# IFE-ILE AFRO-CUBAN DANCE FESTIVAL AND THE 5TH INTERNATIONAL CARIBBEAN BIENNIAL DANCE COMPANY PRESENT

# DANCE UNTAMED:

RITUALS OF RESISTANCE FOR THE 21ST CENTURY

> AUGUST 3-6 2022















As we find ourselves in the midst of the aggressive clouds of war, disease of body and soul, senseless conflicts and constant instability, we invite you to come together in the circle of our conference, which delves into the alienated rituals of dance and sidelined practices, reconnecting with our true history of community through various traditions to repair the fragmentation of families, people, societies, countries...



### **VENUES**

#### HistoryMiami Museum

101 W Flagler St, Miami, FL 33130

(Academic panels and opening performance by IFE-ILE)

#### Miami Dade College Koubek Memorial Center

2705 SW 3rd St, Miami, FL 33135

(Workshops and performance)

# SCHEDULE AUG 3-4

@ HistoryMiami Museum		@ HistoryMiami Museum	
<b>Wednesday</b> August 3		Thurssday August 4	
1:00 p	Registration	1:00 p	Registration
1:30p	Opening remarks by conference Chair Neri Torres	1:15p	Introduction of panelists by conference Chair Neri Torres
2:00p	Oya as the Winds of Transformative Change (video) Presenter: Halifu Osumare, Ph.D.	1:30p	Reclaiming Power: The Black Maternal Health Crisis. (video) Presenter: Nakesha Wall, MFA
2:30p	Cultural Lens: Haitian Immigrant Parental Acculturation and High-risk Behaviors in their Haitian Children. Presenter: Weiselande 'Yanui' César, Ph. D.	2:00p	Dancefulness: Coaching Guidelines for Dancing Life & Living Dance (Based on the Application Model of Robert Dilts's Pyramid of Neurological Levels). Presenter: Rosana Herrero-Martin, Ph.D.
2:50p	Coffee Break	2:20p	Coffee Break
3:00p	Boundaries, Burden and Balance: Using Resistance in Ballet Pedagogy to Redefine Posture and Position Presenter: Kathryn Austin, PhD.	2:30p	Island Ragga: Butterfly Effects of Imperialism & Independence Presenter: Nicki del Valle
3:20p	Decoding The Erotic in Jamaican Dancehall: Analyzing Black Female Bodily Narratives Presenter: Akeitha Carey, Ph.D,	2:40p	Abakua: a Pervassive Expression in Cuban Culture. Presenter: Angel Guerra (en español)
4:00p	Traditional Cuban Conga by IFE-ILE Afro-Cuban Dance Company (at the museum plaza- outdoors)	2:50p	Abakua (Ireme) performance by Grupo Ibiono Mendo Cairan Director: Angel Guerra (at the museum porch - outdoors)

# SCHEDULE AUG 5-6

@ Koubek Center		@ Koubek Center	
Friday August 5		Saturday August 6	
8:30am	Registration	8:30am	Registration
9:00a – 9:50a	Cuban Modern Torres	9:00a – 9:50a	Orishas (Obatala/Ochosi) Gonzalez
10:00a-10:50a	Orishas (Eleggua) Gonzalez	10:00a-10:50a	Orishas (Babalu Aye/Arara) Quintero
11:00a-11:50a	Orishas (Oggun) Quintero	11:00a-11:50a	Orishas (Oya) Torres
12:00p-12:50p	Orishas (Chango) Gonzalez	12:00p-12:50p	Yuka/Makuta Gonzalez
1:00p-1:50p	Congo (Palo) Quintero	1:00p-1:50p	Rumba (Columbia) Garcia
2:00p-2:50p	Orishas (Ochun) Torres	2:00p-2:50p	<b>Hatian</b> Yanui
3:00p-3:50p	<b>Afro-Contemporary</b> Woods	3:00p-3:50p	<b>Caribfunk</b> Carey
4:00p-4:50p	Bailes Populares (Mambo, Son, Chachacha) Lizaso		
5:00p-5:50p	<b>Casino</b> Garcia		
		8:00p	Gala Performance
		10:00p	Closing Party Theater Lobby

