



SYDNE L. MOSLEY DANCES
What does PURPLE sound like?

October 18 - November 15th, 2021

A SKY LAB residency.

A multi-media installation that activates oral histories and makes visible the stories of elder communities connected to SLMDances.

LAND ACKNOWLEDGMENT

Hi-ARTS and El Barrio's Artspace PS109 are situated on the island of Manhattan (Mannahatta), on Munsee Lenape and Wappinger homeland. We pay respect to Munsee Lenape and Wappinger peoples, their ancestors, and their elders—past, present, and future. Whose land are you on? Learn more about the land you're on and those who came before you at [Native Digital Land](#).

Additionally, SLMDances would like to offer this Digital Land Acknowledgement inspired by the [work of Adrienne Wong](#). As we work towards accessibility by offering virtual events, we know there are still oppressive structures that limit who can engage with this creative work. We integrate with technology knowing the complexity it holds:

"Since our activities are shared digitally to the internet, let's take a moment to consider the legacy of colonization embedded within the technology, structures, and ways of thinking we use every day. We are using equipment and high-speed internet, not available in many Indigenous communities. Even the technologies that are central to much of the art we make, leaves significant carbon footprints, contributing to changing climates that disproportionately affect Indigenous people worldwide. I invite you to join us in acknowledging all this, as well as our shared responsibility to make good of this time and for each of us to consider our roles in reconciliation, decolonization, and ally-ship."

On June 19, 2019, SLMDances -- operating in the role of Lincoln Center Education Community Artists in Residence -- co-organized an oral history party with members of the Lincoln Square Neighborhood Center, residents of Amsterdam Houses, Pam Phillips' [Changing the Narrative project](#), and longtime partners [Barnard Center for Research on Women](#).

It was a Great Day.

The Great Day was a highlight of our ongoing relationship building with older adults in this Upper West Side community. Invited by Lincoln Center and Lincoln Square Neighborhood Center in early 2018, SLMDances engaged in a process of "deep listening," as taught to us by Ebony Noelle Golden: We shared meals and participated in Center activities, offered performances, and led dance parties and playtime -- complete with hula hoops -- during monthly celebrations. As relationships solidified, our engagement became more responsive to the requests of our new friends. We facilitated field trips to cultural experiences around NYC, led line dancing classes, and at their invitation, captured oral histories of living in the neighborhood.

With the offering of their stories, Rebecca Gordon, Maria Galarza, Patricia Ryan, Rita Johnson, Marie Stephen, Francis Perez, Maria M. Perez, Zoraida Rivera, Frances Edwards, Noelia Valles, Jacqueline Wright, Jean Campbell, Isabel Espinel, and Diana Marantadis are co-creators of **What does PURPLE sound like?**, a multi-media installation that engages all of the senses, activates oral histories and makes visible the stories of elder communities connected to SLMDances. In this 2021 iteration, **What does PURPLE sound like?** captures the radical joy in a place -- public housing communities in New York City -- via the stories of its decades-long residents to uncover strategies of resilience, to amplify cultural traditions, and to shift public discourse and housing policy.

What does PURPLE sound like? will become a lobby pre-show installation that engages audiences before performances of our forthcoming evening length choreopoem, *PURPLE: A Ritual In Nine Spells*, devised and performed by a multi-generational, femme ensemble of 12 including [the SLMDances collective](#) and collaborating guest artists Dyane Harvey, Charmaine Warren, Veleda Roehl, Counterfeit Madison, and Jazelynn Goudy.

As we tour performances geographically beyond NYC, **What does PURPLE sound like?** will shift to reflect the communities we have been invited into; it will activate the oral histories of older adults that we engage in the local communities where we share performances.

To learn more about our community engagement with the Lincoln Square Neighborhood Center and Amsterdam Houses, please visit: <https://www.slmdances.com/purple-engagement>.

Three of our friends who participated in The Great Day have since transitioned. This iteration of What does PURPLE sound like? is dedicated to Isabel Espinel, Diana Marantadis, and Maria M. Perez. We see you. We support you. We lift you up.



The PURPLE Universe

PURPLE is a multi-project universe that illuminates the power of “deep sisterhood for social change” through storytelling and movement. This sisterhood is how we thrive: we invest in one another, we honor and celebrate each other’s brilliance, and we hold ourselves accountable to experiencing radical joy. Each of these interactions is a small miracle. That space between women is magic. It’s PURPLE, just like Auntie Alice wrote to us so many years ago. That’s where there is God. Spirit. True Love.

Each project is its own galaxy with its own moving storytellers, but these galaxies are guided by a common set of stars. The works are multigenerational, iterative, based in oral & embodied herstories, center sacred ritual(s), honor feedback loops and collective decision-making, and are inspired by the work & processes of our beloved ancestor Ntozake Shange.

PURPLE research is based in archives and stars, bodies and stories. Each galaxy embodies sankofa as it literally and figuratively honors and adorns our backspace as we intentionally craft our way forward into the cosmos.

Dear God. Dear stars, dear trees, dear sky, dear peoples. Dear Everything. Dear God.

Thank you for bringing my sister...

