



CONTRA-TIEMPO & LAS CAFETERAS:

joyUS justUS

Thursday, November 18, 2021, at 7:30pm

Colwell Playhouse

PROGRAM

CONTRA-TIEMPO & LAS CAFETERAS:

joyUS justUS

CONTRA-TIEMPO TOURING CAST

Ana Maria Alvarez
Charlie Dando
Jannet Galdamez
Alek G. Lopez
Ruby Morales
Dalphe Morantus
Jasmine Stanley-Haskins

LAS CAFETERAS TOURING CAST

Denise Carlos
Hector Paul Flores
Jose Guadalupe Cruz Cano
Moises Baqueiro
Xocoyotzin Moraza
Jesus Gonzalez

Conceived and directed by Ana Maria Alvarez

Originally choreographed in collaboration by Ana Maria Alvarez, Isis Avalos, Christopher Cuenza, Nathieli Diaz, Jannet Galdamez, Samad Raheem Guerra, Bianca Medina, Diana Toledo, Shantel Ureña

Additional CONTRA-TIEMPO cast members who performed/toured and contributed to the work: Charlie Dando, Ruby Morales, Dalphe Morantus, Alek G. Lopez, Jasmine Stanley-Haskins, and Maisha Morris

Original text written by Samad Raheem Guerra (*Court Scene, Reframing Justice, Miranda Rights to Happiness**); Diana Toledo (*joyUS Thanksgiving Address**); Ana Maria Alvarez (*joyUS Thanksgiving Address†, Luca Story, Justice Run, Miranda Rights to Happiness**); Angela Davis (*Justice Run*)

Sound archiving and design by d. sabela grimes

Original music by d. sabela grimes, Samad Raheem Guerra, Las Cafeteras (Denise Carlos, Jose Guadalupe Cruz Cano, David Flores, Hector Paul Flores, Daniel Joel Jesus French, Leah Gallegos, Xocoyotzin Moraza, Jorge Mijangos) and Kahlil Cummings

Music sampled and inspired by *Bukom Mashie* by Oscar Sulley & The Uhuru Dance Band
The Tendencies That Work Against Being Free—Interview with Mooji
Baiana (CloZee Remix) by Barbatuques
La Diaspora by Nitty Scott, feat. Zap Mama
This Land by Woodie Guthrie

* *Miranda Rights to Happiness* is a text that is continuing to evolve and has included lines from past and current company members.

† *The joyUs justUS Thanksgiving Address* was inspired by the original *Thanksgiving Address* text used by the six nations of the *Haudenosaunee (Iroquois)* to open and close major gatherings or meetings

Lighting design by Tuce Yasak

Visual design/altar quilts by Emily Orling

Costume design and styling by Charlese Antoinette

Technical direction by Rachael N. Blackwell

Dramaturgy and theatrical support by Daniel Penilla

Clave and comparsa advisors by Kahlil Cummings and Kati Hernandez

Community partnership with Community Coalition and Los Angeles Department of Parks and Recreation District 8

Community champion is Carlos de Leon

Radical Joy advisors are Dr. Shamell Bell and Sejjani

CONTRA-TIEMPO STAFF:

Founding Artistic Director

Ana Maria Alvarez

Managing Director

Jessica Amaya

Rehearsal Director

Jannet Galdamez

Tour Manager

Izzy Miller

Administrative Assistant

Vinky Hunter

CONTRA-TIEMPO BOARD OF DIRECTORS

Dawn Comer

Sarah Culberson

Tanya Finks

Jonathan Lowe

Casondra Ruga

Vivian Rodriguez

Francisca Sanchez

Kat Yalung

Contra-Tiempo appears by arrangement with:

Lotus Arts Management

Sophie Myrttil-McCourty, president

www.lotusartsmgmt.com

ARTISTIC DIRECTOR'S NOTE

"I believe it is the freedom that we are longing for, which will never be given to us, which we have to create, the pulsing life force of the collective body we are birthing, the rhythm of a shared heart"

—from *emergent strategy* by adrienne maree brown

Thank you for being here today as we take a deep breath together and move towards a process of collective healing from this unimaginable last year and a half. When we began building this piece in 2018, many of the ideas and imaginings of *joyUS justUS* felt brave and radical—we were futuring a world of connection; we wanted to believe that that a sense of shared humanity was possible and through the challenges of 2020-21 it feels like we've moved closer towards this—and we are more clear than ever that this isn't a destination but a process of continued making mistakes, listening, shifting, trying again, and being in movement—together.

