

# C W P S



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# From the Director



G

reetings! It has been extremely gratifying to serve as the Director of CWPS for the past two years. We have done a tremendous amount in that time, and while it is commonplace to include highlights here I would like to instead talk about transformation. While we offer a multitude of options in regards to Performance Studies via faculty and graduate fellow funding, artist and scholar residencies, speaker series and symposia and a whole host of partnerships within and outside of the university, my favorite part is experiencing the first thread of an idea from a graduate student about their passion and subsequent research, the questions that undergraduate students have for guest artists about what they just experienced or listening to a faculty fellow struggling to unpack the immensity of a year-long sabbatical research project and the mounds of data that accompanies such a trip. While all of these examples are wonderful I would like to focus on what I perceive as the five steps of transformation for our graduate fellows.

**On the Cover:**

CWPS Winter 2018 Artist-  
in-Residence Yissy García &  
Bandancho from Havana, Cuba,  
Photo Credit: Peter Smith

## STEP ONE

At CWPS we receive a lot of inquiries from graduate students about our Graduate Certificate in World Performance Studies. We try and meet with every single student who is interested in our program before they apply. I can see in many of them their excitement to learn more about the program and share with me their passion for their own research within performance studies. For me, I initially explain how we at CWPS can help them further explore, hone and present their area of research through the lens of PS. With these seeds planted—I look forward to receiving and reviewing their applications with our faculty advisory committee. After a cohort is identified, we invite all of the new and old graduate fellows to meet at our annual luncheon and the process begins. I am always happy to see their excitement and level of engagement at this event (see page 15 for more info on the luncheon).

## STEP TWO

With the cohort formed the work begins in the winter term with Professor Mbala Nkanga's Introduction to Performance Studies course—like most graduate courses, there is an immense amount of reading, reflection and discussion. (see page 10 for more info on the Certificate program). At first, many students are somewhat overwhelmed with the amount of reading and difficulty of the subject matter, but slowly through their own reflections and group discussions they begin to relate these readings to perceptions of their own work and a wider view on performance across the globe. I enjoy meeting with them at this point to discuss their research project abroad and help them identify difficult decisions regarding the scope of their research as well as identify contacts, facilities, workshops, archives, concerts, etc. At times, students come in with a pool of disparate pieces of information and we work together to make sense out of the project. Many times, we arrive at an "ah-ha" moment and what was stressful becomes really exciting and invigorating. These "ah-ha" moments wind themselves through all of the subsequent steps toward remarkable results.

## STEP THREE

"You are going to how many cities and countries?" I find myself saying this a lot. Sometimes student excitement exceeds the speed of airflight and travel in difficult regions. At the very end of the intro course they present their work and research project—it is here where we get a last opportunity to critique and try to polish their travel and scope of research before they depart. The third step in my opinion is one of the most difficult—it's the doing, the getting it done step—the departure. Soon after school is finished, the students pack their bags and meet their contacts to go through the rigorous process of ethnographic research; meeting people, seeing concerts, visiting archives, performing interviews, getting dirty. It is at this point that I may receive an occasional update and picture and see in the eyes of the student a glint of transformation. I can see and read in their updates how being in the moment and absorbing other cultural gifts can relay to their own practice.

## STEP FOUR

With the cohort returned from their travel we begin the fall semester with the Capstone course—this is a chance for them to reflect upon their travel, collect and analyze their data and organize it into a cohesive presentation. The end of the semester finishes with individual presentations on their work and from my perspective it is completely mind-blowing. I see how they have taken in the information and woven it into their own work—how the experience has changed their views, their thought processes, and pushed them into new areas of discovery. They are a tight-knit group and share in the excitement of each other's work. From this point, the work takes on a wide range of outcomes—dissertation chapters, performances, books, more travel and research, guest lectures, and even giving cohort members a leg up on job offers.

## STEP FIVE

Coming back....after deeper reflection I have heard back from graduate students who were early recipients of the certificate and how the experience has helped them in their professional life. We try to highlight these accomplishments in things like this newsletter as well as building an alumni base of the program for current members of the cohort. In 2017, I traveled to Philadelphia to play a concert with percussion and choir. While walking around the city I stumbled upon the Monument Lab Project and was intrigued by this interactive art installation that asks—what is an appropriate monument for the city of Philadelphia? I participated—even rendering my own drawing and submitting it to the person at the installation. I kept running into different parts of this exhibit and kept wondering who thought of this? As it turns out—it is a CWPS alum Paul Farber who will be coming back to campus for our 2019 luncheon to speak about his work and how CWPS helped launch some of his ideas.

I find great satisfaction in each of these steps and am very proud of the offerings at CWPS. I hope you can attend some of our upcoming events and please find me and say hello.

Sincerely,



**MICHAEL GOULD**

*Director, Center for World Performance Studies*

# Looking Ahead

## ARTIST & SCHOLAR RESIDENCIES 2019-2020

Tom Lee

Photo credit:  
Reiko Sono

### Tom Lee | September 2019

Tom Lee is a director, designer and puppet artist who appeared in *War Horse* on Broadway and *Madama Butterfly* at the Metropolitan Opera. His work involves both figurative puppetry inspired by Japanese *bunraku*-style traditional puppetry as well as the use of projection, shadows and live feed video of manipulated objects. Many of these projects also cross over into the realm of set design.

### Yandong Grand Singers | September 2019

In bright voices and natural harmonies shaped by the unique environment of the area, the Dong people sing about nature and life. For the Dong people, Grand Song is an indispensable part of life, just as their saying goes, "rice feeds the body—but songs feed the soul". The Grand Song of the Dong ethnic group is a unique polyphonic a cappella style that was proclaimed as a masterpiece of Intangible Cultural Heritage of Humanity by UNESCO in 2009.