# GUEST INSTRUCTORS



# Andrea E. Woods Valdés

– Dancer/Choreographer/Musician/Video Artist/ Educator – is the Chair of the Duke University Dance Program and artistic director of Souloworks/Andrea E. Woods & Dancers. She found the wimmim@work showcase and the Calabasa Calabasa summer intensive to develop Black audiences and performing and teaching opportunities for wimmin of color. She is a former dancer/rehearsal director with Bill T. Jones/ Arnie Dance Co. She holds an MFA in Dance from The Ohio State University and a MAH in Caribbean Cultural Studies from SUNY Buffalo and is completing a Ph.D. (ABD) in Dance at Texas Woman's University. Woods Valdés has received grants from The Jerome Foundation, (NEFA) The National Dance Project, National Performance Network, Arts International, and the North Carolina Arts Council. Woods Valdés creates dances as contemporary African American folklore. Her creative process is inspired by folk traditions such as blues, jazz, folk music, African American literature, family folklore and movement reflective of the African Diaspora social and cultural experience. She has created collaborative works with musicians Randy Weston, David Pleasant, Tiyé Giraud, Madeleine Yayodele Nelson, Philip Hamilton, Shana Tucker, and Atiba Rorie and performance poet, hattie gossett. www.SOULOWORKS.com



# A'Keitha Carey

is a Bahamian artist, educator, scholar, mother, and activist. She developed the dance technique CaribFunk, a fusion of Afro-Caribbean, ballet, modern, and fitness principles and rooted in Africanist and Euro-American aesthetics and expressions. She received her B.A. in Dance from Florida International University, an M.F.A. in Dance from Florida State University, and an M.A. in African and African Diaspora Studies from Florida International University. She also holds a Certificate in Women's Studies from Texas Woman's University and is currently in PhD program in Global Cultural Studies at Florida International University. She researches Caribbean spaces, locating movements that are indigenous, contemporary, and fusion based and investigates how Caribbean cultural performance (Bahamian Junkanoo, Trinidadian Carnival, and Jamaican Dancehall) can be viewed as praxis. Her dissertation focus is: "Deconstructing the Erotic: Vulgarity, Slackness and Black Female Performance in Jamaican

"Deconstructing the Erotic: Vulgarity, Slackness and Black Female Performance in Jamaican Dancehall." She is also a member of Olujimi Dance Theatre in Miami, Florida.



# Weiselande 'Yanui' César

is a multidisciplinary artist residing in Miami. Dr. César is an educator of MDCPS. She is also the Founding Executive Director of Tradisyon Lakou Lakay Inc. Her literary work includes three self-published books and articles. Recently published in the National Dance Education Organization was her blog, "Demystifying Haitian Folkloric Dance through Pedagogy and Performance Art". Her much inspiring and spirit uplifting workshop, Haitian Folkloric Dance LAB was presented at the National Dance Education Organization Conference in October 2019 at the Hyatt Regency, Miami. Her work ranges from collaborative to independent projects, lending her in a 2018 production with Berlin based choreographer/experimental artist, Isabel Lewis, during Faena's commissioned Art Basel Festival. Yanui's choreographed piece, directing TLL Dance Ensemble, led the group to a cast in "Colors" Jason Derulo 2018 music video. Yanui was also a featured artist in VoyageMIA magazine in 2019. Through the nonprofit, the organization Concert Series made its debut at Julius Littman Performing Arts Theater, a work commissioned by the City of North Miami Beach. In May 2021, Dr. César's future work also includes a proposed Haitian Folkloric Dance Performance and Pedagogy class at the National Dance Education Organization's Online Professional and Development Institute (ODPI). This work will be the first presented on the platform and at this professional caliber