*Alice Walker, *The Color Purple**

PROGRAM NOTES

In Alice Walker's 1982 novel, *The Color Purple*, textile arts are tools of transformation and liberation. Quilting is an act of reparation for Celie and Sofia. ("Let's make quilt pieces out of these messed up curtains, she say. And I run and git my pattern book. I sleeps like a baby now.") Later on in the novel, Celie self-actualizes as a woman and artist through sewing pants. One of the ways that she and Mr. ___ repair their relationship is when he takes an interest in her sewing and begins learning from her and helping her make pants.

Similarly, in Ntozake Shange's first novel *Sassafrass, Cypress, & Indigo*, also published in 1982, the eldest sister Sassafrass is a weaver just like her mother:

Sassafrass had never wanted to weave, she just couldn't help it. There was something about the feel of raw fleece and finished threads and dainty patterned pieces that was as essential to her as dancing to Carmen De Lavallade, or singing to Aretha Franklin. Her mama had done it, and her mama before that; and making cloth was the only tradition Sassafrass inherited that gave her a sense of womanhood that was rich and sensuous, not tired and stingy.

Both novels navigate stories of coming of age as a Black woman, sisterhood, intergenerational relationships, love and intimacy. The forms of both novels weave together letters, prayers, rituals, spells (and curses), and more. And it should also be noted that Walker and Shange, publishing these seminal works in the same year, were a part of a sisterhood of Black women writers working together to move their work forward.

The **What does PURPLE sound like?** installation draws inspiration from these themes, and like the multi-genre approach to Walker and Shange's novels, weaves together a collection of works from Black women artists across disciplines, featuring textile arts.

From the custom made ottoman cover adorned with cowrie shells by Shani Peters that you may sit on, to the incredibly detailed imagination depicted in the Under the Harlem River quilt by Kim F. Hall that greets you when you enter the space, the textile works, among all the installation elements, create a physical and contemplative space to recompose and revive the spirit.

Partnered with Ebonie Smith and Counterfeit Madison's music amplifying the voices of our friends from Lincoln Square Neighborhood Center and Amsterdam Houses, and the physical activation of the space with pop-up performances, **What does PURPLE sound like?** is a multimedia experience that is "rich and sensuous."

Each of the contributing artists deeply understand the power of sisterhood between Black women, and their work invokes **joy, permission, and healing**, both for themselves and others. I also deeply cherish my relationships with each of these artists, and like the writing group Walker and Shange were a part of, we continue to work together to move one another's work forward.

We invite you to immerse yourself in this space: See the images, colors and textures. Take a deep inhale. Feel. Exhale. Gather in a seating area to reflect and dialogue with others. Listen. PURPLE is an energy, a vibe, a frequency.

Welcome. We are grateful you are here.

"I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it. People think pleasing God is all God cares about. But any fool living in the world can see it always trying to please us back."

Alice Walker, *The Color Purple*

-Sydney L. Mosley, Artistic Director

PROGRAM SCHEDULE

What does PURPLE sound like?

Featured works and artists include The Amsterdam Houses EP, produced by Ebonie Smith with music by Counterfeit Madison. Quilts on loan by Dr. Kim F. Hall. Quilted by her unless otherwise noted. Photography by Jules Slütsky. All additional installation elements and visual design by Shani Peters.

Live Performances by Dyane Harvey, Brittany Grier, Allegra Romita, Jessica Lee, Joan Bradford

Featured Lincoln Square Neighborhood Center & Amsterdam Houses Elders Rebecca Gordon, Maria Galarza, Patricia Ryan, Rita Johnson, Marie Stephen, Francis Perez, Maria M. Perez, Zoraida Rivera, Frances Edwards, Noelia Valles, Jacqueline Wright, Jean Campbell, Isabel Espinel, Diana Marantadis

Production Support by Lorena Jaramillo, Jazelynn Goudy, Emma Rivera

What does PURPLE sound like? Guides: Candace Sumpter, Lorena Jaramillo, Rebecca Gual, Brittany Grier.

Exhibition Schedule:

October 18 - November 5, 2021
Free & Open to the Public
All In-Person Events Take Place at :

El Barrio's Artspace PS109 215 E. 99TH ST.
New York, NY

Monday October 18, 2021

EXHIBITION OPENING

What does PURPLE sound like?
5-8 pm ET at Hi-ARTS

LIVE PERFORMANCE

Spell #2: Things Take Time
6:30 pm ET Live Performance by Dyane Harvey

Saturday, October 23

GALLERY HOURS

12-7pm ET at Hi-ARTS

LIVE PERFORMANCE

Spell #7: Duet of Care
6:30pm Live Performance by Brittany Grier and Allegra Romita

PROGRAM SCHEDULE

Exhibition shedule:

Sunday, October 24

GALLERYHOURS

12-7pm ET at Hi-ARTS

LIVE PERFORMANCE

Spell #2: Things Take Time
4 pm ET Live Performance by Dyane Harvey

Monday, October 25

VIRTUAL DISCUSSION

What does PURPLE sound like? Virtual Discussion 7pm ET, Facebook and YouTube
What does PURPLE sound like? Artist Talk moderated by Halima Mossi and Hi-ARTS Curator in Residence Kirya Traber. Live transcription and ASL interpretation will be provided. Please email any additional access needs to Joyous Pierce at joyous@hi-artsnyc.org

Wednesday, October 27

VIRTUAL DISCUSSION

We Keep Us Safe: Collective Care and Resilience in New York City Public Housing 6:30 pm
ET Facebook and YouTube

Jayah Arnett, Camille Napoleon, Saundra Coleman, and Michael Partis. Presented in partnership with Bernard Center for Research on Women. Live transcription and ASL interpretation will be provided. Please email any additional access needs to skreitzb@barnard.edu.