### Makuyeika Colectivo Teatral: Andares | October 2019

Makuyeika Colectivo Teatral is a theatre ensemble dedicated to creating original works about the narratives and theatricalities of Mexico's indigenous people, touching with keen, artistic sensibility themes of great social, cultural, and human value. Makuyeika, meaning "wayfarer" in the language of the Wixarika people, was formed after an extensive search across the country's indigenous communities, a project undertaken by Director Héctor Flores Komatsu as an inaugural recipient of The Julie Taymor World Theatre Fellowship.

### Stone Sound Collective | February 2020

Stone Sound Collective unites diverse musicians and instruments to create a new global soundscape. Led by multi-percussionist Mark Stone, the group brings together celebrated world percussion traditions of Africa and India with the lyricism of cello and saxophone. Stone Sound Collective performs new music drawing on Mark's wide-ranging compositional influences, stretching from American jazz to traditional African music and classical Indian music to European concert music.





## Jen Shyu | March 2020

Jen Shyu is a groundbreaking, multilingual vocalist, composer, producer, multi-instrumentalist, dancer, 2019 Guggenheim Fellow, 2019 United States Artists Fellow and 2016 Doris Duke Artist. Shyu is widely regarded for her virtuosic singing and riveting stage presence, carving out her own beyond-category space in the art world. She speaks 10 languages and has studied traditional music and dance in Cuba, Taiwan, Brazil, China, South Korea, East Timor and Indonesia, conducting extensive research which culminated in her 2014 stage production *Solo Rites: Seven Breaths*, directed by renowned Indonesian filmmaker Garin Nugroho.



Jen Shyu  
Photo credit:  
Ryu Ijun

## RESIDENCY SPOTLIGHT

### Makuyeika: Colectivo Teatral

*In residence* October 14-20, 2019

In October 2019, Center for World Performance Studies will bring Makuyeika: Colectivo Teatral, founded by U-M alumnus Héctor Flores Komatsu, for a one week artist residency that will include class visits, workshops and two performances of their devised-work *Andares*. The work chronicles the lives of indigenous youth in México—and the realities that they face at the crossroads of modern life and tradition. The ensemble will interact with students and faculty across disciplines during the residency, ranging from aspiring actors and directors, to students in Latino/a Studies and other Humanities courses. Performances of the piece will take place in the Newman Studio at Walgreen Drama Center. The ensemble will also visit Garage Cultural in Southwest Detroit for a performance and workshop.

*Andares* is a theatre creation devised collectively through personal anecdotes, ancestral myths, as well as traditional music and art forms. The play shines light on a range of realities — land usurpation, widespread violence, ancestral duties, community resistance — that indigenous people face at the crossroads of modern life and tradition. Meaning “pathways,” *Andares* is a genuine, eye-opening, and intimate close-up on Mexico’s most remote corners and the extraordinary stories of its humble, everyday inhabitants.

### THE FOLLOWING EVENTS ARE FREE AND OPEN TO THE PUBLIC

**Weds. Oct 17 & Thurs. Oct 18, 8pm**

**Andares** | Performance

Walgreen Drama Center Newman Studio

**Sat. October 20, check the website or  
call for time TBD**

**Garage Cultural** | Workshop

3439 Livernois, Detroit, MI 48210

Co-Sponsors:

Center for Latin American & Caribbean Studies,  
LSA Department of American Culture, LSA Latina/o Studies,  
LSA Native American Studies, LSA Residential College,  
SMTD Office of Diversity, Equity & Inclusion, SMTD EXCEL,  
and SMTD Department of Theatre & Drama.



# Year in Review

## ARTIST & SCHOLAR RESIDENCIES 2018-2019

Photo credit:  
Traci Lombre

### JIT EXCHANGE

**in residence September 10–14, 2018**

In fall 2018, CWPS partnered with the Department of Afroamerican and African Studies (DAAS) and Zimbabwe Cultural Centre of Detroit (ZCCD) to host the **JIT Exchange**—a residency that features artists and scholars from Detroit and Zimbabwe in an ongoing exchange project that highlights cross-cultural encounters and arts organizing for political and social change.

The JIT Exchange originated through the ZCCD in 2015 with dancer/choreographers Haleem “Stringz” Rasul (Detroit) and Franco “Slomo” Dakha (Harare). The initial exchange began through a “call and response” event in which the artists collaborated virtually, each dancing to the other’s music. Though the music was foreign — Detroit techno vs. Zimbabwean rumba — they each danced in their own regional “jit” style. The uncanny parallel in historical narrative along with similarity of the footwork in the dance styles, led to the long term collaborative project, the JIT Exchange. During the first

*“The speakers were very inspiring—the themes of colonial damage in the progress of the dance form and emphasis on footwork, for example, resonated with me in regards to my own study of Bharatanatyam. As (Professor) Beth Genné told us on our first day of class, our dance education is not complete until we move out of our own societies, so thank you again for that experience.” — Parvathy Krishna, LSA and Residential College Class of 2020*

phase of the JIT Exchange, Rasul spent six weeks in Harare, researching Zimbabwean “jit” music and accompanying dance styles, running workshops throughout the country on Detroit jit, and working collaboratively with Franco Dakha.

