



Saturday, January 30, 2021

1 pm Mexico City / 2 pm NYC / 8 pm Skopje

GPS Chats: International Interdisciplinary Artists Consortium

(Mexico, North Macedonia, USA)

Hadar Ahuvia and Tatyana Tenenbaum (USA)

Ursula Eagly (USA)

Martín Lanz Landázuri and Arely Landeros (Mexico)

Peter Sciscioli (USA)

Iskra Sukarova (North Macedonia)

Moderator: Marýa Wethers (USA)

ASL Interpreters: DEAF fluent Interpreting Services (USA)

The [Virtual] Movement Research Festival presents this GPS Chats with participants from the 2020 International Interdisciplinary Artists Consortium and Moving Arts Lab in a roundtable discussion about the state of the arts during Covid times in each of the speakers' home countries, as well as reflections on their participation in the first online residency of the International Interdisciplinary Artists Consortium which took place in August 2020.

Each of the artists also has a unique relationship with Movement Research as GPS or MRX supported artists, MR AIRs, and/or faculty. They will share their thoughts on visioning for the future, sourcing creativity and embodiment through virtual formats (or not), the relevance of artistic practice during these times and how they each have maintained a sense of connection.

Access

At Movement Research, we are actively working to make our online platforms and events accessible to all. American Sign Language interpreters (provided by DEAF fluent Interpreting Services) and automatically generated Closed Captions will be available for the live event. Additionally, an accessible PDF program will be available for download.



About the Artists

Hadar Ahuvia (USA) creates performances, workshops, and rituals drawing on the multidisciplinary lineages of postmodern dance and Ashkenazi Jewish diaspora. Raised in Israel/Palestine and the US/Turtle Island, Ahuvia's work has been supported by Movement Research, Baryshnikov Art Center, Yaddo, New Music USA, the Brooklyn Arts Council, and has been presented by NYLA/DTW, the 14th St. Y., Art Stations Foundations, Danspace Project, Gibney Dance. Her work deconstructing Zionist folk dance was recognized with a 2018 Bessie nomination for Outstanding Breakout Choreographer and a mention in Dance Magazine's '25 to Watch in 2019'. Ahuvia has shared her research at AJS, ASU, City College, Whitman College, and Yale University among others. She has collaborated with Jaffa based choreographer Shira Eviatar, is a performer with Reggie Wilson/ Fist and Heel Performance group, and is working with Tatyana Tenenbaum in recasting their sonic and embodied jewishness.

hadarahuvia.com

Ursula Eagly (USA) is a choreographer based in New York City since 2000. Her works are characterized by a "rabbit-hole logic" (New York Times) and have been commissioned throughout NYC. Ursula has participated in IIAC since its inaugural year and has sustained multi-year exchanges with several IIAC artists. In the before-time, Ursula premiered a piece for psychosocial motor systems at Danspace Project. Her previous project, an iterative collaboration with fellow IIAC artists Martin Lanz Landazuri and Arely Pérez, is still available as a [vinyl LP from The Chocolate Factory](#).

ursulaeagly.org

Martín Lanz Landázuri (Mexico) is an interdisciplinary artist based in Mexico City. He usually creates work for specific sites, bringing together ensembles of interdisciplinary artists, with the goal to integrate sound, movement, architecture, science and audience experience. Martín also collaborates, generating international exchange projects with different collectives, projects or organizations, focusing on mobility, geopolitics and creative process. Currently he is teaching at the National Center for Arts in Mexico City. Martín's work is supported by the National Fund for Arts and Culture in México (FONCA) to do an exchange between México, Brazil, Japan and the E.U. through Laboratorio: Condensación, a project co-lead with Arely Landeros.

laboratoriocondensacion.tumblr.com

Arely Landeros (Mexico) is dedicated to performatic art and research in psycho-corporal therapy. She has studied psychology and has experience in social research and community interventions. She has coordinated Invisible Market within Laboratorio Condensacion, a meeting designed for the creation and interdisciplinary experimentation within the field of art and its social contexts. She has also participated in projects at the Institute for Research and Cultural Studies Museum (UABC), "Running into political equator" at PRISMA FORUM, Summer Scientific Research of the Pacific (UDG), KinoKabaret Cinema Lab Mexico City, "Foco al Aire" (dirs. Marcela Sánchez Mota and Octavio Zeivy), "Máquina de Teatro" (dir. Juliana Fraesler), and "Escandalizer" (dir. Martin Lanz).