Saturday, October 30

GALLERYHOURS

12-7pm ET at Hi-ARTS

LIVE PERFORMANCE

Spell #8: Duet of Care
6:30pm Live Performance at Hi-ARTS by Jessica Lee and Joan Bradford

Sunday, October 31

GALLERYHOURS

12-7pm ET at Hi-ARTS

PROGRAM SCHEDULE

Exhibition Schedule:

Monday, November 1

GALLERY HOURS

5-8pm ET at Hi-ARTS

LIVE PERFORMANCE

Spell #2: Things Take Time

7 pm ET Live Performance at Hi-ARTS by Dayane Harvey

VIRTUAL STREAM

Spell #2: Things Take Time

7pm ET Live Performance stream, Facebook and YouTube

Wednesday, November 3

VIRTUAL STREAM

Gallery Walkthrough with SLMDances 6:30 pm ET, Facebook and YouTube

Friday, November 5

CLOSING CELEBRATIONS

What does PURPLE sound like?

5-8pm ET at Hi-ARTS

Duet of care

7PM ET Live Performance at Hi-ARTS by

SLMD Alumni, and Performers Dyane Harvey, Charmaine Warren

Health & Safety

PLEASE NOTE: In accordance with New York City COVID-19 Mandate, all visitors ages 12 and older will be required to show that they have received at least one dose of a COVID-19 vaccine. Acceptable forms of documentation include NYC COVID Safe available on [Apple](#) | [Android](#); Excelsior Pass available on [Apple](#) | [Android](#); a CDC Vaccination Card (photo or card); NYC Vaccination Record; an official immunization record from outside NYC or the United States.

Read our full COVID-19 protocol [here](#).

Sound

The Amsterdam Houses EP

Produced by Ebonie Smith, with music by Counterfeit Madison.

About the EP:

Working on **The Amsterdam Houses EP** has been such an honor. Learning about all of the elders and their extended families through voice memos and audio recordings has been such an enriching experience. The community of people who make up the tenant population of Amsterdam Houses is a wonderful mix of individuals. This comes through their colorful accents, histories, and beautiful personalities.

The five tracks on this EP attempt to center their voices allowing them to take center stage. My job, as producer, was to provide the stage dressing and the sonic bed for them. The EP is not meant to be obstructive. It's meant to be thought-provoking but also very easy to listen to as the viewing audience enjoys the **What does PURPLE sound like?** installation.

Last but not least, it was awesome to build these tracks alongside Counterfeit Madison, an incredible artist and collaborator.

01 What's Changed

"What's Changed" [sic] is the first track on the EP. It primarily features bombastic drums and the members of the community discussing the ways in which their environment has changed over time. We hear from Patricia Ryan and other members of the community.

Elders featured in "What's Changed": Patricia Ryan, Rebecca Gordan, Jean Campbell, Frances Edwards

02 Community

"Community" primarily features the elders discussing the parts of their community they value the most. They talk about the individuals who make it great.

Elders featured in "Community": Noelia Valles, Maria Galarza

PROGRAM CREDITS

03 Something Special

“Something Special” is very playful and fun. It is meant to be a breather track in the middle of the EP. It features the elders discussing the ways in which their community can be improved. Security is a major concern in public housing. This is a topic that I really wanted to highlight on the EP as something that affects the elders specifically.

Elders featured in “Something Special”: Jean Campbell, Frances Edwards

04 Water

While listening to the archives, it became very apparent that many of the elders depended on younger people. Many of them depended on their children. Maria and Frances Perez, for example, are a mother-daughter pairing that is truly special. “Water” is about the birth of a child. It is an ode to the important transition from singularity to parenthood. It is a musical rendering of the tethering process. It is dedicated to Maria and Frances.

05 Amsterdam Houses

“Amsterdam Houses” is the final track on the EP. It is the curtain for all of the amazing characters in the audio archives. Each of the elders introduces herself. All of the names of the women are sonically embedded in audio form in series. Counterfeit Madison beautifully closes out the EP with a wonderful chant that helps to encapsulate the powerful presence of the elder in the community and in the world.

Elders featured in “Amsterdam Houses”: Jean Campbell, Frances Edwards, Marie Stephen, Frances Perez, Diana Marantadis, Rebecca Gordon, Patricia Ryan, Rita Johnson, Maria Mercedes Perez, Maria Galarza, Noelia Valles

Listen to the EP



PROGRAM CREDITS

Quilts

Quilts on loan by Dr. Kim F. Hall. Quilted by her unless otherwise noted.