joyUS justUS is in no way a neutral piece of art, but a call to action. This work is a radical celebration of our humanity, an honoring of the feminine, a passionate battle cry for our rising collective consciousness, and a calling for connection. We are asking you to be a part of our movement to choose joy, to stand for justice, and to vibrate together in love. The development of this work has required us as an organization to engage in the deep work of liberation. The

creative process that had us arrive at what you are experiencing today was a profound experiment in building community and collaboration. What happens when we fail, find ourselves living and uplifting the very systems of oppression that we are attempting to dismantle, pick up the pieces, and continue to boldly spiral upward? Life is messy. Living our values is messy. Art making is a complete mess—yet when we are able to let go of needing to be the one, and make space for being truly present with the elements (Earth, Water, Fire and Air) and with one another, magic is possible.

As we share this work at Krannert Center, we understand the significance of being on this stage as artists whose work and practices are deeply rooted in social dance, improvisation, and ancestral resilience building movement. We come from legacies of artists and dance-estors who have often felt a sense of not belonging in our field; we honor them and bring them with us. In our field, dancers are often asked by choreographers to generate movement, to author sections of work, and then are never given credit

for the intense work it takes to devise material and to share one's full creative self. As an act of resistance, we are shifting that—part of this work was to deeply articulate the collective "US"—as in we. Every single performer was asked to generate material to make this work exist as an authentic embodiment of this "US." The company, the members of Las Cafeteras, and I all generated and contributed movement phrases, song ideas, rhythms, poetry, text, spiritual practices, and entire sections of the work. Many of the pieces were workshopped and shared in Choreographic Labs in South LA where we got feedback from community members and folks shared their stories in council, informing our perceptions of joy, justice, love, and family. The sounds used are from my sons crying and laughing, company laugh fests, sabor sessions, undercover recordings of the rehearsal process, candid conversations about our familias, sharing song ideas on our phones, protests from LA, Mexico, and Brasil, and the powerful vibration of Las Cafeteras and their embodiment of joy as a superpower. Since April 2020, many of our artists returned "home" to their families in order to survive the economic impact due to the pandemic. Although we weren't in physical space together, we continued to stay in weekly contact with one another, thinking, challenging, teaching, and moving on

Zoom and building dance films, responding in the way we best know how: in movement. As artists and cultural workers spanning New York, North Carolina, Arizona, Colorado, Ohio, and California, we engaged in organizing for Black Lives Matters and for the election, and the sounds of protest, although recorded and set before the last year of taking to the streets, resonate deeply with our lived experience in 2020-21.

Many of our original collaborators, company and community members have moved on, and we continue to feel their presence through their creative contributions. As we move into our 16th year as a company, we are deeply grateful for folks who have championed this vision for so many years and are clear that none of this is possible without each other. As this work is performed and tours for the next several years, it will/we will continue to grow and include more voices, ideas and rising spirit into the collective 'US'. And so we ask you: are you willing to rise?

With joy and deep gratitude.
Ana Maria Alvarez,
founding artistic director

CONTRA-TIEMPO ACTIVIST DANCE THEATER

CONTRA-TIEMPO is a bold, multilingual Los Angeles-based dance company creating physically intense and politically astute performance work that moves audiences to imagine what is possible. They create a new physical, visual, and sonic vocabulary that collages Salsa, Afro-Cuban, hip-hop, and contemporary dance with theatre, text, and original music to bring dynamic multi-modal experiences to the concert stage. CONTRA-TIEMPO takes an uncompromisingly radical approach to the ways in which artists function within communities and create their work. They intentionally engage diverse audiences, cultivate dancer leaders, and center stories not traditionally heard on the concert stage, using their engagement process to inform and continuously re-fuel their creative process, and vice-versa.

Much like the communities they reach, CONTRA-TIEMPO is itself a tapestry. The company members are professional dancers, artists, immigrants, educators, activists, organizers, and movers of all types, living and working across Los Angeles and now across the country. Each company member lives, expresses, and struggles within the varied and infinitely complex political and personal landscapes that Artistic Director Ana Maria Alvarez seeks to address through the company's work.

For more information about working directly with the company through CONTRA-TIEMPO's Futuro Summer Intensive, please contact us at www.contra-tiempo.org

Social media handles: IG @contra_tiempo and @movementartist

Use the hashtag #CONTRATIEMPO and tag us if there is something you want us to see or repost.