To bring the project full circle, ZCCD co-founder Chido Johnson approached CWPS and DAAS to partner on a Michigan-based residency. Collectively, the organizations invited Dakha, guitarist Mono Mukundu, filmmaker Kumbulani Zamuchiya and cultural historian Plot Mhako, to do a residency in August-September 2018. Though unforeseen visa complications meant that only Mono Mukundu would be able to travel from Zimbabwe, the residency resulted in a fruitful collaboration, during which Rasul spearheaded a performance project in which dancers choreographed to music created by Mukundu and student musicians from the U-M School of Music, Theatre & Dance. The final presentation of this collaboration took place at UMMA as a part of the *Beyond Borders: Global Africa* exhibit. Haleem Rasul also served as a King-Chavéz-Parks Visiting Professor, participating in panel discussions, class visits and dance workshops, while Mukundu also gave multiple master classes on Zimbabwean pop music. Currently, CWPS is working with Johnson and the ZCCD to coordinate a second “phase” of the Michigan residency, in hopes of bringing Zamuchiya, Mhako and a Zimbabwean dancer to Michigan in August 2020.

*This residency was co-sponsored by the African Studies Center, King-Chavéz-Parks Visiting Professors Program and the Office of Diversity, Equity, and Inclusion, U-M Residential College, U-M School of Music, Theatre & Dance, and the University of Michigan Museum of Art.*

### ANISHINAABE THEATRE EXCHANGE

**in residence February 16–23, 2019**

Anishinaabe Theatre Exchange artists were in residence from February 16-23, 2019, culminating in two performances of a new play by Carolyn Dunn, *Three Sisters*. The Anishinaabe Theatre Exchange uses theatre to activate networks with Native communities in the Great Lakes region. The group is a consortium of people from various backgrounds working to promote dialogue about Indigenous culture and issues. In this brand new tragicomedy by Carolyn Dunn, three sisters, long estranged from family, community, and one another, return home to the Tunica-Biloxi Reservation lands in Louisiana at the behest of their dying aunt as she makes preparations for her final journey home. Family tensions, simmering secrets, death and grieving all intersect with the loss of tradition, culture, spiritual formation, and love.



The residency began with three intensive days of rehearsals at Ann Arbor Community High School, where local students were invited to observe and interact with the artistic team. The workshop environment provided Dunn time to edit and develop the new piece, with input from an all-female indigenous cast. Members of the Anishinaabe Theatre Exchange also engaged in class visits and events throughout the week, including a collaborative workshop with Chicago Danceworks hosted by the student organization Arts in Color and a public lecture by Dr. Dunn on the topic of decolonizing Native American and Indigenous performance. *Three Sisters* was performed at the Light Box in Detroit on Thursday, February 21 with Detroit musicians Hadassah Greensky and Alice Sun, and on Friday, February 22 to a full house in the East Quad, Keene Theater at U-M.

*This residency was co-sponsored by the U-M Residential College, CEW+, Institute for Research on Women & Gender, SMTD Department of Theatre & Drama, Institute for the Humanities, SMTD Office of Diversity, Equity & Inclusion and Department of American Culture.*

## THE LIVING EARTH SHOW & RAVEN CHACON

**In residence March 11–15, 2019**

In March 2019, CWPS hosted composer and visual artist Raven Chacon and The Living Earth Show to workshop their new piece entitled *Tremble Staves*: a wordless water opera synthesizing mixed media installation, manipulation of natural and artificial light and sound, and theatrical performance depicting the urgent but approaching crisis of water shortage burdening the region from California to the Navajo

deserts. The “workshop performance” of a movement entitled *Distributary* took place in the Matthaei Botanical Gardens Conservatory, and featured members of the U-M Percussion Ensemble.

The Living Earth Show is a genre-defying chamber ensemble who thrives on pushing the boundaries of technical and artistic possibility in its presentation of new commissioned electro-acoustic chamber music. They commissioned Chacon to create this new opera, which connects narratives of the San Francisco Bay Area’s relationship with water to overlapping Navajo creation stories in which water figures prominently. The residency at the University of Michigan provided both time and space for the musicians and composer to experiment with sound and technology, with the added benefit of working with students from SMTD who performed the piece at Matthaei Botanical Gardens.

The opera presents the sacred element of water as a struck, manipulated, and amplified instrument—in reverence while simultaneously creating a sonic violence representative of continuing scarcity of this natural resource. The audience joins the performers in the environment, turning a public space into a sonic ecosystem in which all participants are surrounded by the element discussed and interrogated by the music. CWPS was excited to partner with the Matthaei Botanical Gardens in order to create the immersive, and water-friendly, environment that the piece required, as attendees were invited to explore the conservatory throughout each iteration of the piece.

