The [Virtual] Movement Research Festival presents this GPS Chats focusing on the Movement Research Exchange program with Mexico (MRX/Mexico). This will be a conversation with artists that have participated in the first exchange in 2013 and the last exchange before the pandemic hit in 2020. We'll be joined by the organizers from Mexico Laboratorio: Condensación and Segundo Piso and the conversation will be moderated by Levi Gonzalez. These artistic exchanges between the US and Mexico have created space for a more expansive dialogue on the realities, challenges and possibilities of being a working artist within and across these two countries’ borders.

Each of the artists also has a relationship with Movement Research as an MRX supported artist who is also an MR AIR and/or faculty.

Accessibility Statement

At Movement Research, we are actively working to increase the accessibility of our online platforms and events content for everyone, including those whose primary language is not English. In its mission as an international platform for the exchange of ideas in different languages, GPS Chats (Mexico, USA) will provide live American Sign Language interpreters by SignNexus (USA), English to Spanish live translation by Marielys Burgos Meléndez (Puerto Rico/USA) and Closed Captions. In addition, an accessible PDF program in English and Spanish will be available for download prior to the event, and a video recording with subtitles in Spanish will be available post event.
About the Artists

**César Aragón**, independent dancer and choreographer, obtained a Bachelor’s Degree in Dance and a Master's Degree in Business Administration from UDLAP. He has had the privilege of different international scholarships that have helped his constant training, such as: Akram Khan Summer Dance Program (IT, 2019), Gaga Summer Intensive (BEL, 2016), Joffrey Ballet Summer Intensive (USA, 2014), Bates Dance Festival (USA, 2013), Summer Melt Intensive (USA, 2011). He has also trained in dance studios in the cities of: Berlin, Amsterdam, Antwerp, Paris, New York and Mexico City. As an independent artist, he has received invitations to give master classes on movement by: Secretaries of Culture of the State of Puebla and Campeche, Conservatorio de Danza México (Tijuana), Universidad de las Américas Puebla, Benemérita Universidad Autónoma de Puebla, Festival Biennial Innexo (Xalapa), Performática: Foro Internacional de Danza (Puebla), Plataforma UV (Xalapa). He is currently a visiting professor at the Universidad de las Américas Puebla, and he is teaching as well at Centro de Estudios Superiores Sisti, Sistema Municipal DIF and Danzenika.

**Aida Beatriz Pérez** (she) is a social anthropologist from the Benemérita Universidad Autónoma de Puebla, in the research line for anthropology of sexuality, body and gender. Her research interests are focused on the anthropology of dance, the body and gender. In her research she addresses contact improvisation, body conceptions, and gender technologies to understand the becoming process dance bodies in Mexico, and problematizing the space for resistance in dance practices. She graduated from the postgraduate program of studies of the body of "Red Temática de Estudios Transdisciplinarios del Cuerpo y las Corporalidades" of CONACYT. Beatriz is a dancer with independent training and has been part of projects such as Proyecto Segundo Piso in San Andrés Cholula, Puebla (2018 - 2020), she is currently cultivating an individual creative project. She is a member of the organizing committee of Performática 2020, international forum for contemporary dance and movement arts. She currently crosses her creative interests in the technology industry and user experience research.
Arely Landeros Interdisciplinary Artist and Cultural Promoter. Her work explores the sway between the inner experience of the body and its performative presence in the world. Her research focuses on collaborative processes in the performing arts and the experience of communality through participative art. She has studies in Psychology and experience in social research and community intervention. Director of multidisciplinary creative residency for emerging professional women. Curator of Laboratorio: Condensación, encounter for artistic interdisciplinary experimentation, which has its own venue for creative residencies in central and southern Mexico. Member of the International Artist Consortium (IIAC). She is currently working on Micropolis, a nomadic laboratory that explores movement and space through the practice of walking. A project supported by FONCA, from the Secretaría de Cultura de México. Her work has been shown in México, United States and Europe.

Martín Lanz Landázuri Interdisciplinary Artist and Cultural Manager. He has studied dance and choreographic research, as well as Cultural Policies and Art Management. His artistic career is characterized by his affinity for collaborative work and the exploration of the relation between art and science, with particular interest in the territory among architecture, sound and movement. As Cultural Manager, he promotes dialogues about artistic endeavors in relation to geopolitical conditions, through mobility projects and international exchange with artists and cultural agents from different latitudes and disciplines. Founder Director of Laboratorio: Condensación, encounter for artistic interdisciplinary experimentation, which has its own venue for creative residencies in central and southern Mexico. He is a member of the International Interdisciplinary Artists Consortium (IIAC). His work has been traveled internationally since 2006.