Or if you prefer to connect with us directly, send us a text at (323) 402-6456.

SPECIAL THANKS TO OUR SUPPORTERS & PARTNERS

joyUS justUS could not have been created without the generous support of the following: The James Irvine Foundation, Doris Duke Foundation/DanceUSA, New England Foundation for the Arts, Mapfund, University of Southern California, Carpenter Performing Arts Center, Shenandoah University in Virginia, Adrienne Arsht Center for the Performing Arts in Miami, Arizona State University, Wallis Annenberg Center for the Performing Arts Center in Los Angeles, National Association of Latino Arts and Culture, California Arts Council, Los Angeles County Arts Commission, LA Department of Cultural Affairs and Ordway Center for the Performing Arts. Special thanks to Community Coalition who we partnered with during the creation of *joyUS justUS* and continue to work with. Gracias to our community who contributes to our ongoing work. For a complete list or to contribute, visit www.contra-tiempo.org.

PROFILES

ANA MARIA ALVAREZ (CONTRA-TIEMPO founding artistic director, performer, dancer)

Training: UCLA Department of World Arts and Cultures (MFA in choreography), Oberlin College (BA in dance and politics), Cutumba Baile Folklórico de Santiago de Cuba, Urban Bush Women, North Carolina A & T State University/E. Gwynn Dancers, Dr. Elenor Gwynn, Katherine Dunham

Credits include: Doris Duke Artist Award (2020), John Michael Kohler Arts Center Artist in Residence for Dreamscapes: Connecting Communities (2019-2021), DanceUSA Artist Fellow (2019), Pieter DanceMaker Awardee (2019), Artist in Residence BiNational Arts Residency (Arizona/Mexico 2018), NYU Playwrights Horizons (New York City) for production of *Noise* (2017, 2018), Sarasota Contemporary Dance Company Commission (2018), Music Center's *Moves After Dark*, Los Angeles, CA (2017), UCLA Center for the Art of Performance, *Agua Furiosa* (2016), IPAY Kindling/Fresh Tracks (Dusseldorf, Germany 2015), Cornerstone Theater and Homeboy Industries (2012) for production of *Café Vida*, *Full Still Hungry* (2010), *I Dream America* (2007), *Against the Times* (2005).

Alvarez, a 2020 Doris Duke Artist and an inaugural Dance/USA Artist Fellow, is a prolific choreographer, skilled dancer, masterful teaching artist, and movement activist who has achieved multiple accolades for her dynamic works. Alvarez is a two-time grantee of NEFA National Dance Project and was honored to be selected as the 2018 BiNational Artist in Residence, connecting cultural communities in the Sonoran Desert. Alvarez and CONTRA-TIEMPO were also invited for multiple tours in Central and South

America as cultural ambassadors through the US State Department. Alvarez received a BA in dance and politics from Oberlin College and an MFA in choreography from UCLA. Her thesis work exploring the abstraction of Latin dance, specifically salsa, as a way to express social resistance as related to the US immigration battle, became the impetus for founding CONTRA-TIEMPO Activist Dance Theater in 2005 in Los Angeles, California. She lives in Los Angeles with her husband and two children.

MOISÉS BAQUEIRO (Las Cafeteras, bass, producer, musical director)

Baqueiro is the musical director and bass player for East LA's darlings, Las Cafeteras. Born and raised in Mexico City, Baqueiro comes from a lineage of musical pioneers being a direct descendant of Cirilo "Chancil" Baqueiro, the father of Yucatecan trova, great-nephew of Gerónimo Baqueiro Foster, director of the National Conservatory of Music and Antonio Mediz-Bolio, co-author of *Caminante del Mayab*.

Baqueiro migrated to the United States in 1991, enrolled in ESL classes upon arrival, and a year later started attending Fullerton College where he studied music theory and composition. On December 12, 1994, he bought his first instrument, a bass guitar, and immediately immersed himself into the Roc en Español scene of Los Angeles, becoming one of its primordial characters and pioneers. Baqueiro has played with local bands such as Maria Fatal and Pastilla and international artists such as Ceci Bastida, Ximena Sariñana, and Spanish guitar extraordinaire Diego Garcia "Twanguero".