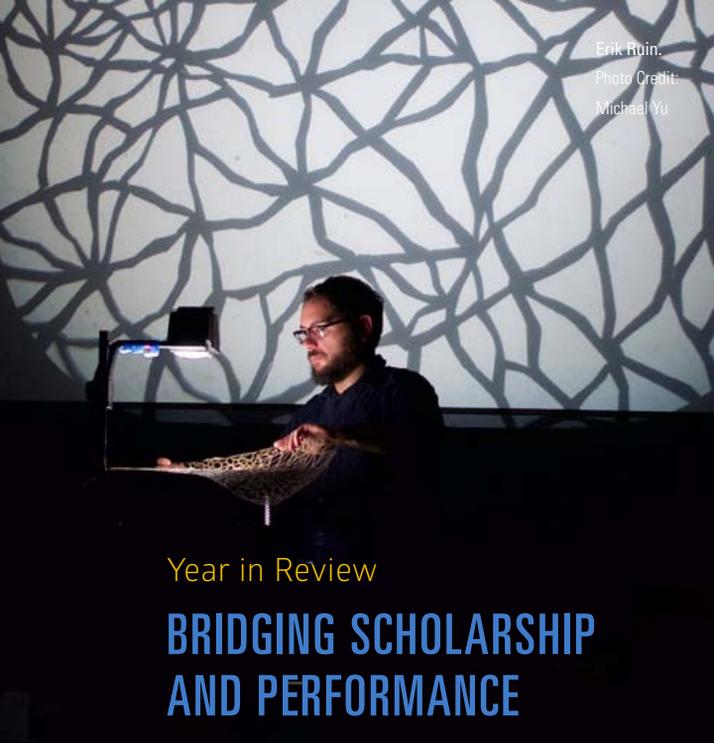
In addition to developing, workshoping and performing *Distributary*, Chacon, Myers and Andrews participated in classes at the Residential College and mentored students from Stamps School of Art & Design and SMTD. The Living Earth Show also performed their show “American Music” at East Quad Keene Theater, a concert of works written by eight composers, each of whom was born in, immigrated to, or utilizes the musical traditions created within the current borders of the United States.



*“My brief encounter with The Living Earth Show and Raven Chacon affected my sculptural and sonic practice in a profoundly experimental way. Raven introduced a new idea of time in my sonic and sculptural practice...” — Masimba Hwati, CWPS Graduate Fellow and Stamps School of Art & Design MFA*

Photo credit:  
Trista Dymond

Erik Ruin.  
Photo Credit:  
Michael Yu



Year in Review

## BRIDGING SCHOLARSHIP AND PERFORMANCE

### PERFORMANCE TALKS

CWPS Performance Talks is a series of events that aims to bring performers to campus to foster intellectual exchange between students, faculty and practitioners, as a means of illuminating global perspectives on performance practice.

#### **Gelsey Bell & Erik Ruin: *Prisoner's Song***

In September 2018, CWPS presented a Performance Talk with New York-based composer Gelsey Bell and Philadelphia-based (and Detroit-raised) visual artist Erik Ruin, preceding four Detroit performances of their critically acclaimed multimedia performance *Prisoner's Song*. Framing the experience of the incarcerated in America, *Prisoner's Song* is an hour-long performance comprised of ten chapters based on various primary sources, approached in an array of performance styles. The performance uses shadow puppets, projections, and a variety of musical idioms to portray the prison experience. The lecture took place during the CWPS Graduate Capstone Seminar, giving students and community members alike an opportunity to hear about the process of creating this work, in addition to Bell and Ruin's other current projects.

#### **Edgefest Panel Discussion: Celebrating the Art Ensemble of Chicago & the AACM**

CWPS was proud to support Kerrytown Concert House in bringing current and former members of Art Ensemble of Chicago and the Association for the Advancement of Creative Musicians (AACM) to Edgefest in October 2018. Hosted by U-M Professor Stephen Rush, the panel featured the legendary Art Ensemble percussionist Don Moye and current AACM member Tomeka Reid in a lively conversation about the past, present and future of both organizations.

### FACULTY LECTURES

The CWPS Faculty Lecture Series features our Faculty Fellows and visiting scholars and practitioners in the fields of ethnography and performance. Designed to create an informal and intimate setting for intellectual exchange among students, scholars, and the community, faculty are invited to present their work in an interactive and performative fashion. In 2018-2019, CWPS presented the following talks by U-M faculty members:

#### **Mike McGovern**

*Creating a Narcissism of Small Differences: Cultural Politics in a Multiethnic Village in Shan State, Myanmar*

#### **Mbala Nkanga**

*Memory of Violence in Peaceful Performance: An Inquiry into the Development of Theatre and Performance Practices in Francophone Africa*

#### **E.J. Westlake**

*Walk Toward the Sunset: Outdoor Historical Drama and Appalachian Ethnicity*

#### **Petra Koppers**

*Queer Spiritual Drifting: Site-Specific Performance and Writing*



Don Moye, Tomeka Reid and Stephen Rush

## CWPS STUDENT ADVISORY BOARD PRESENTS

# PERFORMING IDENTITY | A STUDENT ORGANIZED SYMPOSIUM

Formed in spring 2018, the CWPS Student Advisory Board participates in co-sponsoring and curating events on campus, and helps to promote opportunities for undergraduates to engage in the field of Performance Studies. In November 2018, the Student Advisory Board presented a keynote speaker in collaboration with Penny Stamps Speaker Series, and a half-day symposium in the Residential College exploring the theme of performances of identity on stage and in everyday life- in the classroom, on social media, in religious ceremony, even in choosing what to wear in the morning. Students were invited to engage in dialogue about social identities and participate in panel discussions about how students and performers across disciplines engage in performance of identity on our campus.

The Keynote Presentation on Thursday, November 8 featured **Hetaim Patel**. Patel is a conceptually driven British artist and performer who explores themes of identity and freedom with an attentive eye toward casting the widest net possible through the use of digital technologies, media, and YouTube. In addition to his Penny Stamps talk, Patel met with students in the interdisciplinary InterArts degree program for bagels, coffee and lively discussion the following morning.