# IFE-ILE INSTRUCTORS



## **Neri Torres**

- dancer, is the founder and director of IFE-ILE and the Annual Afro-Cuban Dance Festival (now merged with the International Biennial Caribbean Dance Conference Torres founded in 2014 in Barbados while working at UWI). Born in Havana, Cuba, Neri studied at the Escuela Nacional de Instructores de Arte and Instituto Superior de Artes prior to defect to the U.S. in 1991. She holds and MFA from University of Colorado at Boulder where she minored in film. She turned her passion for dance and cultural advocacy into a successful career spanning more than twenty years. Trained in jazz, ballet, modern, and Afro-Cuban dance, Torres has choreographed, written, directed and performed numerous shows (from musicals, movies, commercials to videos). Among her achievements are being the choreographer and principal dancer for Gloria Estefan. Neri is a leader in Miami's arts and culture community, whose numerous awards include a Fellowship of Artistic Merit and a Folk Heritage Award from the State of Florida for her long-standing contributions to Afro-Cuban culture. Currently, Neri is a Visiting Professor at the University of Texas at El Paso and a Policy Board member of the National Dance Education Organization (NDEO). She is the main editor of the book Perspectives on Dance Fusion and Dance Sustainability in the Caribbean Rituals of Modern Society.



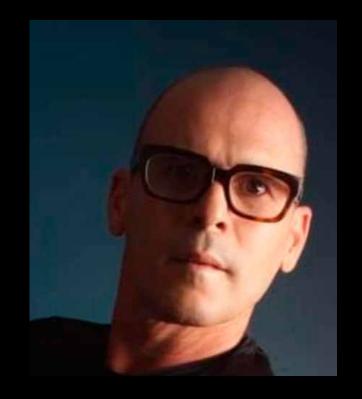
## Yosvani Gonzalez

graduated from both Escuela Nacional de Artes and Instituto Superior de Artes in Havana, Cuba in Afro-Cuban Dance and Music. Founder of Oche, the first Afro-Cuban dance Company in Villa Clara, Cuba in 1996, Yosvani was also member of the renowned Conjunto Folklorico Nacional de Cuba where he worked for over a year. In addition, he participated in several festivals and dance competitions both national and internationally. After fulfilling a contract with the University of Monterrey Campus, Guadalajara, he relocated to Miami in 2015, the year he joined IFE-ILE Dance Company.



# Juinier Quintero

Graduated in 2009 from the Instituto Superior de Artes in Havana, Cuba in Afro-Cuban Folklore. He danced for the renowned Conjunto Folclorico Nacional de Cuba. In addition he choreographed for several Cuban nightclubs (Havana Riviera Hotel and Capri Hotel in Havana among other). Juinier was also a dance instructor for Baile en Cuba and Varadero Baila. He joined IFE-ILE Afro-Cuban Dance Company in 2013.



# Jorge Lizaso

studied at the National School of Art Instructors with an internship at the National School of Arts. Graduated from the Instituto Superior de Artes, Jorge developed his career as a dancer, teacher and choreographer, participating in festivals and events in Cuba, Mexico, USA, Spain, Italy, France, Germany and Venezuela.



# Rainier Garcia

Graduated from the National School of Performing Arts in Havana, Cuba, in the specialty of Musical Shows in 2009. Rainier is a versatile dancer. During his career he has performed at the renowned cabaret Tropicana, Santiago Alfonso's Dance Company and Ballet Rakatan. He has been a member of IFE-ILE since 2014.

### SCHEDULE

**ACADEMIC PANELS @ HISTORYMIAMI MUSEUM** 

# Wednesday – August 3rd Opening Day

Opening remarks by Neri Torres

#### PRESENTATIONS:

# 1. Oya as the Winds of Transformative Change (video) by Halifu Osumare, Ph. D.

#### **Abstract:**

I propose a film screening of "In The Eye of the Storm," choreographed by Halifu Osumare and performed in Sacramento, California in February, 2022 with nine dancers. The dance is a tribute to the Yoruba deity Oya, the Winds of Change, with choreography revealing how Oya works with community to transform it from destructive to constructive. The music is eclectic, encompassing Ghanaian pop, Cuban lucumi, R&B, and experimental. The work's overall impact demonstrates how we are in the eye of a national and international socio-political storm, and suggests the crisis can only be survived in community with others. The forces causing the storm are both external and internal to the community, and survival means growing spiritually. Oya, as a warrior, is the catalyst of that change, as she dances her "ritual of resistance for the 21st century."