Kim F. Hall

Under the Harlem River

2003, Cotton with embellishments

71x49

Machine appliqued and quilted; hand beaded and embroidered

About the Quilt:

One of my favorite “escapes” was walking or biking by the river in Harlem. When taking an online quilting course called “Fun Fish,” I imagined a world underneath the river governed by a goddess of peace--a magical counterpart to the bustling and chaotic world above.

Kim F. Hall

Mermaid Party: A Celebration of Fernand Pierre

2012, Cotton

36.5 x 31

Machine appliqued and quilted

About the Quilt:

This quilt recreates the work of Haitian artist Fernand Pierre (1919–2002). His vibrantly colored mermaid paintings are among his most valued works. Whether dancing, playing music or enjoying scenery, they are always having a good time! In addition to the colors, I love his flowering trees abundantly laden with fruit.

Kim F. Hall

Untitled Coral

Cotton

72 x 61

Quilted by Catherine Wooten, Baltimore, MD

n.d.

About the Quilt:

Sometimes you want to sew and you want company. One Friday I grabbed a jelly roll (pre-cut strips of fabric) I had bought in a discount shop in NC and headed to the former City Quilter for a night studio session where you work on your own projects with other quilters. The staff helped me find the perfect border.

PROGRAM CREDITS

Kim F. Hall

Liberated Year

2013, Cotton with machine embroidery

82 x 78

Quilted by Catherine Wooten, Baltimore, MD

About the Quilt:

I participated in Block Lotto, the online Block of the Month group for a couple of years without winning any of the raffles, so this year I decided to make the blocks for the year in complementary colors so that I would have blocks if I won or not. "Liberated quilting" is an improvisational style made mainstream by Gwen Marston, but it owes a lot to Black quilting, particularly the Gee's Bend quilters. It was also the year I was on an ACLS Fellowship, so I was feeling especially liberated!

Kim F. Hall

Kim's Stash Jazz

2021, Cotton

60x 56

Machine pieced. Quilted by Sylvia Hernandez, Brooklyn NY

About the Quilt:

Most of these scraps came from my "Liberated Year" quilt and from my Mom's stash. During my illness, I was worried that I wouldn't be able to use a sewing machine again. I signed up for an online quilt class by modern quilter Carole Lyles Shaw, figuring that I would learn about modern quilting even if I couldn't actually sew. She's a phenomenal teacher as well as quilter. Turns out I can sew and am super excited to venture into modern quilting!

Kim F. Hall

Fall/Spring

Cotton

82.5 x 71

Machine pieced

Quilted by Catherine Wooten, Baltimore, MD.

n.d.

About the Quilt:

I made this quilt in the "Blowin' in the Wind" class with the late Dorothy Scalice. Her model was in winter blue and white, but I went for a more autumnal look. "Spring" refers to the beautiful floral backing fabric I bought in the Bronx.

Photographs

All photos including individual portraits by Jules Slütsky.

The Great Day 2019

Top (L to R): K'idar Miller, Zoraida Rivera, Hope Dector, Patricia Ryan, Janet Jakobsen, Pamela Phillips, Jacqueline Wright, Brittany Grier, Joan Bradford, Allegra Romita, Danielle Davenport, Marie Stephen, Sydnie L. Mosley, Maria Galarza, Francis Perez

Bottom (L to R): Rita Johnson, Noelia Valles, Isabel Espinel, Rebecca Gordon, Diana Marantadis, Frances Edwards, Jean Campbell, Maria M. Perez

Installation Elements

Shani Peters

PURPLE One

2021, fabric, quilting wool, thread

Shani Peters

PURPLE Two

2021, fabric, quilting wool, thread

Shani Peters

Photo Chains

2021, digital prints of Elder PURPLE contributors, board, wire, cowrie shells, mother of pearl, other jewelry and hardware materials.

Shani Peters

Lavender Sachet Chains

2021, dried lavender, cheese cloth, wire, cowrie shells, mother of pearl, other jewelry and hardware materials

Shani Peters

Various cushions & install materials

2019-21

PROGRAM CREDITS

Performances

All performances are excerpts from the forthcoming choreopoem **PURPLE: A Ritual In Nine Spells**.

Spell #2: Things Take Time

Performance by Dyane Harvey. Co-created by Dyane Harvey and Sydnie L. Mosley, with choreography and direction by Sydnie L. Mosley, text by Ntozake Shange, and music by Koko Taylor.

Spell #7: Duet of Care

Performance by Brittany Grier and Allegra Romita. Co-created by Brittany Grier and Allegra Romita with direction from Sydnie L. Mosley and music by Counterfeit Madison.

Spell #8: Duet of Care

Performance by Jessica Lee and Joan Bradford. Co-created by Jessica Lee and Joan Bradford with direction from Sydnie L. Mosley, text by Ntozake Shange, and music by Counterfeit Madison.