The Saturday symposium kicked off with a performance by the student-led South Asian a cappella group Maize Mirchi. This was followed by a presentation of current research by

American Culture PhD candidate Sergio Barrera, entitled "Constructing and Resisting A Virtual Closet: Queer Mexican American Men Performing Sexuality on Social Media," and a poetry reading by School of Social Work student and Residential College alumnus Alex Kime. Following student presentations, members of the Student Advisory Board moderated a panel on Gender & Intersectionality in Electronic Music Performance, featuring artists Suzi Analogue, VIKI Viktoria, khlonez (Serpahine Collective), and U-M alumna Veniece Session. This was followed by a profoundly moving discussion led by Prison Creative Arts Workshop co-founder and staff member Mary Heinen McPherson about "Performing Re-Entry," also featuring Jen Smith Scibilia (The Sisters Within Theater Troupe at Women's Huron Valley), Asia Johnson (The Sisters Within Theater Troupe) and Cozine Welch Jr. (Co-Instructor for The Atonement Project).

The afternoon came to a close with the juxtaposition of a book talk by Professor Naomi André on her recent release *Black Opera: History, Power, Engagement*, which explores how American and South African artists and composers have used opera to reclaim black people's place in history, and a short performance by the local hip hop group aptly named "The Black Opera"—whose self-proclaimed goal is to disprove the notion that the words "black" and "opera" do not belong together.

khlonez, Suzi Analogue, Veniece Session and VIKI Viktoria



# Graduate Fellows Program with Certificate in World Performance Studies

The Center for World Performance Studies invites graduate students to join an interdisciplinary cohort of Graduate Fellows engaged in performance as a site of creative and scholarly inquiry, through ethnography, performance as research and public engagement. Graduates in the Certificate program explore the knowledge that performance reveals about the world, including: aesthetic performing arts such as music, theatre and drama, and dance; performance art and multimedia; ritual, religious and political acts; and performance in everyday life. Each Graduate Fellow receives \$3500 towards a summer research project, internship or practicum.

## CURRICULUM

### Winter: Introduction to Performance Studies

This gateway seminar examines issues pertaining to the definitions of performance as an artistic and scholarly field of inquiry, critically examines the ranges and sites of performance and the experiences of cultural practices associated with performance.

### Summer: Research/Internship/Practicum

Students design a research experience, internship or practicum lasting four to six weeks, which can serve as preliminary research for a dissertation project or a final performance project in the student's home department.

### Fall: Proseminar and Presentation of Capstone Project

The goals of the proseminar are for students to report and discuss summer research and to prepare for public presentations of each of the cohorts capstone projects. Projects can be in the form of a performance, a scholarly paper or an innovative project beyond the scope of a performance or paper.

## 2018 Graduate Fellows

Congratulations to the following Graduate Fellows, who completed the Graduate Certificate in December 2018:



Megan Bascom

### Megan Bascom

*Investigating Empathy within the Creative Process: How design and cultural variations affect performance projects.* Hungary, Turkey, Bosnia, Germany

### El Chen

*What Can Creators Do? A Study into the Impact of Creative Work.* Brazil and Detroit

### Lenard Foust

*Investigating Transnational Street Dance by Comparing Two Hip-Hop Scenes and Exploring the Popularity of Jazz Funk/Street Jazz Styles.* China and Los Angeles

### Kelly Hirina

*Embodied Cognition in Dance Training: Fascia & Flow.* Germany, India and the Netherlands

### Masimba Hwati

*Resistance as negotiating space and engaging the archive.* Zimbabwe and Detroit

### Traci Lombre

*From France to the Jazz Club: Nathaniel Clark Smith and Performing the Saxophone in the American Blues-Based Jazz Tradition.* Kansas City and Chicago

### Jeffrey Siegfried

*Evaluating Music as Performance, Performance as Labor, and Instrumental Saturation as a Case Study.* Germany and Switzerland

### Rebecca Selin

*Researching the female-dominated Indonesian popular Islamic music genre Qasidah Modern.* Indonesia

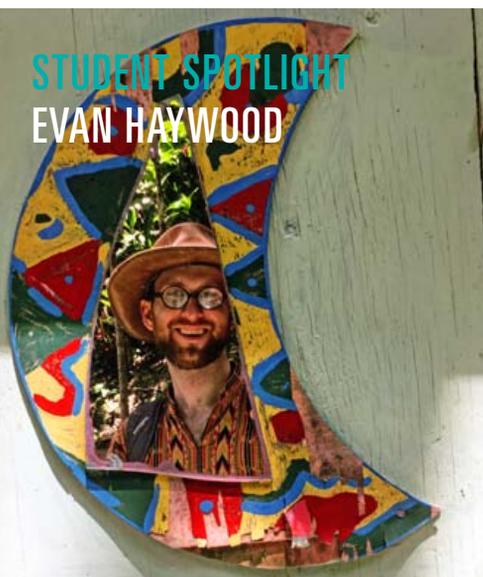
### Kaleigh Wilder

*Gender in Performance Practices of West Africa & the Diaspora.* Ghana

### Xiaoxi Zhang

*Beyond Documentation: Rethinking Cultural Identity through an Inquiry into the "Afro"elements in the works of Li Jinhui, 1916–1938.* China

## STUDENT SPOTLIGHT EVAN HAYWOOD



"In May of 2019, I took my research in performance studies to Jamaica. I spent one month traveling across the island and connecting with elders of the Rastafarian and Jamaican Maroon communities, recording over 40 hours of digital video footage. I witnessed a traditional

Nyabinghi drum ceremony, visited the legendary Black Ark studio in Kingston, and learned about Jamaica's cultural heritage directly from some of reggae's most influential artists, including Lee "Scratch" Perry and Earl "Chinna" Smith. I visited the official Jamaica Archives and Records Department to study documents pertaining to Jamaican history, dating back to the 1700s.

