



## RECOVERY/TRANSFORMATION: WHAT COMES NEXT

Wednesday, June 10, 1-2:30 p.m. (EDT)

### Speakers

#### **Christopher K. Morgan**

Christopher K. Morgan founded Christopher K. Morgan & Artists (CKM&A) in 2011; the same year Dance Magazine profiled him as 1 of 6 breakout choreographers in the US. His Native Hawaiian ancestry and international dance career influence all aspects of his work. His newest work Native Intelligence/Innate Intelligence is eligible for NEFA's National Dance Project tour subsidy and will premiere in Washington DC in May 2020 before touring Virginia, Washington (state), Hawaii and California. Christopher is also Executive Artistic Director of Dance Place in Washington, DC, and the Director of Art Omi:Dance, an annual international residency for choreographers in NY.



## Emily Johnson

Emily Johnson is an artist who makes body-based work. A Bessie Award-winning choreographer, Guggenheim Fellow and recipient of the Doris Duke Artist Award, she is based in New York City. Originally from Alaska, Emily is of Yup'ik descent, and since 1998 has created work that considers the experience of sensing and seeing performance. Her dances function as portals and installations, engaging audiences within and through space, time, and environment—interacting with a place's architecture, peoples, history and role in community. Emily is trying to make a world where performance is part of life; where performance is an integral connection to each other, our environment, our stories, our past, present and future.



Her choreography and gatherings have been presented across the United States and Australia. Recently she choreographed the Santa Fe Opera production of Doctor Atomic, directed by Peter Sellars. Her large-scale project, Then a Cunning Voice and A Night We Spend Gazing at Stars is an all-night outdoor performance gathering taking place amongst 84 community-hand-made quilts. It premiered in Lenapehoking (NYC) in 2017, and was presented in Chicagou (Chicago) in 2019. Her new work in development, Being Future Being, considers future creation stories and present joy.

Emily's writing has been published and commissioned by Dance Research Journal (University of Cambridge Press); SFMOMA; Transmotion Journal, University of Kent; Movement Research Journal; Pew Center for Arts and Heritage; and the recent compilation Imagined Theaters (Routledge), edited by Daniel Sack. She is an advisory committee member for Creative Time's 10th Anniversary Summit and the Advancing Indigenous Performance Initiative of Western Arts Alliance. She also serves on the Native American Arts Program Expansion Committee for Idyllwild Arts, is the Pueblo Arts Collaborative Diplomat at Santa Fe Opera, and a lead organiser of First Nations Dialogues.

Emily hosts monthly ceremonial fires on the Lower East Side of Mannahatta in partnership with Abrons Arts Center. She is part of a US based advisory group—including Reuben Roqueni, Ed Bourgeois, Lori Pourier and Vallejo Gantner—who, with international colleagues, are developing a Global First Nations Performance Network.

## Kamilah Forbes

Kamilah Forbes is an award-winning director and producer and the historic Apollo Theater's executive producer. In her diverse body of work, Ms. Forbes is noted for having a strong commitment to the development of creative works by, for, and about the Hip-Hop Generation. Her talent in the range of aforementioned endeavors has been said to “cast a vivid and evocative spell on both the national and international stage.”

Over the last 16 years, Ms. Forbes has led the Hip-Hop Theater Festival as it has grown from a fledgling project into an independent nonprofit organization with a truly national scope.

HiARTS received the Union Square Arts Award under Ms. Forbes' direction, as well as a special award given by the New York Regional Association of Grantmakers for “its innovative approach for addressing sociopolitical issues in NYC and beyond.”

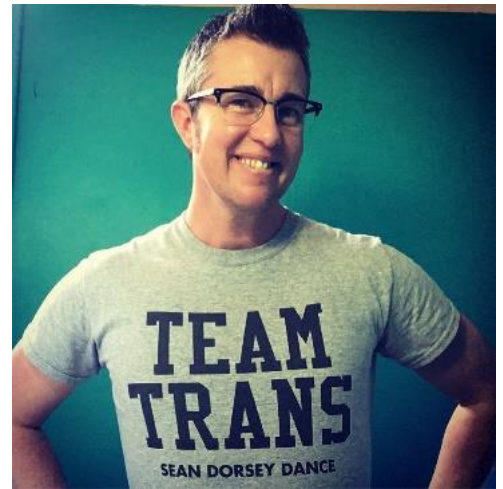


Ms. Forbes has received numerous accolades for her work in the arts, including a Josephine Abady Award, AUDELCO Award nomination, NAACP Image Award, numerous Helen Hayes Award nominations, DC Commission Distinguished Artist Award, Tony Award, and The Mayor's Arts Award for Emerging Theatre Artist.

## Sean Dorsey

Sean Dorsey is a San Francisco-based choreographer, dancer, writer, educator and activist. Recognized as the nation's first acclaimed transgender modern dance choreographer, Dorsey has toured his work to 30 cities across the US and internationally.

Dorsey's work is supported by the National Endowment for the Arts, National Dance Project, National Performance Network, Doris Duke Charitable Foundation, Andrew W. Mellon Foundation, and most recently a Dance/USA Artist Fellowship. Dorsey is the founding Artistic Director of Fresh Meat Productions, a Bay Area arts organization that has invested in the creative expression and cultural leadership of transgender and gender-nonconforming communities since 2002.



## Tara Aisha Willis

Tara Aisha Willis is a dancer and PhD candidate in Performance Studies at New York University, where she writes about contemporary black experimentation in dance. She is Associate Curator in Performance & Public Practice at the Museum of Contemporary Art Chicago, and formerly worked at Movement Research advising on programming and diversity initiatives. Willis held a Jerome Robbins Dance Division Research Fellowship in the Dance Theater Workshop archives; she is an editorial collective member and former performance reviews editor for Women & Performance, former co-managing editor for



TDR/The Drama Review, and co-editor with Thomas F. DeFrantz a special issue of The Black Scholar. Other writings appear in Movement Research Performance Journal; the Brooklyn Rail; Magazin im August; Voices from the Bush; Dancing Platform Praying Grounds: Blackness, Churches, and Downtown Dance, Performance Research; and Performa Magazine. Willis recently performed in a touring collaboration between choreographer Will Rawls and poet Claudia Rankine, in works by Kim Brandt, Megan Byrne, Anna Sperber, and Yanira Castro, and in the 2016 "Bessie" award-winning performance by The Skeleton Architecture. She is a member of the working group for the COVID-19 response document, "Creating New Futures: Working Guidelines for Ethics & Equity in Presenting Dance & Performance," and co-curator/editor of an ongoing performance and publishing project with Jaime Shearn Coan, in partnership with Wendy's Subway and Mount Tremper Arts.