance for Film on Location at Montclair State University, produced by the  
Office of Arts & Cultural Programming, presents:

### ***Afro Promo #1 Kinglady***

Director & Choreographer **nora chipaumire**

Director of Photography **Benjamin Seth Wolf**

Art Director **Peter Born**

Editor **Alla Kavgan**

Unit Production Manager **Anthony Pemberton**

Costume Designer **nora chipaumire**

Performers **nora chipaumire, Shamar Watt**

Music: “6 Event” by **Takehisa Kosugi, Christian Wolff**; “9 Event” by **John King, George Lewis**; “10 Event” by **John King, Philip Selway, Rimbaud** (aka **Scanner**); “11 Event” by **John King, John Paul Jones, Stephen Montague**; “13 Event” by **Brenda Hutchinson, Ikue Mori, Robin Shulkowsky, Christian Wolff** from *Music for Merce (1952–2009)*. New World Records #807 12-2 (p) 2010 (c) 2010 Anthology of Recorded Music, Inc. Used by Permission. [www.newworldrecords.org](http://www.newworldrecords.org).

Duration: 75 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

*portrait of myself as my ~~father~~* is commissioned by Peak Performances @ Montclair State University, and is a National Performance Network (NPN) Creation Fund Project co-commissioned by MDC Live Arts in partnership with Miami Light Project, Georgia Institute of Technology, 651 ARTS, Dance Center of Columbia College, and nora chipaumire.

The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). The work has received residency support from MANCC, Baryshnikov Arts Center, Miami Light Project, 92Y Harkness Dance Center, Amherst College, and École des Sables.

Development and production has been funded in part by The Map Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, National Endowment for the Arts, and New York State Council on the Arts.

nora chipaumire researched, developed, and honed *portrait of myself as my father* with financial, administrative, and residency support from the Dance in Process Program at Gibney Dance. Additional research and development have been supported by The Africa Contemporary Arts Consortium, The Suitcase Fund, The Japan Contemporary Dance Network (JCDN/Kyoto), and Les Substances (Lyon, France).

The presentation of *portrait of myself as my father* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

*Afro Promo #1 Kinglady* was produced on the campus of Montclair State University by The Office of Arts & Cultural Programming (ACP) for its program Dance for Film on Location at MSU, a project of The Andrew W. Mellon Foundation's Choreographers on Campus Initiative.

Dance for Film on Location at Montclair State University is funded by The Andrew W. Mellon Foundation.

## Program Notes

When I discovered “concert dance” I hoped to use it to manifest the avant-garde (a form that represented the future and released the past). At the time, I was overwhelmed by the idea and expectation (perhaps self-inflicted), that an African artist should be responsible for the rich and complicated past, the ancient cultures and rituals, to be embraced by audiences at home and abroad. I have since developed a process and work that embraces and acknowledges that an African body can be simultaneously avant-garde and guardian of ancient—the intersection of these modes of expression has helped me create a dynamic and complex (physical) language. I am currently invested in language building as it is my belief that the language of the body can influence or create economies and engage civic society.

—nora chipaumire



Dance for Film on Location at Montclair State University is a project developed and produced by the Office of Arts and Cultural Programming. Exceptional choreographers and filmmakers are provided the opportunity to explore the art of dance when created especially for film, rather than as a document of a dance performance. Funding from The Andrew W. Mellon Foundation supports the creation of three short films in three successive years. nora chipaumire's *Afro Promo #1 Kinglady* represents Dance for Film's second production. The first, Heidi Latsky's *Soliloquy*, received widespread acclaim when it debuted at the Alexander Kasser Theater in April, 2015. The final film by Doug Elkins is slated for 2017. Each film and supporting documentary materials are available online to be freely accessed by MSU students upon demand. MSU students provide key roles in the development, production, and performance of each film and its contextual insights.

ACP is grateful for the invaluable support provided by the School of Communications and Media, its staff and faculty and in particular Associate Professor Anthony Pemberton.

For information and interviews with the creative team go to [\*\*www.danceforfilm.org\*\*](http://www.danceforfilm.org).

## About the Artists

**nora chipaumire** (Concept/Choreography/Direction/Lighting and Costume Design) has been challenging and embracing stereotypes of Africa and the black performing body, art, and aesthetic. Born in Mutare, Zimbabwe, and based in New York City, she is a graduate of the University of Zimbabwe's School of Law and holds an MA in Dance and MFA in Choreography and Performance from Mills College. She has studied

dance in Africa, Cuba, Jamaica, and the United States and has performed internationally in France, Italy, Japan, Senegal, Zimbabwe, and many other places.