PURPLE: A Ritual In Nine spells

Choreography devised + directed by Sydnie L. Mosley
in collaboration with Dyane Harvey, Charmaine Warren, Veleda Roehl, Kadie Henderson, Lorena Jaramillo, Maya Simone Z., Angelica Mondol Viaña, Brittany Grier, Joan Bradford, Jessica Lee, Bianca Paige Smith, A. Nia Austin-Edwards Edwaujonte, Allegra Romita, Ziomi Law, Stephenni Miller-Allen, Havana Fisher, Jessica Ray, Natasha Calixte

Text by Ntozake Shange, Thich Nhat Hanh

Music composed by Counterfeit Madison

Inspiration from Alice Walker and Ntozake Shange

SLMDances Creative Team



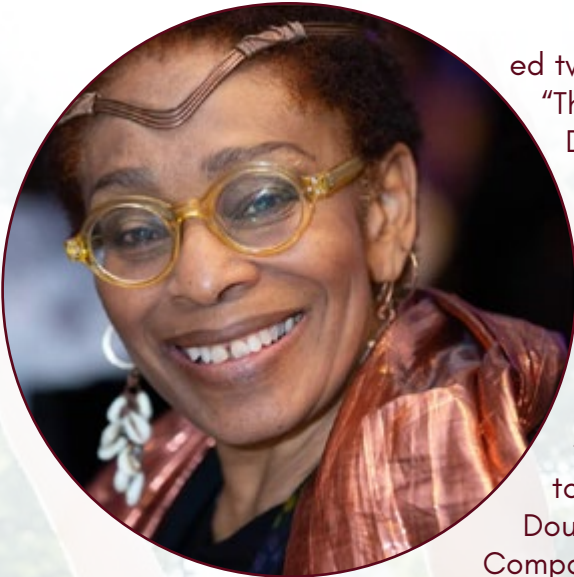
Sydnie L. Mosley is an award winning artist-activist and educator who is interested in creative work that is both artistically sound and socially aware. She produces experiential dance works with her collective [SLMDances](#). Through their choreographic work, the collective works in communities to organize for gender and racial justice. Her evening length dances [The Window Sex Project](#) and [BodyBusiness](#), their creative processes and performance experiences are a model for dance-activism. Her dances have been performed extensively throughout New York City and she was listed by [TheRoot.com](#) as one of twenty-five "[Up and Coming: Young Minority Artists and Entrepreneurs](#)." A versatile dancer, Sydnie is a part of the [2017 Bessie Award winning cast of the skeleton architecture, the future of our worlds](#) curated by Eva Yaa Asantewaa. Sydnie danced with Christal Brown's [INSPIRIT, a dance company](#) (2010-2013) and continues to appear as a guest artist for [Brooklyn Ballet](#) since 2009. An advocate for the dance field, Sydnie sits on the

Advisory Committee to Dance/NYC. Her writing has appeared in Essence, Dance Magazine, and the Brooklyn Rail. She graduated from Barnard College in Dance and Africana Studies and earned an MFA in Dance Choreography from the University of Iowa.

Dyane Harvey-Salaam is a performing artist, dance educator, movement director, and founding member/assistant to director Abdel R. Salaam of Forces of Nature Dance Theatre Company. In 2021, this Harlem-based company will celebrate 40 years with a continuing mission of audience empowerment and the preservation of this planet. Harvey and husband Abdel Salaam received the 2019 Spirit Award from the Fort Greene Brooklyn Juneteenth Arts Festival. She is a 2019 BESSIE nominee and earned the 2017 BESSIE AWARD, the Woman of Distinction Award (given by the Harlem Arts Alliance and the Harlem Chamber of Commerce), the Walk A Mile In Her Shoes Award (given by the Hempstead African-American Museum), the Dance for Life Award (from Better Family Life, a cultural arts/social empowerment organization in St. Louis, Missouri), two AUDELCO Awards, actress in a musical (Dunbar) and choreography (The Great Men of Gospel), the Monarch Merit Award, the Black Theatre Award for contributions to the theatre community, and the Goddesses and Gurus Award. In early 2020, the Lincoln Center Library Dance Division paid tribute to her long career including her participation in the "Oral History Project", and the afternoon video sharing program "The Dance Historian Is In". A chronicle of experiences of improvised performance collaborations, with Ntozake Shange, "Making Movement as an Act of Listening, Riding with The Muse", has been published for the College Language Association Journal's Shange Special Issue. She has performed as principal soloist with the Eleo Pomare Dance Company for approximately 50 years, having toured the United States, Italy, Australia and Lagos, Nigeria (as U.S. representative in F.E.S.T.A.C.-the Second Black and African Festival of Art and Culture). Mr. Pomare is responsible for shaping her approach to movement and theatricality in expression of relevant art. In 2009 she reconstruct-



PROGRAM CREDITS



ed two of his iconic solos and offered a presentation on his life as part of “The Black Dance Project” at the Centre National de la Danse in Paris. Dyane has performed with other companies including Tony Award Winning George Faison’s Universal Dance Experience, the Walter Nicks’ Dance Theatre, Otis Sallid’s New Art Ensemble, Joan Miller’s Dance Players, internationally recognized Dance Brazil and the Trinidad Repertory Dance Theatre, to name a few. Theatre, film and television credits include: “Free to Dance” (PBS Special), “The Wiz”, and “Timbuktu!” “Spell #7”, “Ailey Celebrates Ellington” (CBS Special), and the Paris Company of “Your Arms Too Short To Box With God” at the Mogador Theatre. Most recently she served as movement director/choreographer for the Classical Stage Company (director Timothy Douglas), Blackberry Productions (director Jeffery Thompson), The Acting Company, NYU’s Graduate Acting Program (director Reggie Montgomery),