In 2001, he joined bilingual/bicultural seminal band Los Abandoned, the same year he got the ASCAP award for best latin rock band Satélite. Baqueiro is also the founder and creator of LA's premier Cumbia band El Conjunto Nueva Ola and the Smiths/Morrissey mariachi tribute group El Mariachi Manchester. In 2015, he was hired to direct the house band for Mexican Comedian Franco Escamilla on hispanic television network Estrella TV.

DENISE CARLOS (Las Cafeteras, MSW vocals, jarana primera, zapateado, glockenspiel)

Carlos grew up in the Huntington Park neighborhood of Southeast LA with her older sister and parents. Her father is from Mexicali, Baja California, and her mother from Amacueca, Jalisco, and immigrated to the United States in the 1970s to work and raise their family. One of Carlos's nicknames growing up was "Diantre," meaning "little devil" in Spanish. Speaking mostly in double-entendres, she is known for her silly humor and comedic nature. Carlos holds a master's degree in clinical social work with an emphasis on women and children from Loyola University Chicago and works on the daily to help develop critical thought around community feminisms, sexuality, and self-love. She has been dancing folklorico for over half her life! When she is not with Las Cafeteras, you will find her zapateando with Ballet Folklórico de Los Angeles. Two of Denise's favorite life teachings are "Que Viva La Vida" and "Dance as if nobody is watching." *Follow Denise @niecey_cat*

JOSE GUADALUPE CRUZ CANO (Las Cafeteras, drums, cajon)

The second-born child of immigrant parents from Jalisco, Mexico, Cano was born and raised in Oxnard, California. He first started playing music in the middle school concert band. His first drum kit came in high school after watching some friends play at a family party, and it's been all about holding down the beat ever since. Afrobeat, reggae, funk, R&B are some of his main rhythm and drumming influences. He holds a bachelor's degree in mechanical engineering from California State University Los Angeles. Soon after college, he started several businesses and worked as a freelance design engineer before dedicating himself to music full time. Sustainable living, the Dharma, biking, swimming in the ocean, running, boxing, community, art, and culture are among some of his passions—*Follow Jose @canosonico*

CHARLIE DANDO (CONTRA-TIEMPO performer, dancer)

Training: Motion Underground, Boulder, Colorado, BBoy crew GWT, Mop Top/Elite Force crew, Gary Kendall of the Jabbawockeez, Calef Sellers of Dance Fusion, and Moncel Durden The Phili House Dance pioneer whom Dando lovingly calls “Dancestor,” BFA in dance, University of Colorado Boulder. Credits: Rennie Harris Pure Movement, *Rite Of Spring* adaption, *Heaven* (2009)

Dando is a House dancer from the front range area of Denver. Dance found him at a preteen club night, where he won numerous youth battles. In 2006, Dando was a founding member of a BBoy Choreography Crew called Break EFX, who pioneered their community forward, winning many awards, battles, and competitions. Break EFX appeared on the 5th season of ABDC. In 2014, Dando moved to LA and started working with Tiffany Bong at UniverSoul Hip Hop, teaching House and Club Dance History to thousands of students a year throughout the LA area. Today, Dando is an active member of the local House community and also teaches and battles internationally. Dando is honored to represent House and Hip-Hop culture in CONTRA-TIEMPO’s *joyUS justUS*.

HECTOR PAUL FLORES (Las Cafeteras, vocals, jarana tercera, zapateado)

Born in City Terrace, Hector Flores grew up in the Pan-Asian—Chicano neighborhoods of San Gabriel Valley and East LA. The oldest of six kids, his mom is from Morelia, Michoacán, and his pops is from San Luis Rio Colorado, Sonora. Growing up Flores listened to Al Green, Ana Gabriel, Sonora Dinamita, Tupac, The Cure, The Smiths, The Red Hot Chili Peppers, and Rage Against the Machine. He graduated from California State University, Long Beach, with a degree in Chicana/o studies and worked as an organizer for ten years in New Jersey, South Los Angeles, and East Los Angeles. Flores loves playing anti-imperialist soccer where the score is always 2-2, dancing Cumbia, watching documentaries, going to a Dodger Game, eating at new veggie-friendly restaurants, sneaking into movie theatres, and writing poetry. *Follow Hector @chuchumbe*

JANNET GALDAMEZ (CONTRA-TIEMPO rehearsal director, performer, dancer)

Training: Bachelor of Arts in dance from the University of California Irvine (2012), Sheron Wray (Improvisation, Jazz), Kati Hernandez (Afro-Cuban Rumba and Orisha)