The goal of my research is to create a documentary film, as an archival document of Jamaica's rich performing arts culture in the present day. I am particularly interested in the methods through which Jamaicans have used

language and sound as a means of anticolonial resistance, in the form of speeches, poetry, prayers, and music. Many of these traditions can be traced to West African performing arts, gradually adapted to suit the unique conditions of Jamaican society. From the Maroons' use of a horn to send signals to their warriors, to the Rastafari hymns designed to "chant down Babylon," auditory signals have long been used in Jamaica to represent social justice and spiritual development. As the Rastas say, "Word, Sound, and Power."

**Evan Haywood**, 2019 CWPS Graduate Fellow

## 2019 Graduate Fellows

**Lisa Decenteco** | PhD Program in Ethnomusicology  
Lisa Decenteco is conducting research in the Philippines on the Igorot ethnic minority, a collective population of “tribal” sub-groups based in the Cordillera Administrative Region (CAR) of Northern Philippines. She writes about the plural and conflicting expressions of indigeneity as examined in staged musical performances of indigenous expressive traditions and their surrounding socio-cultural and historical contexts.

**Evan Haywood** | MSI Program in School of Information  
For his CWPS project, Evan Haywood is doing ethnographic and archival research in Jamaica, meeting with elders in the Rastafarian and Maroon communities, recording video footage to preserve ritual performances and oral narratives, with a focus on anticolonial perspectives in Jamaican history.



Mario Vircha and dance partner

**Sherry Lin** | MFA Program in Dance  
Sherry Lin is doing summer research in Los Angeles, California and various cities in Taiwan, comparing street dance culture between the U.S. and Taiwan. She will engage in ethnographic research among Taiwanese Indigenous communities, looking at culture and history, food and dance rituals, and other performance practices at the Bunun Cultural and Education Foundation.

**Marjoris Regus** | PhD Program in Music Education  
Marjoris Regus’s research interests include secondary instrumental methods, hip hop pedagogy, vernacular musicianship, and informal learning. Marjoris is conducting research focusing on everyday performances and the diverse identities of hip hop artists in Japan, Germany, and England.

**Jean Carlo Ureña Gonzalez** | MM Program in Percussion Performance  
Ureña Gonzalez’s CWPS research is centered around the diasporic lineage between the rhythms of folkloric music of the Dominican Republic and west and central Africa. He will travel to the Dominican Republic this summer, and plans to do future research in West Africa.

**Mario Vircha** | MFA Program in Dance

Vircha’s project “Migrare” chronicles the personal and creative journeys of immigrant dance artists as an exploration of the ways they are creating work in response to the political situations in Syria and Nicaragua and the challenges of the new environment in France and Costa Rica, where they encountered a different language, unfamiliar traditions, financial obstacles, and other disputes. His research this summer was based in France, Jordan and Costa Rica.



Kaleigh Wilder in Cape Coast, Ghana

“This summer, I conducted research studying the everyday performances and diverse identities of hip hop artists in Germany and England. Inspired by Yolanda Covington-Ward’s work and writings from *Gesture and Power: Religion, Nationalism, and Everyday Performance in Congo*, I became interested in the intersectionalities of hip hop artists and how these circumstances influence music, creativity, structure, and more.

In the field, I met with Berlin artists Kompazz and Urgur Gozuyilmaz. Kompazz is a full-time artist who migrated from Tunisia and works in Berlin and Paderborn. Urgur Neu is a young rapper who has recently found a strong following on various social media platforms. Through observations and interviews, I gathered that both artists’ artform and flow were heavily influenced by their ethnicity, American culture, Berlin

culture, and the hardships they faced as “arab” men in a modern day Berlin.

In London, I studied sound production with local artist Richie Sapps. His music is defined as “alternative rap,” a combination of rap, rhythm and blues, afrobeat, and neo soul. His style is heavily rooted in UK garage, ragga jungle, grime, and toasting, and Nigerian folk music played in the home has also greatly impacted his musical and social identity. As an educator, this experience gave me insight on informal learning, how vernacular musicians learn, and 21st century skill sets. Observing and learning from Richie made me excited to focus more on nontraditional musical practices!”

**Marjoris Regus**, 2019 CWPS Graduate Fellow and Doctoral Student in Music Education



# CWPS Faculty Fellows Program

CWPS aims to support faculty with an interest in the discipline of Performance Studies, expressly through a global lens. Through its annual Faculty Fellows Program, CWPS provides funding to individual faculty members to pursue spring and summer research projects by traveling to various sites, both domestically and internationally. CWPS supports projects that demonstrate long-term scholarly impact, enhance the learning outcomes and experiences of U-M students, extend international collaborations, and leverage other sources of support.



“EXPLODE! queer dance re-imagines the potential of queer dance today. Queerness, in activism and art making, has always pivoted on the promise of coalition. Lesbian, trans, bi, gay, two spirit, and queer people can come together and make something with their sweat and their bodies. Yet sexism, racism, classism, colonialism, and transphobia have kept that promise from being fully realized in practice. EXPLODE! takes on this challenge.

CWPS funds supported this summer’s national tour of the EXPLODE! queer dance festival, including supporting the travel of seven U-M students to help produce the festival. In June, EXPLODE! appeared in Riverside, California, in collaboration with the Indigenous Choreographers Gathering. CWPS student Sherry Lin was able to work on the production crew of that festival, furthering her research about indigenous Taiwanese performance. In August, EXPLODE! traveled to Chicago to focus on queer dance artists of the Midwest.”