Magdalena Leite is a choreographer, performer, artistic searcher and professor from Uruguay based in Mexico City. She has worked independently since 2007 and in collaboration with Anibal Conde since 2013. They research together in the boundaries of the moving image, the body and the spoken and written language. She is Member of the National System of Art Creators on Choreography from FONCA, Mexico, 2018-2021, a 3-year excellence artistic grant. She was selected with Anibal Conde to participate in the Venice International Performance Art Week, in Venice, Italy, 2020 and she was invited as guest curator for 2 consecutive years of the international festival Picnic Sessions from the Centro de Artes 2 de Mayo CA2M in Madrid, Spain, 2018 and 2019. She has MA on Scenic Practice and Visual Arts, by Castilla La Mancha University and the Museo Nacional Centro de Arte Reina Sofía from Madrid, Spain; a BA on Choreography by the National Art Center of Mexico City, Mexico and a Diploma of French Studies, French Literature option at Paris 3, Sorbonne Nouvelle, Paris, France.

Larissa Velez-Jackson (LVJ) is a NYC-based choreographer, movement educator and interdisciplinary artist. She uses improvisation as a main tool for research and creation; yielding dance, sound, internet art, humor and strategies of self-compassion in her original performance practice called, Star Pú Method (a.k.a. Star Crap Method). She was called “an adroit physical comedian” who “seems to be questioning entrenched conventions of contemporary performance” in The New York Times. She is also the artistic director of LVJ Performance Co. Her works have been presented widely in NYC at: Danspace Project 2010, American Realness Festival 2011 and 2016, Chocolate Factory Theater 2014, The Museum of Art and Design 2016, The Bushwick Starr 2017, Abrons Arts Center 2018 and in 2017 at New York Live Arts with Yackez, a collaboration with her husband, Jon Velez-Jackson. LVJ was nominated for a New York Dance and Performance “Bessie” award for Outstanding Emerging Choreographer and was awarded the Foundation for Contemporary Arts, Grant to Artists award in 2016. She is honored to have been a Movement Research Artist in Residence for the years, 2012-2014 and 2018-2020.
Levi Gonzalez (Moderator) is a dance artist from Los Angeles who was based in New York City from 1998-2016, and is currently Dance Faculty at Bennington College. He collaborates regularly with luciana achugar, and has performed with Donna Uchizono Company, John Jasperse Company, Juliette Mapp, Chamecki Lerner, Daria Faïn, and Michael Laub's Remote Control Productions in Europe, among others. He was a founding editor of Critical Correspondence, an online publication of Movement Research, where he served as Director of Artist Programs from 2012-2016. He was also the founding Artistic Advisor of New York Live Art’s Fresh Tracks Residency. His work has been supported by the Jerome Foundation, Mertz-Gilmore Foundation, Brooklyn Arts Exchange, NYFA and Movement Research, among others. He has participated in multiple artistic exchange projects in Eastern Europe, engaging with artists, writers and arts advocates throughout the region. He recently received his MFA in Dance at UCLA’s Department of World Arts and Cultures/Dance in June of 2019. Gonzalez's current work involves subtly subverting the constructs of performance by highlighting the porous boundaries between audience and performer, challenging the traditional architecture of the theater, and exploring a queer corporeal logic of bodies as a means of organizing information and experience.

Marýa Wethers is the Director of the GPS/Global Practice Sharing program at Movement Research. From 2007-2014, she worked in the Programming Department at New York Live Arts (formerly Dance Theater Workshop/DTW) as the International Project Director of the Suitcase Fund program, where she created a cultural exchange program between contemporary dance artists in Africa (Burkina Faso, Kenya, Madagascar, Senegal, Tanzania, Uganda, and Zimbabwe), the Middle East (Lebanon and Palestine) and the U.S., and managed the program activities and network of partners in Eastern/Central Europe. Marýa also works as an Independent Creative Producer & Curator, and is a NY Dance & Performance “Bessie” Award winning performer (Outstanding Performance with Skeleton Architecture, 2017).