Credits: Paula Abdul (*Check Yourself* AVON PSA music video), Spanish Rock Band Mana (music video *La Prision*), Prince Royce (music video *La Moneda*), Ozomatli (music video *Read to the Rhythm* and 2015 Playboy Jazz Festival at the Hollywood Bowl), Keaira LaShea's Dance Fitness Series, Maite Perroni, El Dasa, Luis Coronel, Chiquis Rivera, La Sonora Santanera from Mexico City, LA-based Cuban Roots Band Changui Majadero, and Chicano Band Las Cafeteras. Promo cast of the *ON YOUR FEET* Broadway Musical, 2017 Dutch Musical Awards in Amsterdam, The Best of Broadway ABA Conference in Cleveland, Ohio.

Galdamez of Mexican, Salvadoran, Honduran, and Venezuelan descent was born and raised in Southeast Los Angeles, California. Her love for dance and music began at a very young age through social, street, family settings. She is currently rehearsal director, teaching, and dance artist with CONTRA-TIEMPO while simultaneously dancing with Kimbambula Cuban Dance Ensemble and touring around the United States with Spanish guitarist's Benise's Emmy Award Winning World Music and Dance Spectacular. Galdamez continues to blossom in her versatility as a dance artist diving deep in her studies of various dance forms inside the Latinx and African Diaspora along with a consistent drumming, song, and vocal practice . . . grounded with deep gratitude for her teachers, elders, and mentors.

ALÉK G. LOPÉZ (CONTRA-TIEMPO visiting artist, performer, dancer)

López is a non-binary, LGBTQ+, Latinx, first-generation immigrant from Tijuana, Mexico. A graduate from California Institute of the Arts class of 2016. Lopez received a BFA in dance and currently lives in Los Angeles, California, pursuing dance-choreography.

López is currently working with CONTRA-TIEMPO. López has collaborated with companies such as B.Dunn Movement, Carlon Production, Kybele Dance Theatre, IronStoneDance, Pasadena Dance Theatre, and FLOCK, a company based in New Orleans.

López has presented choreographic dance works for Blaktinx Dance Festival (Los Angeles & Arizona), Blaktinx Alum Dance Festival, BlakTinx Online Dance Festival 'Dancing on the Edge', Pasadena City College, Cal State LA, Los Angeles Dance Festival, Orange County Dance Festival, Club Jéte, Highways Performance Space, LooseCannons and in charity events such as Dance/Back directed by Brockus Dance Studio and Artist En Acción for the Kids in the Borders directed by Amber Alonso and Rosa Navarrete.

JESUS GONZALEZ (Las Cafeteras, keys)

Gonzalez was born on December 25, 1979, in Cordoba Veracruz, Mexico, of Mexican parents who were also born in Cordoba Veracruz, Mexico. Don Chucho y Doña Chela educated Ramirez at Francisco I Madero elementary where he received his first basic musical training with the flute as his first instrument. At the age of eight, his grandfather Marcelino taught him his first lines on a guitar of a famous *son jarocho*, initiating his beginnings and love for the folkloric music of the region. In middle school, he joined the school's musical group playing first lead guitars, soon after leading the orchestra and playing the

tololoche (a traditional musical instrument from southern Mexico). At the age of 15, he started his studies of classical music, specifically classical piano and guitar. At the age of 16, he joined a local rock band, launching his professional career and the development of his technique. At 20 years of age Ramirez took on a graduate degree in popular harmony, composition, and counterpoint playing jazz with renowned people of the state in jazz festivals at the port of Veracruz. Later in his journey, his piano teacher Salomon Sanches invited him to be a part of Cordoba City's Children's Choir, working with the municipality for various cultural events. Not fully content with so many musical phases, he decided to migrate to the United States, establishing himself in Los Angeles, California, where he has worked with various local and international bands as a performer and session musician. These experiences have given him a vision for production and the creative process in many areas such as pop, rock, norteno, cumbia, jazz, and folk creating a wider and more open panorama to be able to work in different projects, which has allowed him to be able to be a part of various productions in different genres from heavy metal to regional music and traditional music of his homeland. This is how he was called to Las Cafeteras, now collaborating in some songs including their new song *Oaxaca Love Song Number 2*.

RUBY MORALES (CONTRA-TIEMPO social media & communications coordinator, performer, dancer)

Training: Arizona State University (BFA), CONTRA-TIEMPO Futuro, Urban Bush Women Summer Leadership Institute, PISAB's Undoing Racism Training, breaking from b-boy House, Ervin Arana, and b-boy Stuntman as well as hip-hop philosophy and theory with b-boy YNOT.