**Clare Croft**, Associate Professor of Dance & American Culture

“While in India and studying Carnatic singing, I am working on two issues related to a new book I am writing for Routledge Publishing: “Om” and the function of emotion (or Rasa) in Indian Music. Within Om contains the possible sound of the big bang, and the sound of Om is being studied by NASA as a sound the sun makes often. Emotion is often left out of the musical equation in modern discussions of Western music, yet remains fundamental to the appreciation and performance of most music in the world. This new book pushes the envelope in terms of thinking about music theory fundamentals, leveraging Indian Music, Hip-Hop, Latin American Dance grooves, Stevie Wonder and Pauline Oliveros toward an inclusive and world-conscious Approach.”

**Stephen Rush**, Professor of Performing Arts Technology



## The 2019–2020 Faculty Fellows are:

**Christi-Anne Castro** | Associate Professor of Musicology

Dr. Castro traveled to Winnipeg, Canada for Folklorama, the world’s largest and longest running multicultural festival, in order to examine how community groups deploy music and dance as acts of self-determination.

**Clare Croft** | Associate Professor of Dance & American Culture

EXPLODE is a research project in which Croft explores how curating a mixed repertory evening of dance is the live performance corollary to print scholars editing of print anthologies.

**Xiaodong Hottman-Wei** | Lecturer, Residential College

Professor Hottman-Wei traveled to Mongolia to learn how to play a traditional Mongolian bowed stringed instrument called Ma Tou Qin, also known as the horsehead fiddle, and take lessons on Chinese bamboo flute.

**Mbala Nkanga** | Associate Professor of Theatre Studies

Following the election and inauguration of Felix Antoine Tshilombo Tshisekedi, Nkanga traveled to Democratic Republic of Congo to observe changes in artists’ behaviors and works as compared to the previous years of autocracy and dictatorship under Mobutu and Kabila.

**Stephen Rush** | Professor of Performing Arts Technology

Dr. Rush’s research focuses on experience-based Music Theory in order to create a way for students to experience basic elements of Music Theory with no presumption of a ground or preference toward Western European music or history. His 2019 fieldwork took place in Mysore, India.

**Carlos Rodriguez** | Associate Professor of Music Education

Dr. Rodriguez traveled to Mexico to look at how higher education helps prepare students for careers in the performing arts.

**Malcolm Tulip** | Assistant Professor of Theatre

Professor Tulip worked on the development of “After Unica,” a multi-media performance inspired by Unica Zürn, a German Surrealist writer and artist best known for her anagrammatic poems and automatic drawings.



# Partnerships, Co-Sponsorships & Funding

CWPS co-sponsors a wide variety of student and faculty projects in LSA, Rackham, and the professional schools and colleges throughout the larger University—all of which serve to strengthen intellectual and cultural life on campus and beyond. CWPS regularly partners with other Departments, local organizations and artists to support and produce projects and events, including projects that engage the broader community.

## Student Funding Recipients

Rolling grants for student organizations and student projects are administered by the CWPS Student Advisory Board.



Sinaboro



Waldemar Bastos

## The following organizations received funding 2018–2019:

- Creatives of Color**, Minority Muslims in the Media featuring Blaire Imani
- Delta Tau Lambda Sorority Incorporated**, Salute to Latinas: Radiance in Color
- GenAPA**, GenAPA 2019: Technicolor
- Malaysian Student’s Association**, Malaysian Cultural Night
- NAACP**, Mental Health Forum featuring Demetrius Harmon
- Persian Student Association**, PSA Cultural Show
- Sinaboro**, 19th Annual Concert
- SPIC MACAY**, Strings of India
- Thus Spoke Ann Arbor**, Winter Production: Mr. Donkey
- Yoni Ki Baat**, Masterpiece

## Faculty and Department Funding Recipients

- Alina Makin**, Irinia Khutsieva Russian Theater Residency
- Center for Southeast Asian Studies**, Classical Thai Dance Workshop
- Center for Southeast Asian Studies**, 2nd Annual Graduate Student Conference: Re(M)aking Memory in Southeast Asia
- Clare Croft**, Daring Dances: Choreographing Black Space, with Skeleton Architecture
- Department of Dance**, Serafin Aponte-Najera Residency
- Malcolm Tulip**, Staging Unrest: Performance in times of crisis Panel Discussion
- Marlyse Baptista**, American Portuguese Studies Association Conference, concert by Waldemar Bastos
- University of Michigan Museum of Art**, Beyond Borders Exhibition Concert: Tunde Olaniran
- University Musical Society**, Las Cafeteras Artist Talk

# In Person

"Through the GenAPA workshops hosted by our performers, the public got the chance to learn a variety of skills: history, traditional Chinese dance, k-pop style dance, Taekwondo, and traditional Korean drumming. Our organization also partnered with the Association of Asian Pacific Community Health Organizations as our chosen charity. We chose this charity because of the stigma associated with mental health in the A/PIA community and how important it is to fight that stigma. Overall, it was an amazing show and we are so grateful for the different sponsors that helped make this possible!"

— **Swaraj Nayegandhi**, GenAPA



"The annual PSA cultural show was a night filled with music, dancing, and cultural mixing. Thanks to great marketing, we had a turnout of 450 attendees. The show was very fun and it brought the club members very close together. Furthermore, we had positive feedback from the audience who loved the show, especially the dances and the performer costumes. We are grateful for all of the support CWPS has offered us. The show would not be possible otherwise!"