Rama-Dyane, a dance instructor at Borough of Manhattan Community College (director Shona Tucker), for the University of Florida at Gainesville and the Black Theatre Festival in Winston-Salem, North Carolina (writer Ntozake Shange- director Dr. Mikell Pinkney). Previously a dance instructor at Borough of Manhattan Community College and Lehman College, she created courses to enhance technique and hone the craft of dance production. For more than 20 years she has served as educator at both Princeton and Hofstra Universities developing courses that inspire, enlighten and empower students in the creative arts and humanities. Her love of the Pilates System as introduced to her by Master Teacher Judy Covan resulted in the creation of Ma’at Pilates, a system of exercise crafted to balance the physical, spiritual and mental aspects of the body-temple through a focus on the breath as a conduit to strengthen and stretch. Ase to those who came before.

Brittany Grier is an interdisciplinary teaching artist, performer, educator, as well as a cultural arts organizer. She began at Bedford Stuyvesant Restoration Dance Theater and continued her training, leading to a B.A. in dance, at CUNY Lehman College. Her lineage includes Youssouf Koumbassa, Marie Brooks, Esther Grant, Michael Manswell, Nicholas Leichter, and Adia Whitaker to name a few. Current collaborations are with Movement of The People Dance Company, and Sydnie L. Mosley Dances. She is, also, the inaugural Community Arts Engagement Fellow with The Laundromat Project (April 2021-2022). Brittany’s focus is to extend embodied storytelling tools in marginalized and vulnerable communities, and center place-keeping, to build ecosystems that honor our humanity. This is her fourth season with SLMDances.



PROGRAM CREDITS



Allegra Romita is originally from Baltimore and is currently living in Brooklyn, NY. She has been fortunate to perform around the city and country with INSPIRIT, Amy Cova Dance, and Sydnie L. Mosley Dances. She has been a part of SLMDances for 10 years as a company member, Company Manager and currently Artistic Visioning Partner. Allegra is the Program Administrator and adjunct faculty for the Dance Education Program at NYU Steinhardt. She is a graduate from the University of Michigan with honors with a BFA in Dance and a minor in Movement Science. She received her MA in Dance Education from New York University (NYU) Steinhardt School of Culture, Education, and Human Development. Ms. Romita is a Certified Movement Analyst (CMA) through the Laban/Bartenieff Institute of Movement Studies. She received her EdM in Motor Learning & Control from the Department of Biobehavioral

Jessica Lee is a dance and teaching artist, arts administrator and organizer whose dance training started at Connecticut Dance School in Fairfield, Connecticut. She holds a BA in Dance and Environmental Studies from Middlebury College, where she performed works by Christal Brown, Andrea Olsen, Trebien Pollard, and worked with Penny Campbell. In NYC, Jessica teaches at BAX|Brooklyn Arts Exchange and Bay Ridge Ballet, dances with Paloma McGregor|Angela's Pulse, and is an Organizer for PURPOSE Productions. Jessica is also a Co-Director of The Sable Project, an alternative off-grid summer artist residency in Vermont. Her artistic work and teaching practice are grounded in gender, racial, and environmental activism, fueled by the joy of movement, and dedicated to inclusive community building. This is Jessica's fifth season with Sydnie L. Mosley Dances.



Joan Bradford (she/her/hers) is a choreographer, dancer, arts administrator, and teaching artist proudly born, raised, and still residing in The Bronx, NY. Joan earned her BFA in Dance and minor in Theatre from Long Island University with awards in choreographic achievement and has since performed works with Sydnie L. Mosley Dances, MizantyMoves Dance Works, Alexandra Beller, Alethea Pace, KamrDANCE, Praevado Dance Collective, and Mise en Danse throughout the tri-state and in residencies through Temple University, The Iron Factory, Wilson College, and Lincoln Center Education. Joan has shared her choreography at venues including Symphony Space, Triskelion Arts, Socrates Sculpture Park, Hostos Center for the Arts and Culture, Pepatián: Bronx Arts CollABorative, BAAD! (Bronx Academy of Arts and Dance) and The Knockdown Center. Joan has completed choreographic residencies with Lost Dog Dance Theatre in Lewes, England and with the Dance Your Future Artist & Mentor Collaborative Residency presented by Pepatián and



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Forbes Magazine 30 Under 30 nominee, [Ebonie Smith](#) is an award-winning music producer, audio engineer and singer-songwriter based in New York City. Ebonie is also the founder and president of Gender Amplified, Inc., a nonprofit organization that celebrates and supports women in music production. Ebonie holds a master's degree in music technology from New York University, and a bachelor's degree in Africana Studies from Barnard College, Columbia University. She currently works as an audio engineer and producer for Atlantic Records.

