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SATURDAY, APRIL 27, 2013 . 10AM – 4PM
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CLARICE SMITH PERFORMING ARTS CENTER PRESENTS
NORA CHIPAUMIRE
Miriam
Thursd, April 4, 2013 . 8PM
Friday, April 5, 2013 . 8PM
Saturday, April 6, 2013 . 8PM
The Robert & Arlene Kogod Theatre

Photo by Olivier Clause
**Miriam**

Created, written and choreographed by Nora Chipaumire  
Directed by Eric Ting  
Produced by MAPP International Productions

Performed by  
Nora Chipaumire  
Okwui Okpokwasili

Composer Omar Sosa  
Lighting Designer Olivier Clausse  
Scenic Designer Olivier Clausse/Hecho Mano  
Costume Designer Noaoko Nagata & Malika Mihoubi  
Sound Designer Lucas Indelicato  
Sound Engineer Philip White  
Production Manager and Lighting Director Josh Johnson

Source Texts:  
Heart of Darkness by Joseph Conrad  
Bones by Chenjerai Hove

Additional music:  
J.S. Bach, Goldberg Variations (BWV 988) performed by Glenn Gould

Approximately 1 hour, with no intermission.

**Talk Back with artists to follow Friday's performance.**

On OTHERING: a performer/audience dilemma

The OTHER: a common word loaded with meaning, but simply referring to an outsider, a foreigner, someone on the margins.

I am that othered person, born and raised somewhere and living somewhere else. The act of othering, and being other, is a major theme in my work and I have always been concerned with how to make the audience comprehend what it means and what it feels like.

In my 2010 collaboration with Thomas Mapfumo and the Blacks Unlimited — lions will roar, swans will fly, angels will wrestle heaven, rains will break: gukurahundi — I used a scrim, hung downstage for 50 minutes of a 60-minute work, to separate the performers' world from the audience's world. The imaginary fourth wall became a real physical wall, symbolic of all the walls we build: DMZ, the Berlin Wall, the train tracks that famously separate many in the U.S. along racial lines. The scrim accentuated the distance already created by the proscenium stage and indicated prohibition, an exclusion that leads to miscommunication and misunderstanding. The five musicians who accompanied this work understood this gulf quickly, and immediately demanded that they be placed close to the audience and center stage. Their placement created a second barrier for me as the only space left to dance was behind or to the side of them, denying the perceived right of the audience to receive entertainment without barriers and instead awakening them to the alienated experience of the other.

In **Miriam**, the audience is drawn close to the performers in physical space, but is held at a distance through the play of light and dark. Darkness was my central concern — how can I work with this notion of darkness symbolizing incomprehension? Recognizing that it could not be presented in complete black for 60 minutes, I created a work built around partial visibility and obfuscation, a determined play with the eyes' ability to dilate and see when light grows less or is taken away. Light, too, is othering here. A single flashlight in total darkness frustrates; bare bulbs, swinging lamps and police lights aimed into audience faces implicate. By playing with the ability to see or not see, I am trying to complicate the question of power while engaging, and challenging, theatre traditions in the West.

"**Miriam** is only dark if you are deaf.”  
"I closed my eyes and heard the piece.”  
"I was never comfortable. I never relaxed into the piece.”

These are some of the comments that I have received about **Miriam**. Taking away the "right" of the audience to comfortably comprehend is my attempt at bringing the audience toward what it feels like to be OTHER. I am asking the audience to bring other faculties to their experience of theatre. As an outsider to this country I have thrived because of my ability to use all of my senses and intuitions. Now I ask that the audience use their eyes, ears, skin, bones, hearts, head, nose, etc. I ask that they bring their museum, gallery, concert, church, club, sports watching and participating experience to fully engage with this challenging work. Everything must be brought to bear to experience **Miriam**.

— Nora Chipaumire
**Nora Chipaumire** (writer, choreographer and performer), born in Mutare, Zimbabwe and based in New York City, has been challenging stereotypes of Africa and the black performing body, art and aesthetic for the past decade. She has studied dance in many parts of the world including Africa (Senegal, Burkina Faso, Kenya and South Africa), Cuba, Jamaica and the United States. A graduate of the University of Zimbabwe's School of Law, Chipaumire holds an MA in dance and MFA in choreography and performance from Mills College (CA).

Chipaumire is a 2012 Alpert Award in the Arts recipient and 2011 United States Artist Ford Fellow. She is also a two-time New York Dance and Performance (aka "Bessie") Awardee: in 2008 for her dance-theatre work, *Chimurenga*, and in 2007 for her body of work with Urban Bush Women, where she was a featured performer for six years (2003-2008) and Associate Artistic Director (2007-2008). She is the recipient of the 2009 AFROPOP Real Life Award for her choreography in the film, *Nora*. She has also been awarded the 2007 Mariam McGlone Emerging Choreographer Award from Wesleyan University Center for the Arts, and a MANCC Choreographic Fellowship in 2007-2008.