Martita Abril is the Programs and Event Manager at Movement Research. She is a performer, choreographer, and teaching artist from the border city of Tijuana, México. Her work considers abstract elements of physical and cultural boundaries. As an active member of NYC’s immigrant community, she’s been both a mentee and mentor for the New York Foundation for the Arts Immigrant Artist program and a volunteer interpreter aiding families seeking asylum. In the summers of 2019, and 2020 she co-curated with Yanira Castro and Poppy Deltadawn in partnership with the Immigrant Artists Mentoring Program from NYFA and New York Live Arts, an evening of work by immigrant artists In | Between at the Live Arts Stage, and the group exhibition Wild, Wild Earth in the Live Arts Gallery. In Tijuana, Martita was a PECDA Scholar as a “Young Creator” by State of Baja California, México for her project “Union Artística Sin Fronteras” that explored transcendence of the physical and cultural division between Tijuana and the neighboring city of San Diego, through artistic exchange. She was awarded the national fellowship from FONCA, a year-long fellowship for scholarship abroad in New York City. Martita was a lead organizer with Tiroteo AC and Lux Boreal for the Fronteras México Project by Khosro Adibi, focused on teaching through the arts in marginalized and indigenous communities. Martita is currently the Coordinator of the Movement Research at the Judson Memorial Church and teaches at public schools through Movement Research’s Dance Makers In the Schools program. Martita-abril.org
About the Organizations

**Laboratorio: Condensación**

It is an encounter whose aim is the artistic research in the interdisciplinary field, that promotes international exchange and collaboration between professionals from different disciplines, cultural heritage, and artistic backgrounds. From the laboratory emerges a wide range of individual and collective creative endeavors, which can materialize in different proposals and relationships between the participants. Condensation as representative, promotes the work of the participant artists through public presentations and workshops for the artistic community and the public in general. As a platform, it manages mobility opportunities for Mexican and international artists through its different programs and agreements with various cultural agents. It also offers professional-level educational programs and professionalization experiences for emerging artists.

Since 2017 it has its own venue for artistic residencies in central and southern Mexico. It was founded in 2013 by Martín Lanz Landázuri (Director) and since 2015 Arely Landeros has been integrated as Curator of the project. Laboratorio: Condensación has supported artists from Mexico, Brazil, Chile, Uruguay, Colombia, the United States, Italy, France, Austria, Finland, Germany, India, Japan, and South Korea.

**Colectivo AM**

The AM Collective emerged in 2010 in Mexico City. The current members are artists linked to contemporary choreography, image and writing. Each member has their own artistic project but in AM they find a platform to exchange and share processes, question results and eventually work around artistic proposals as a group. The individual pieces feed the collective work and vice versa. From the beginning, their work has dealt with the notions of archive and document, as ways of problematizing history (and its legitimation mechanisms), power relations, feminisms, and the visibility and invisibility of dance in the art world.

**Segundo Piso**

Second Floor Cultural Center formally emerged in 2015 with the need to create new spaces and interdisciplinary scenic proposals representative of the city of Cholula and Puebla. Among the activities that took place in the space, where classes focused on the exploration of movement, in the same way the space functioned as: art gallery, alternative space for performances, and participated as the headquarters of Performática: International Forum of Arts and Dance. The space has had special guests in Artistic Residence such as: Chicken Bank Collective, Mayke van Veldhuizen, Sexton McGrath, Arely Landeros, Peter Sciscioli, Zap McConnell, Ray Schwartz, Jacobo Guerrero, Jonathan Brusso, Javo Druca, Agustina Suárez, Martín Lanz among others. Due to the pandemic, the space had to close its doors in April 2020.

**Movement Research** is one of the world's leading laboratories for the investigation of dance and movement-based forms. Valuing the individual artist, their creative process and their vital role within society, Movement Research is dedicated to the creation and implementation of free and low-cost programs that nurture and instigate discourse and experimentation. Movement Research strives to reflect the cultural, political and economic diversity of its moving community, including artists and audiences alike.

The [Virtual] Movement Research Festival, like many events happening this year, looks a bit different. Rather than condensing in-person events, workshops and performances into a five day period in December, a series of GPS Chats will be scheduled throughout the coming months. We invite you to join us in exploring this new format, and connect with artists around the globe.
The GPS/Global Practice Sharing program provides a platform for the international exchange of ideas, processes and reflective practices surrounding dance and movement-based forms between the U.S. and independent performing arts communities internationally. GPS posits that dialogue across differences necessarily catalyzes the generation of new knowledge and creative innovation. By investing in the mobility of artists, curators and cultural workers, GPS advances cross cultural understanding and the development of the contemporary arts field at large. Officially established in 2016, GPS consists of an informal network of partners currently supporting exchange projects in East and Central Europe (ECE) and now the Middle East and North Africa (MENA).

**GPS Chats** offers GPS artists in residence a platform to share about their creative practice and living and working as independent contemporary dance artists in their cultural contexts. The series features international artists in conversation with local artists about the importance of international cultural exchange on the development of their creative practices.

The GPS/Global Practice Sharing program is supported, in part, with generous support from the Trust for Mutual Understanding and the Blanchette Hooker Rockefeller Fund.

*Please stay tuned for our next [Virtual] Movement Research Festival GPS Chats coming up!*