Sharon Udoh creates and performs under the name [Counterfeit Madison](#). she is a queer, first-generation nigerian-american composer, pianist, vocalist, educator, speaker, and cultural critic. her work, both through her original work or the music of legendary musician Nina Simone, focuses on how humans change over time, the necessity of personal revolution and connection, and emotional curiosity. Her per-



[Shani Peters](#) (b. 1981 Lansing, MI) is a multi-disciplinary artist based in New Orleans, LA. She holds a B.A. from Michigan State University and an M.F.A. from the City College of New York. Peters has presented work in the U.S. and abroad at the New Museum, the Schomburg Center for Research in Black Culture in Harlem; Seoul Art Space Geumcheon in South Korea; the National Gallery of Zimbabwe; and the Bauhaus Dessau. Selected residencies include those hosted by the Lower Manhattan Cultural Council, Museum of Contemporary Art Detroit, The Laundromat Project (NY), and Project Row Houses (TX). Her work has been supported by the Andrew W. Mellon Foundation, Creative Capital, the Rauschenberg Foundation, Rema Hort Mann Foundation, and the Joan Mitchell Foundation. Peters is a former faculty member of The City College of



PROGRAM CREDITS



Kim F. Hall is Lucyle Hook Professor of English and Professor of Africana Studies at Barnard College. She is a pioneering figure in the study of race in English Renaissance Literature and teaches courses in Critical Race Theory, Renaissance Literature, Black Feminist Studies and Food Studies. She inherited a love of fabrics from her mother, Vera P. Hall, but made her first quilt with her paternal grandmother, Drusilla Hall, when she was a child. Since then quilting has been her primary creative outlet, sustaining her through health issues, family losses and the perils of being a black woman in academia. She loves bright, bold fabrics and likes to try out new techniques with textiles she has collected from around the world. Her quilts have been on

Jules Slutsky is a Brooklyn editorial and portrait photographer. Specializing in lifestyle images and brand awareness; her work is inspired by light, color and cinema. Jules' clients include Hawthorne, OM-NYC, Vanity Fair and Macy's among others. Originally



SLMD Collaborators & Partners

Community Engagement Partners

Lincoln Square Neighborhood Center

The mission of the Lincoln Square Neighborhood Center is to meet the social, educational, recreational and cultural needs of the greater Lincoln Square neighborhood. This was the site of SLMDances' initial community engagement process.

Amsterdam Houses

The Amsterdam Houses is a housing project in New York City that was established in the borough of Manhattan in 1948. The project consists of 13 buildings with over 1,000 apartment units. It covers a 9-acre expanse of the Upper West Side, and is bordered by West 61st and West 64th Streets, from Amsterdam Avenue to West End Avenue, with a 175-apartment addition that was completed in 1974 on West 65th Street between Amsterdam Avenue and West End Avenue. It is owned and managed by New York City Housing Authority (NYCHA).

CHANGING THE NARRATIVE: A Public Housing Project

[CHANGING THE NARRATIVE](#) is a public housing project that seeks to change the course of the conversation about the public housing program and its residents toward one more inclusive of their voices and hope for the communities. SLMDances has partnered with them in support of our community engagement practice of collecting oral histories. Through a series of workshops and formal discussions we gather experiences and histories, as well as thoughts and imagination of a better future for public housing, via audio, video, photographic materials, and critical analysis.

Barnard Center for Research on Women

[The Barnard Center for Research on Women](#) (BCRW) brings scholars and activists together through its working groups, public events, publications, and multimedia projects to advance intersectional social justice feminist analyses and to promote social transformation. BCRW provided financial and technical support for our oral history workshops in June 2019, and will provide financial and technical support for our HiARTS residency fall 2021.

Funding Credits

The PURPLE Universe has been researched, created, and developed with support from Lincoln Center Education Community Artist in Residence Program, Gibney's Solo for Solo with generous contributions from SHS Foundation, and Harlem Stage, through its WaterWorks Emerging Artists program, supported by the Jerome Foundation. Additional support is provided by the Mertz-Gilmore Foundation and their Late Stage Stipend grant, Black Spatial Relics Microgrant, Barnard Center for Research on Women, Changing the Narrative, Amherst College Theater and Dance Department Guest Artist Residency, Greenwich Academy Guest Artist Residency, Black Art Futures Fund, Dance/NYC Coronavirus Dance Relief Fund, NEFA National Theater Project, Howard Gilman Foundation Mosaic Fund, and made possible in part with public funds from Creative Engagement, supported by the New York City Department of Cultural Affairs in partnership with City Council and administered by LMCC.

Sydney L. Mosley Dances (SLMDances) is a New York City-based dance-theater collective that works in communities to organize for gender and racial justice through experiential dance performance. SLMDances' works engage audiences in the artistic process; our dances provoke a visceral reaction to the physicality on stage, and incite conversation toward community action. The works reflect real life experiences central to our identities, and pulls focus to the stories of women and Black folks. The movement vocabulary fluidly integrates modern dance techniques and movement of the African Diaspora, while dancers frequently use their voice with spoken text and audible breath. Through dimensional compositions, specific, textured movement, humor and character development, choreographed works appeal to a sense of humanity.

Learn more about SLMDances at slmdances.com.