Performance Credits: Other performances include current work in progress with Liz Lerman for upcoming premier of *Wicked Bodies*, solo work *Café con Leche* at the BlakTinx Dance Festival, Safos Dance Theatre, and Tucson-based artist Yvonne Montoya.

Morales is a dance artist and poet currently investigating culturally informed teaching methods as well as her relationship with movement as a b-girl and Mexican-influenced cumbia *Sonidera*. In October 2019, she premiered a new work called *Breaking Pachanga*.

DALPHE MORANTUS (CONTRA-TIEMPO performer, dancer)

Training: Broadway Dance Center, Monsters of Hip-Hop, CONTRA-TIEMPO Futuro.

Performance Credits: The Victoria's Secret Show with Justin Bieber, Essence Festival with No Doubt, *No Strings Attached* (movie), *Enchanted* (movie).

Morantus' family hails from Haiti and his career has taken him all over the world, including extensive teaching in China. As a dancer and teacher of groove dance styles including House, Latin, Hip-hop, and Dancehall, Morantus guides his students to better understand the groove by working deeply with isolations and creating performance work that embodies grooves at its core.

XOCOYOTZIN MORAZA (Las Cafeteras, requinto)

Xocoyotzin Moraza (pronounced Sho-ko-yot-seen) is multi-instrumental musician, born and raised in Southern California. He is a native of the city of Ventura. He has been studying, researching, and performing a musical genre known as Son Jarocho for 32 years. He specializes in the performance of the Requinto Jarocho, the Veracruz harp, and the jarana jarocho, beginning at the age of five years old. Moraza comes from a family of musicians, including his father who is a harpist, harp, and string maker. Their ensemble is called Conjunto Alma Grande de la familia Moraza, and they have been performing regional Mexican music for nearly 45 years.

Moraza is a graduate of UCLA with a degree in ethnomusicology, and is regarded as a master of the son Jarocho musical genre, having studied and performed with some of the best in the world. He is currently a member of Conjunto Jarocho Zacamandú, under the direction of Master Tomas Herrera, and is also the harpist for his group Rey Fresco. Rey Fresco has shared the stage with such acts as Nas, Damian Marley, Ziggy Marley, the Flaming Lips, Tame Impala, Toots and the Maytals, Jack Johnson, Incubus, Modest Mouse, Taj Mahal, Los Lobos, Sistema Bomb, Ozomatli, Lenny Castro and La Mata, and many others. Moraza has toured nationally and internationally, and will be graciously performing with Las Cafeteras, on the Requinto Jarocho.

JASMINE STANLEY-HASKINS (CONTRA-TIEMPO performer, dancer)

Training: Columbia College in South Carolina (BFA), CONTRA-TIEMPO Futuro

Credits: Performed with Stevie Wonder live at the Special Olympics World Games (Debbie Allen 2015), Unveiled Dance Company at the Journey Out Awareness Festival to support the movement to end human sex trafficking (2017).

When Stanley-Haskins first learned about CONTRA-TIEMPO in school, she became curious about their mission and movement. After moving to Los Angeles in the summer of 2017, she attended the CONTRA-TIEMPO Futuro Summer Dance Intensive where she saw her own personal values and mission align. In July 2018, she was invited to apprentice with the company, and in September 2018 was asked to join CONTRA-TIEMPO as a company member, and in 2019 she was asked to take the position of Community Engagement Specialist. Through this role, Stanley-Haskins co-directed CONTRA-TIEMPO's very first Summer Artist Leadership Institute in South Los Angeles.

COLLABORATORS

EMILY ALVAREZ-ORLING (visual designer, Altar Quilts & Altars) is a visual artist and designer with a background in painting, sculpture, and installation. Her most recent work was on the musical *Futurity*, which won the 2016 Lortel award for outstanding musical and earned Orling a Lortel and Drama Desk nomination for the Set Design. Recent Set and Costume Design: *Futurity* (Soho Rep/Ars Nova; A.R.T.; Walker Art Center; MASS MoCA) Set Design: *Futurity* (HERE, Zipper Factory) Costume Design: *The Universe is a Small Hat* (Babycastles, Sarah Lawrence College); *Full Still Hungry* for CONTRA-TIEMPO Urban Latin Dance Theater (Dance Motion USA, National and International Touring). Solo Exhibitions: Lo River Arts Gallery, 473 Broadway Gallery, Dactyl Gallery. Group Exhibitions: Cal State Fullerton, Corridor Gallery.