Recent works include *Miriam* (2012) produced by MAPP International Productions; *The Last Heifer* (2012), commissioned by Danspace Project for Platform 2012, Parallels; *Visible* (2011), commissioned by Harlem Stage and created in collaboration with Jawole Willa Jo Zollar; *Kimya* (2011), a work for Jokajok, a female ensemble based in Kenya; *I Ka Nye (You Look Good)* (2010), created and performed with choreographer Souleymane Badolo and musician Obo Addy; *Silence/Dream* (2010), created and performed with Fred Bendongue; and *lions will roar, swans will fly, angels will wrestle heaven, rains will break: gulwundandji* (2009), created with performed with Thomas Mapfumo. She is featured in several films, including *Dark Swan* (dir. Laurie Coyle, 2011); the award-winning *Nora* (dir. Alla Kovgan and David Hinton, 2008); and the documentary *Movement (R)evolution Africa: a story of an art form in four acts* (dir. Joan Frosch and Alla Kovgan, 2006).

Chipaumire has been an adjunct faculty member at Arizona State University-Tempe, Bennington College, the University of Minnesota-Minneapolis and Barnard College.

**Eric Ting** (director) is Associate Artistic Director at Long Wharf Theatre in New Haven, Connecticut. Recent directing credits include world premieres of Jackie Sibblies Drury's *We Are Proud to Present a Presentation...* (Victory Gardens Chicago) and Aditi Kapil’s *Agnes Under the Big Top at Long Wharf; Anna Deavere Smith’s *Let Me Down Easy* (American Repertory Theatre); and Donald Margulies’s *Stipulated!* (American Conservatory Theatre). Other credits include: world-premiere adaptations of *Macbeth* 1969 and *Hemingway’s The Old Man and The Sea*, both at Long Wharf. Recent development workshops include *Branden Jacobs-Jenkins’ Appropriates* (Vineyard Arts Project), Frances Ya-Chu Cowhig’s *A Soldier’s Tale* (Marin Theatre), as well as workshops and readings at ACT, Bay Area Playwrights Festival, Berkeley Rep, the LARK, the Vineyard Theatre and the Public Theater among others. Ting’s work has been presented internationally, including France, Canada, Romania, the Czech Republic, Hungary and Bali. He has taught acting, directing, mask and puppetry across the country; and is a founding member of the artists’ collective INTELLIGENT BEASTS. Awards and grants include a 2012 MAP Fund Award, a TCG New Generations Future Leaders fellowship and the Jerome & Roslyn Milstein Meyer Career Development Prize.

**Okwui Okpokwasili** (performer) recently teamed up again with Peter Born for the first iteration of *Brons Gothic*, a new solo work that premiered in the Parallels series at Danspace. She has performed various roles in multiple productions including Leda in *Sounding* at HERE Arts Center, Gonierl in Young Jean Lee Theater Company’s LEAR at Soho Rep and Joan in *Joan Dark*, a co-production of the Goodman Theater and the Linz 09 European Culture Capital. With the early support of 651Arts & FUSED, Okpokwasili premiered the 2010 Bessie Award-winning *Pent-Up: a revenge dance* at PS 122, an original work made in collaboration with and directed by Peter Born. In 2010, she completed a tour of Ralph Lemon’s performance, *How Can You Stay In The House All Day And Not Go Anywhere?* and together they were a featured duet at the Museum of Modern Art, New York (2011). For her performance in the third installation of Ralph Lemon’s *Geography Trilogy, Come home Charley Patton*, she received a 2005 Bessie Award for Performance. Okpokwasili has worked with Annie Dorsen, Richard Foreman, Josh Fox, Melanie Joseph, Richard Maxwell and Dean Moss.

**Olivier Clausse** (lighting and set designer) based in Le Mans, France, began his career in lighting and image working on feature films with Philippe de Broca, Jacques Audiard, Philippe Harel, Pierre Salvadori, Raul Ruiz, Olivier Marchal, Hervé Baslé and others. At the same time he began designing lights for theater, dance and local bands. In 1998 he co-founded the collective, Cie PÈces et Mains d’oeuvres, and in 2001 the collective of artists and technicians, Baltringos (designing furniture and lighting for public spaces). In 2003, with Baltringos he co-founded Les Subsistances, a multi-disciplinary artistic and cultural workshop in Le Mans. In 2005 Clausse stopped working in film to devote himself to the performing arts and co-founded the company Zutano Bazar (dance, lights and video). In 2008, he produced and co-created La Fabrique (lumière, a hardware and audiovisual performance for which he invited four artists from Brussels, Geneva and Paris to contribute to a hybrid art project. In 2011, he left Zutano Bazar to develop his own work with the association “La Fabrique, visual arts” a venture concerned with audiovisual practice and light. Clausse’s most recent installation, *The Champ*, opened in 2012. He has also collaborated with international artists such as Patrick Pleutin (on his live video paintings created for the Paris Orchestra and screened at Salle Pleyel in 2011-2012); and has designed lights for the French avant-garde rock group GâBLE and choreographers Nora Chipaumire and Mari Lenfant. For more information and images: www.maolampoule.fr.