Arely and Martín have run Laboratorio: Condensación in México since 2013. We design the atmosphere for the creative process to occur and offer opportunities for the artists to promote their work with potential collaborators and venues on an international platform. As a result of this process, we consider ourselves as cultural ambassadors, promoting cultural exchange through our programs. We have represented more than 60 national and international artists and projects, opened two venues for residencies, and built a robust network of colleagues including public institutions, private organizations, and individuals in México and abroad.

Peter Sciscioli (USA) is a Brooklyn-based interdisciplinary performer, creator, educator, and producer whose work encompasses dance, music, theater and film. He has performed and taught nationally and internationally since 1997 in countries from Brazil to North Macedonia, and has worked extensively with Meredith Monk, Jane Comfort, Daria Fain, and been in work by Jonathan Bepler/Matthew Barney, Ping Chong, DD Dorvillier, Philip Glass and Mary Zimmerman, among others. Peter began leading his workshops in Voice as Movement in 2009, and has since co-initiated The Sounding Body series at Movement Research. He founded the International Interdisciplinary Artists Consortium in 2012, and continues his research at home and abroad.

petersciscioli.com

Iskra Sukarova (North Macedonia) accomplished her contemporary dance studies at the National Conservatorium Superior in Lyon. In 2002 she obtained her Masters Degree at the Laban Center - London and in 2014, her PhD at the state faculty of Theatre Arts in Skopje. She has completed numerous dance trainings with established artists. Sukarova's pieces have toured regionally and internationally. She has been honored with fellowships such as CEC ArtsLink and DanceWeb. Sukarova was a principal soloist in the Macedonian Opera and Ballet since 1991. She is one of the founders of Lokomotiva- Centre for New Initiatives in Arts and Culture. She was also the co-founder and co-programmer of the contemporary dance festival Locomotion in Skopje and one of the founders of the Balkan Dance Network and the NOMAD Dance Academy project. Since 2010 Sukarova is a professor at the state Music Faculty - department of Dance pedagogy in Skopje.

Choreographer/composer **Tatyana Tenenbaum** (NYC/Lenapehoking) employs breath, voice, fascia and musculature to excavate spaces of memory, power and transformation. Her Jewish ancestors wove their voices into the tuneful stories of the Broadway stage. Her work emerges from this lineage and has been supported by The Chocolate Factory Theater, Movement Research, Temple University, Danspace Project, Brooklyn Arts Council, SCDT and New Jewish Culture Fellowship, among others. With support from FCA Emergency grants she toured her group work Tidal to Festival Pliegues y Despliegues in Bogotá, Colombia in 2019. She co-organized Danspace Project's collective terrain/s on voice and body with Lydia Bell and Jasmine Hearn; in conversation with Samita Sinha and Tendayi Kuumba. She has performed with Yoshiko Chuma & the School of Hard Knocks, Daria Faïn, Jennifer Monson, Levi Gonzalez, Emily Johnson/CATALYST, Andy Luo & Lily Bo Shapiro, Juliana May, DOING AND UNDOING collective and is currently collaborating with Hadar Ahuvia.

tatyanaatenbaum.com

Maryá Wethers (USA) 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. Maryá also works as an Independent Creative Producer & Curator, and is a NY Dance & Performance “Bessie” Award winning performer (Outstanding Performance with Skeleton Architecture, 2017).

About the Organizations

The International Interdisciplinary Artists Consortium (IIAC) is a network of performing and creative artists, educators and producers working across artistic disciplines and continental divides. The body and movement are central to the consortium’s practice, research and dialogue. Established in 2012 by Brooklyn-based performer, creator, educator and producer Peter Sciscioli, IIAC has since grown to include over 60 artists living and/or working in such countries as Australia, Brazil, Burkina Faso, Canada, Colombia, Croatia, Cuba, Curaçao, England, Finland, Guåhan, Honduras, Israel, Italy, Japan, North Macedonia, Mexico, New Zealand, Poland, Serbia, Sri Lanka, Switzerland, and Uruguay, and from within the U.S. in states including California, Colorado, Maryland, Massachusetts, Minnesota, New Mexico, New York and Pennsylvania.

interdisciplinaryartistsconsortium.com

Since 2013, the **Moving Arts Lab** has served as a continuation of annual IIAC residencies taking place at Earthdance in Western Massachusetts. It has provided an opportunity for IIAC artists to share their research with a wider community of participants through a festival meeting ground of interdisciplinary exploration. Offerings typically include 21 workshops, an open dialogue session, and faculty performance. In light of the pandemic, the 2020 Moving Arts Lab moved online and included 14 workshops, Opening and Closing Circles, and a virtual dance party.

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 save the date for our next [Virtual] Movement Research Festival presents GPS Chats series...