CHARLESE ANTOINETTE (costume designer) lives and works between New York, Los Angeles, and New Orleans. She is a multifaceted designer specializing in costume design, jewelry design, and wardrobe styling. She was born and raised in the suburbs of DC, was educated in fashion and design in the “illadelph” city of brotherly love, and has travelled as far as Tokyo for inspiration. She has costume designed for television and film with work that has premiered at Sundance, the TriBeCa Film Fest, and SXSW. Her jewelry designs have been worn by Beyoncé, Zoe Kravitz, and featured in Rihanna’s music videos. Her work is influenced by endless people-watching, her love for the energy of New York City, the natural landscape of Los Angeles, art, architecture, her travels, cultural fashion trends, the ancestors and Orisha . . . and a never-ending pursuit of happiness.

D. SABELA GRIMES (music and sound design)

Training: University of California, Los Angeles (BA in English; MFA in dance and choreography)

Credits include: *World War Whatever*; *40 Acres & A Microchip*; *BulletProof Deli*; *ELECTROGYNOUS*; *Rome and Jewels* (Rennie Harris Puremovement).

grimes, a 2014 United States Artists Rockefeller Fellow, is a choreographer, writer, composer, and educator. Described by the *Los Angeles Times* as “the Los Angeles dance world’s best-kept secret” and as “one of a mere handful of artists who make up the vanguard of hip-hop fusion,” grimes is considered one of the most imaginative and innovative artists in his field. He created and continues to cultivate a movement system called Funkamentals that focuses on the methodical dance training and community building elements evident in Black vernacular and Street dance forms. grimes holds a Bachelor of Arts in English and a Master of Fine Arts in dance and choreography from the University of California Los Angeles.

SAMAD RAHEEM GUERRA (beatboxing and spoken text)

Training: UCLA Department of World Arts and Cultures (BA), CONTRA-TIEMPO Futuro, Afro-Cuban Master Kati Hernandez

Credits: with CONTRA-TIEMPO: *Full Still Hungry* (National Tours) *Agua Furiosa* (National and International Tours)

Guerra is a multidisciplinary performing artist and arts educator based in San Francisco. With CONTRA-TIEMPO, he has performed in *Full Still Hungry* and *Agua Furiosa* nationally and internationally. In addition to his work with the company, he has performed at the Hollywood Bowl and Ford Amphitheater with Viver Brasil and

Sergio Mendes, and co-produced his own work at LACMA and the Main Museum in downtown Los Angeles. Guerra holds a Bachelor of Arts from the UCLA Department of World Arts and Cultures, and is currently attending graduate school.

TUCE YASAK (lighting and visual designer) graduated from the Department of Industrial Design at Middle East Technical University in Turkey in 2004. She designs for dance, theatre, and concerts. She is interested in site-specific performances and light installations. Credits include: *The Decay of the Cities* (NOLA Fringe Festival with Enthusiast Theater Company), *LAMP* (New Haven and MassBliss Festival), *Gutai Card Box* (Solomon R Guggenheim Museum, NYC). She has been collaborating with choreographer Korhan Basaran since 2011 in both New York City and Istanbul (*Gatherings*, *Untitled*, *RAU*, *DRT*, *RAU2*, *Unfold*, *Unsettled*). She has also collaborated with Vicky Araico, actress and playwright from Mexico City, on her solo show *Juana in a Million*. She has been a creative collaborator to choreographer Raja Feather Kelly of the Feather Theory in his recent works including *Color Me Warhol* in April 2015 and *37 Other Reasons to Cry* in October, 2015. Most recently, she began working with Choreographer Marjani Forte and won a Bessie for her visual design in the piece *Memoirs of a . . . Unicorn*.

RACHEAL N. BLACKWELL (technical director) is one of the two 2020 Hemsley Lighting interns and a freelance designer whose main interests lie in working collaboratively with other creatives across the many different mediums of art. She enjoys working on new/original and experimental works as well as opportunities that allow her to stay connected to her African American roots. Other credits: *Four Women & an Artist*—Zeiders American Dream Theater, *Rathskeller: A Musical Elixir*—New Ohio Theatre, *Master Harold & the Boys*—Syracuse Stage, *A Soldier's Play*—VA Arts Festival