**Lucas Indelicato** (sound designer) is a New York City based sound engineer with mixing credits including the 2012 production of *One Man Two Guvnors*, the 2008 revival of *West Side Story*, the national tour of John Doyle’s 2005 revival of *Sweeney Todd* and the national tour of *Chicago the Musical*. Though he has enjoyed working on these theatrical projects he most appreciates the opportunity to work with great artists like Chipaumire and Okpokwasili. Indelicato has also designed sound for MAPP artists Sekou Sundiata and Ralph Lemon. Further mix credits include work with Meredith Monk and Sequoia.
Josh Johnson (production manager and lighting director) is a technical artist who uses all the tools of our time to support the emotional expression of theatre artists. Johnson has engineered performances in airplane hangars and train stations, toured with shows to 35 countries and worked with Robert Wilson, Mikhail Baryshnikov, Robert Rauschenberg and the Flying Karamazov Brothers. A highlight of his career was the years spent as resident lighting designer for Merce Cunningham, who taught him how to see again. Johnson loves being the bridge between concept and reality, empowering artists to realize their visions through whatever means necessary. Johnson's latest big adventure was traveling overland from Guatemala to Argentina over the span of two years.

Malika Mihoubi (costume designer) is a costume designer and visual artist based in Lyon, France. Influenced by morals, politics, literature, architecture, music, the sacred, the tribal and the modern, her work is marked by contemporaneity, power and restraint. Mihoubi has worked in opera, theater, dance, circus, street arts and exhibition design. As assistant to costume designer Daniel Ogier from 1986 to 2012, her work has been seen in Théatre des Champs Elysees, Opéra de Nancy, Opéra San Carlo, Casino de Paris, Festival Rossini, Opéra de Montpellier, Festival d’Ambronay and Grand Théâtre de Genève. As a set designer she has worked with Jean Louis Martinoty, Pascal Paul Harang, P. Alexander Jauffret, Jean Lacornerie, Claudia Stavisky, Jean Paul Lucet, Jean Claude Brialy, Didier Kowarsky, Myriam Pellicane, Sylvie Mongin Algan and Johanny Bert. Mihoubi has also been Design Creative Director for Théâtre des Célestins, Théâtre des Bouffes du Nord, Hexagone Meylan, Arts du Recit, Théâtre de l’Eclairecie, Théâtre de Dijon, Les Bouffes Parisien and Théâtre des 3 Huit. In dance, she has created set and costumes for La Biennale de la Danse and La Maison de la Danse in Lyon, and La Fundicion Bilbao and has worked with choreographers Fred Bendongué, Kilina Kremona and Joseph Aka.

Naoko Nagata (costume designer) started her career as a biochemist in Japan. With literally no formal training, she created her first costume for Jeanine Durning in 1998. From that moment, she has been creating for a diverse group of choreographers and dancers non-stop. She has collaborated with Amanda Loulaki, Bebe Miller, Carrie Ahern, David Dorfman Dance, Doug Elkins, David Neumann, Ellis Wood, Gina Gibney, Liz Lerman, Nina Winthrop, Nora Chipaumire, Reggie Wilson, Tiffany Mills, Urban Bush Women, Zvi Gotheiner and many others. Working closely with collaborators, Nagata helps bring to life what she herself calls, “the creation of a shared dream.” Currently she is working with Kyle Abraham for Alvin Alley American Dance Theater. Nagata’s work has been seen on both international and national stages including The Kennedy Center (Washington DC); Yerba Buena Center for the Arts (San Francisco, CA); Maggie Alleece National Center for Choreography (Tallahassee, FL); PACT Zollverein (Essen, Germany); Museum of Contemporary Art (Chicago, IL); Royce Hall UCLA Theater (Los Angeles, CA); Walker Art Center (Minneapolis, MN); Dance Theater Workshop (New York, NY), Brooklyn Academy of Music (New York, NY); Danspace Project (New York, NY); Joyce Theater (New York, NY); Dance New Amsterdam (New York, NY); and Joyce SoHo (New York, NY).