Her newest work, *portrait of myself as my father* (2016), is a National Performance Network Creation Fund project, co-commissioned by Miami Dade College, in partnership with Miami Light Project, 651 Arts, Columbia College, and Georgia Institute of Technology. It is the companion piece to *rite riot* (2013), a 75-minute solo rendering of *The Rite of Spring*, commissioned by French Institute Alliance Française and presented at Crossing the Line festival in New York City and Les Substances in France.

chipaumire was most recently a 2016 Foundation for Contemporary Arts grant recipient and a 2015 Doris Duke Artist. She was a Hodder Fellow at Princeton University in 2014–15, 2012 Alpert Award in the Arts recipient, and 2011 United States Artist Ford Fellow. chipaumire is a three-time New York Dance and Performance (“Bessie”) Awardee: in 2014 for the revival of her solo *Dark Swan* set as an ensemble piece on Urban Bush Women (UBW), in 2008 for her dance-theater work *Chimurenga*, and in 2007 for her body of work with UBW, where she was a featured performer for six years and associate artistic director (2007–08). She was a MANCC Choreographic Fellow in 2007–08 and has been awarded the 2007 Mariam McGlone Emerging Choreographer Award from Wesleyan University Center for the Arts.

Her work has been reviewed by the *New York Times*, *Le Monde*, and *Johannesburg Sunday Times* and supported by the MAP Fund, the Jerome Foundation, New York Foundation for the Arts B.U.I.L.D., National Dance Project, New York State Council on the Arts, The Joyce Theater Foundation with support from the Rockefeller Foundation’s Cultural Innovation Fund, and the National Endowment for the Arts. chipaumire has also been featured in several dance films including *Cassa Cassa* (dir. Elodie Lefebvre, 2011) and the semi-biographical *nora* (dir. Alla Kogan and David Hinton, 2009). She is making her directorial debut with *Dance for Film on Location* at Montclair State University, with funding from the Mellon Foundation.

**Philip White** (Original Music/Soundscore/Technical Direction/Sound Design) is a composer, performer, improviser, and sound designer who works with electronics at the intersection of noise, jazz, and contemporary concert music. Current and recent collaborations include R WE WHO R WE (with Ted Hearne), James Ilgenfritz Quartet (with Kevin Shea and Dan Blake), Ralph Lemon, nora chipaumire, Jim Findlay, and duos with Chris Pitsiokos, Paula Matthusen, Bob Bellerue, and Taylor Levine. His music has been released on New Focus Recordings, Carrier Records, Infrequent Seams, and Tape Drift Records. It has been described as “utterly gripping” (*Time Out Chicago*), “bona fide evocative music” (*Brooklyn Rail*), “for transmission to outer space” (*New York Times*), and a “vibrant textural tapestry” (*Wall Street Journal*).

**Pape Ibrahima N’diaye** (Dancer), 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.

**Shamar Watt** (Dancer) is a conscious artist born in Kingston, Jamaica, raised in both Jamaica and Miami, FL. Most of his life, he has been involved with sports (mainly basketball/football); he started dabbling with dance by doing freestyle hip hop and dancing in his home church during his later years in high school. He started his technique training (on the side) at Miami Dade College under the direction of Michelle Grant Murray, where he was introduced to West African, modern, and ballet dance techniques. Before transferring to Florida State University he received his associate’s degree in Psychology; he recently graduated with a BFA in Dance and minor in Psychology at Florida State University. Watt has worked with artists



such as Ronald K. Brown, nora chipaumire, Jawole Willa Jo Zollar, Netta Yerushalmy, John Jaspers, and more. As an artist, Watt is driven by the aim, dedication, and declaration to the emancipation and liberation of the whole self—mind, body, and soul—for himself, the people, and mankind.

## Staff

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Director, CART Performance Facilities **Eugene Lotito**

**Office of Arts & Cultural Programming** (ACP) presents and produces remarkable works of dance, music, theater, and opera at the Alexander Kasser Theater under the banner Peak Performances. Specific to its mission is a willingness to offer work by artists whose ideas are singular and worthy examples of creative innovation. Notable past productions include Richard Schechner's *Imagining O*; Robert Woodruff's *Dog Days* by David T. Little and Royce Vavrek; Robert Wilson's *Zinnias: The Life of Clementine Hunter* by Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; David Gordon's *Shlemiel the First* by Robert Brustein, Arnold Weinstein, and Hankus Netsky; Ridge Theater's *The Difficulty of Crossing a Field* by David Lang; and The Builders Association's *Elements of Oz*. ACP has commissioned works by Vijay Iyer, Liz Gerring, Bill T. Jones, Susan Marshall, Jan Fabre, Richard Alston, Liz Lerman, Wayne McGregor, Laurie Anderson (for the Kronos Quartet), Romeo Castellucci, Pat Graney, Fred Hersch, and Nora Chipaumire. ACP has fostered several unique initiatives, such as the Creative Thinking course, which takes the artistic process as impetus for problem solving in all academic disciplines, and Dance for Film on Location at MSU, a multiyear project funded by the Andrew W. Mellon Foundation.

ACP is the proud recipient of the New Jersey Theatre Alliance/New Jersey State Council on the Arts Cultural Access Network Innovator Award and the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

**Programs in this season are made possible in part by funds from:**

The New Jersey State Council on the Arts/Dept. of State,  
a Partner Agency of the National Endowment for the Arts

The Andrew W. Mellon Foundation

Alison and James T. Cirenza

Holly and Robert Gregory

I. Michael Kasser

The Honorable Mary Mochary



To view our complete season and for more information, visit  
**[peakperfs.org](http://peakperfs.org)**.