Follow us on social media: [Twitter](#), [Instagram](#), and [Facebook](#)

The SLMDances Collective 2021-2022

Sydney L. Mosley (she/her)
Founding Artistic and Executive Director

A. Nia Austin-Edwards Edwaujonte (yeye/they)
Strategic Visioning Partner

Allegra Romita (she/her)
Artistic Visioning Partner

Brittany Grier (she/her)
Creative Partner, Rehearsal Director, Community Liaison

Jessica Lee (she/her)
Creative Partner, Rehearsal Director, Fundraising Coordinator

Joan Bradford (she/her)
Creative Partner, Rehearsal Director, Task Project Manager

Lorena Jaramillo (she/her)
Creative Partner, Marketing Coordinator

Justina Grayman (she/her)
Creative Partner

Rebecca Gual (she/her)
Creative Partner

Candace Sumpter (she/her)
Creative Partner

Halima Mossi (she/her)
Creative Partner in Development

Jazelynn Goudy (she/her)
Guest Artist, Production Coordinator



#hiartsnyc

PROGRAMMING

Hi-ARTS

Hi-ARTS, formerly known as the Hip-Hop Theater Festival, is a leading organization within the urban arts movement. For 20 years, Hi-ARTS has consistently broken new ground, advancing urban art by empowering artists to develop bold new works, while creating a lasting and positive impact on urban communities. Our commitment to this work has developed an audience that is unique, young, and ethnically and racially diverse. Located at the center of creative and community practice at PS 109, Hi-ARTS engages arts and culture both locally and nationally. Learn more about our history and mission [here](#).

Aaron L. McKinney

Executive Director (he/him)

Hanna Stubblefield-Tave

Development Manager (she/her)

Eleanor Kipping

Marketing Associate (she/her)

Isa Martinez

Marketing Assitant (they/them)

Joyous Pierce

Program Manager (she/her)

Nicole Amaral

Project Associate (she/her)

Kirya Traber

Curator in Residence (she/her)

SKY LAB

Developed in direct response to the COVID-19 crisis, SKY LAB supports artists in developing work beyond the four walls of a traditional studio or theater. As an incubation and innovation space, SKY LAB allows artists with a community-engaged practice rooted in performance to take their ideas to the next stage through a remote development process and public works-in-progress sharing presented virtually. The process-centered program is designed to support the needs of the artist and best support the trajectory of their project. SKY LAB is currently by invitation only.

Learn [more](#).

CRITICAL BREAKS

Hi-ARTS offers our CRITICAL BREAKS residency program year-round for artists who are in a pivotal phase of developing an existing work. As an incubation and innovation space, CRITICAL BREAKS allows supports this through an intensive development process and public works-in-progress sharing. The process-centered program is designed to support the needs of the artist and best support the trajectory of their project. Learn [more](#).

SKY LAB ARTISTS

Alicia Bauman Morales
crowning.coronación

Ebony Noelle Golden
In The Name Of

Benjamin Lundberg Torres Sanchez
Se Acuililló?

André M. Zachery
*Against Gravity: Flying Afrikans
and Other Urban Legends*

Sydney L. Mosley Dances (SLMDances)
What does PURPLE sound like?

CRITICAL BREAKS ARTISTS

Ernie De Silva
Smoke

Katie Madison
Sun Songs

Aaron Jafferis
How to Break

Alexander Lambie
Wittiness!

Tanika I. Williams
(construct)Clearing



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Alejandra Duque Cifuentes
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Lu Han
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Allen Williams
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Nayara Marangoni
Nicole Amaral
Pamela C Zackery
Pamela Chen
Raksak Desaulniers
Ray Stubblefield-Tave
Rebecca Podsednik
Renee Dubois
Renysa Harris
Rhonda Miller
Sam Mickel
Sarah A Wolozin
Sarah Billings Wheeler
Sekou Writes
Shalon Logan
Shaun Neblett
Shenise White
Stephanie Gozali
Stephanie Li
Stephanie Rolland
Tamara Greenfield
Tanya Venable
Tisa Dennard
Toni Bunkley
Travis Gordon
Viviana Vargas
Yijing Hong



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FUNDERS



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SUPPORT

SUPPORT Hi-ARTS

Support innovative theater, performance, and visual art. A donation of any size will make a difference for Hi-ARTS as we empower artists to develop bold new work, while creating a lasting and positive impact on urban communities.

DONATE ONLINE

DONATE BY CHECK

To give by check, please write a check payable to Hi-ARTS and mail it to us at:

Hi-ARTS

215 East 99th Street
New York, NY 10029

DONATE BY PHONE

Call Development Manager Hanna Stubblefield-Tave at (718) 497-4282.

While staff is working remotely due to COVID-19, please leave us a voicemail and we will return your call.

EMPLOYEE MATCHES & CORPORATE PARTNERSHIPS

Many corporations match employee donations. Additionally, if your corporation is interested in partnering with us, please email Development Manager Hanna Stubblefield-Tave at hanna@hi-artsnyc.org.

AMAZON SMILE

When you shop at smile.amazon.com, Amazon will donate 0.5% of the price of your eligible purchases to Hi-ARTS. [Click here to begin.](#)

Please note that performance spaces at El Barrio's Artspace PS109 are not currently open to the public. Hi-ARTS is a 501(c)(3) nonprofit organization. All contributions are tax-deductible to the extent allowed by law. EIN: 42-1642691



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