Omar Sosa (composer), Cuban composer and pianist, is one of the most versatile jazz artists on the scene today. He fuses a wide range of jazz, world music and electronic elements with his native Afro-Cuban roots to create a fresh and original urban sound — all with a Latin jazz heart. Sosa’s musical trajectory has taken him from Camaguey and Havana to touring in Angola, the Congo, Ethiopia and Nicaragua in the 1980s; to a sojourn in Ecuador in the early 1990s; to an extended presence on the San Francisco Bay Area Latin jazz scene; to his current engagement with artists from France, Cuba, Brazil and several North, West and East African nations. Sosa received a lifetime achievement award from the Smithsonian Associates in Washington DC in 2003 for his contribution to the development of Latin jazz in the United States. He has received six GRAMMY nominations, as well as two nominations from the BBC Radio 3 World Music Awards, in 2004 and 2006. In 2003 he received the Afro-Caribbean Jazz Album of the Year Award from the Jazz Journalists Association in New York City for his recording Senitir; and a nomination from the Jazz Journalists Association for Latin Jazz Album of the Year in 2005 for his recording Malaula, featuring Paquito D’Rivera. Sosa’s most recent GRAMMY nomination came in 2010, with the release of his fifth solo piano recording, Calma. This year he collaborated on a CD entitled Alma with Italian trumpet player, Paolo Fresu, and with contributions from Brazilian cellist Jaques Morelenbaum. Sosa has received orchestral commissions from Yerba Buena Center for the Arts in San Francisco and the Oakland East Bay Symphony; the city of Girona, Spain and the Festival de Músicas Religiosas y del Mundo de Girona; and from the Barcelona Jazz Festival to present a tribute to Miles Davis’s Kind Of Blue on the occasion of its 50th anniversary. Sosa’s newest CD, released in February 2013, is entitled EGGUN: The Afro-Lectric Experience. It takes as its point of departure the composing he did for the Barcelona Jazz Festival commission, featuring a three-piece horn section, as well as noted guitarist from Benin, Lionel Loueke. For more information please visit www.melodia.com.

Philip White (sound engineer) is a sound engineer and artist working in contemporary time based media. In addition to work for Electronic Music Foundation, Diapason, Creative Time and the Kitchen, White was Technical Director, then Managing Director for Brooklyn’s ISSUE Project Room for three years. He has worked closely with a number of prominent artists in live performance settings and on recordings including Jim Jarmusch, Pauline Oliveros, Eliane Radigue, Oval, Merzbow, John Butcher and hundreds of others. He received his MFA in electronic and recorded media from Mills College in 2008 and is an active performer/composer of contemporary electronic music.
ABOUT THE SUPPORT

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Miriam is a National Performance Network (NPN) Creation Fund Project co-commissioned by the Flynn Center for the Performing Arts in partnership with the Experimental Media and Performing Arts Center (EM PAC) and NPN. The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation and the National Endowment for the Arts (a federal agency).

Miriam is also co-commissioned by Brooklyn Academy of Music (Brooklyn, NY); Les Subsistances (Lyon, France); and Clarice Smith Performing Arts Center, University of Maryland (College Park, MD).

Miriam was created during a residency provided by The Joyce Theater Foundation, New York City, with major support from the Rockefeller Foundation’s NYC Cultural Innovation Fund and the Rockefeller Brothers Fund. Creative and production residencies were also provided by the Experimental Music and Performing Arts Center (Troy, NY), Brooklyn Academy of Music (Brooklyn, NY), MASS MoCA (North Adams, MA), Centro per la Scena Contemporanea/CSC (Bassano del Grappa, Italy), Les Subsistances (Lyon, France) and Kelly Strayhorn Theater (Pittsburgh, PA).

MAPP International Productions is a nonprofit producing and touring organization dedicated to engaging audiences through contemporary performing arts projects and artistic experiences that offer fresh interpretations of social issues and forge connections between the artist and the community. Established in 1994 by Ann Rosenthal, and co-directed with Cathy Zimmerman since 1998, MAPP International is recognized for producing nontraditional artists who tackle complex subject matter, experiment with form and push the cultural conversation forward in society. Since its founding MAPP International has produced 33 productions involving more than 300 artists in 42 U.S. states and 16 countries. MAPP International has also introduced the U.S. public to artists from 25 countries in Asia, Europe, Africa, Australia and the Caribbean. Current programs include New Works, Artist-Public Dialogues, MAPP on Tour, The America Project and The Africa Contemporary Art Consortium. The common goal of these programs is to promote artistic and community engagement, and the exchange of ideas on a local, national and international stage. www.mappinternational.org.