— **Neda Mahjour**, Persion Student Association



"Tunde Olaniran reminded audiences at UMMA that many of the themes explored in the exhibition *Beyond Borders: Global Africa* are equally pertinent in other fields of the arts — in song, in dance, in performance. Tunde Olaniran self-identifies as a Transgressor (the name of his first album): someone who crosses boundaries on a daily basis, occupying multiple identities simultaneously. While many of the paintings and sculptures in the show visually reflected on important themes such as migration, identity and diaspora, welcoming this local musician to UMMA expanded the conversation to new realms. CWPS has been a great partner in working to bring together students, faculty and community members across disciplines, and boundaries."

— **Lisa Borgsdorf**, UMMA Manager of Public Programs



"As a Chinese drama club, we aim to present our play not only to Chinese audiences but also to people of diverse backgrounds. In order to let them fully understand the play, we made English subtitles, and an English version of the brochure. This year we saw many familiar faces who have supported our productions in the past, but the majority of attendees were seeing our ensemble for the first time. Many of them were surprised by the level of professionalism presented by a student group. We are thankful to every organization who provided funds that made this production great."

— **Yicong Sun**, Thus Spoke Ann Arbor



# Alumni

If you are a CWPS alumnus or a former visiting scholar, we want to stay connected with you! We would welcome the opportunity to learn more about what you are doing now and how your time at CWPS helped shape your future or enhance your career opportunities. You may contact us at: [CWPS.Information@umich.edu](mailto:CWPS.Information@umich.edu)

## ANNUAL FELLOWS LUNCHEON

In 2017, CWPS started a new tradition of inviting an alumnus of the graduate residency program (now the Graduate Fellows Program with a Certificate in World Performance Studies) to share their work with current students, faculty and community members at an annual CWPS Fellows Luncheon. Our featured speaker in 2017 was **Carrie Morris**, alumna of Stamps School of Art & Design, and founder of Carrie Morris Arts Production (CMAP). CMAP has created and supported new work in Detroit and Hamtramck since 2004, striving to give local residents access to the arts regardless of income levels, to include them in the cultural revitalization of their own neighborhood and to expand their experience of what performance can be. CWPS was also fortunate to partner with CMAP during the National Theatre of Ghana residency in 2017, and we look forward to ongoing collaborative efforts to bring artists to both Detroit and Ann Arbor.

In 2018, interdisciplinary artist, researcher and teacher educator **Nicole Marroquin** was our featured speaker. Her current research looks at Chicago school uprisings between 1967-74 and she has recently been in-residence at the Chicago Cultural Center, with the Propeller Fund at Mana Contemporary, at Watershed, Ragdale, ACRE and Oxbow. She is an Associate Professor in the Department of Art Education at the School of the Art Institute of Chicago.

Our 2019 guest speaker will be Philadelphia-based historian and curator **Paul M. Farber**. He is the Artistic Director of Monument Lab and teaches courses in Fine Arts and Urban Studies at the University of Pennsylvania. Farber's research

explores transnational urban history, cultural memory, and creative approaches to civic engagement. He is the author of *A Wall of Our Own: An American History of the Berlin Wall* (University of North Carolina Press, 2019) that examines representations of the Berlin Wall in American art, literature, and popular culture from 1961 to the present. As a curator, Farber works with artists and their families in order to engage, revisit, and re-imagine their archives. In doing so, he also brings multi-generational students into the fields of public art and history. Farber earned a PhD in American Culture from the University of Michigan.



## Looking Ahead CENTER FOR WORLD PERFORMANCE STUDIES 20TH ANNIVERSARY

The Center for World Performance Studies was founded under the leadership of Dr. Judith Becker and Dr. Lester Monts in the year 2000, with an official inaugural celebration taking place on Friday, March 30, 2001. We look forward to celebrating the 20th anniversary of the Center during the 2020–2021 academic year with a symposium and celebration in March, 2021. Please contact us if you are interested in contributing to this celebratory event; we hope to see you there, and please visit our website for future details.



## Donate

Please consider making a contribution to the Center for World Performance Studies. Your gift will provide transformational opportunities for students, faculty and the community!

Where's the envelope? We're saving trees



## Governance and Staff

### Administration

Michael Gould, Director  
Carl Abrego, Chief Administrator  
Ingrid Racine, Program Coordinator

### CWPS Faculty Advisory Committee

Clare Croft, Associate Professor of American Culture & Dance  
Anita Gonzalez, Professor of Theatre & Drama  
Reginald Jackson, Associate Professor of Asian Languages & Cultures  
Ashley Lucas, Professor of Theatre & Drama and Director of Prison Creative Arts Project  
Emily Wilcox, Assistant Professor of Asian Languages & Cultures

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### Mission Statement

The Center for World Performance Studies seeks to create intellectual and physical space for the study of performance. Our aim is to advocate for performance as a mode of research and as a means of public engagement, centering on underrepresented, non-Western, and diasporic voices, bodies, and acts. We connect—both locally and globally—students, faculty, artists, thinkers, and scholars in order to educate each other about Performance Studies and to promote interdisciplinary and intersectional insights and research methodologies.

### Non-Discrimination Policy

The University of Michigan, as an equal opportunity/affirmative action employer, complies with all applicable federal and state laws regarding nondiscrimination and affirmative action. The University of Michigan is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, national origin, age, marital status, sex, sexual orientation, gender identity, gender expression, disability, religion, height, weight, or veteran status in employment, educational programs and activities, and admissions. Inquiries or complaints may be addressed to the Senior Director for Institutional Equity, and Title IX/Section 504/ADA Coordinator, Office for Institutional Equity, 2072 Administrative Services Building, Ann Arbor, Michigan 48109-1432, 734-763-0235, TTY 734-647-1388, institutional.equity@umich.edu. For other University of Michigan information call 734-764-1817.