#### Biography:

Halifu Osumare is a retired professor of African American & African Studies at University of California, Davis. She was a dancer with the New

York's Rod Rodgers Dance Company in the 1970s and the Founder of Black Choreographers Moving Toward the 21st Century, a national dance initiative based in California. She has published *The Africanist Aesthetic in Global Hip-Hop: Power Moves (2007)* and *The Hiplife in Ghana: West Africanist Indigenization of Hip-Hop (2012)*. Her 2018 *Dancing in Blackness, A Memoir* won the Selma Jeanne Cohen Prize in Dance Aesthetics Award and a National Book Award. As a Certified Dunham Instructor, like her mentor Katherine Dunham, she believes in the integration of the arts and the humanities for community development.

# 2. Cultural Lens: Haitian Immigrant Parental Acculturation and High-risk Behaviors in their Haitian Children

by Weiselande 'Yanui' César, Ph.D.

#### **Abstract:**

Immigrant Haitian parents experience acculturative stress when adjusting to the norms and expectations of their new country. This stress maybe exacerbated if their adolescent children display unfamiliar behaviors to the parents. This may result in a greater need for psychological assessments for special education programs in order to mitigate the instances of family breakdown. Following Haiti's 2010 earthquake, there has been an increase in high-risk behaviors of Haitian adolescents. To date, there is a limited body of research examining acculturative stress in immigrant Haitian parents and how this stress may relate to their actions and perceptions of high-risk behaviors in their adolescents children. The purpose of the proposed case study is to explore and describe perceptions shaped by Haitian parents' (a) acculturation and (b) cultural lens with respect to at-risk behaviors in their children. The results may shed light on the cultural factors forming Haitian parental perceptions of high-risk behaviors

since the 2010 earthquake. The results of the study will explain parental understanding of the cultural aspects contributing to maladaptive behaviors and provide a platform for community leaders to design effective intervention programs to prevent family breakdown.

#### **Biography:**

Weiselande 'Yanui' César is a multidisciplinary artist residing in Miami. Dr. Cesar is an educator of MDCPS. She is also the Founding Executive Director of Tradisyon Lakou Lakay Inc. Her literary work includes three self-published books and articles. Recently published in the National Dance Education Organization was her blog, "Demystifying Haitian Folkloric Dance through Pedagogy and Performance Art". Her much inspiring and spirit uplifting workshop, Haitian Folkloric Dance LAB was presented at the National Dance Education Organization Conference in October 2019 at the Hyatt Regency, Miami. Her work ranges from collaborative to independent projects, lending her in a 2018 production with Berlin based choreographer/experimental artist, Isabel Lewis, during Faena's commissioned Art Basel Festival. Yanui's choreographed piece, directing TLL Dance Ensemble, led the group to a cast in "Colors" Jason Derulo 2018 music video. Yanui was also a featured artist in VoyageMIA magazine in 2019. Through the nonprofit, the organization Concert Series made its debut at Julius Littman Performing Arts Theater, a work commissioned by the City of North Miami Beach. In May 2021, Dr. César's future work also includes a proposed Haitian Folkloric Dance Performance and Pedagogy class at the National Dance Education Organization's Online Professional and Development Institute (ODPI). This work will be the first presented on the platform and at this professional caliber.

**COFFEE BREAK -10 minutes** 

# 3. Boundaries, Burden and Balance: Using Resistance in Ballet Pedagogy to Redefine Posture and Position

by Kathryn Austin, Ph.D.

#### **Abstract:**

The study of classical ballet exemplifies ritual in a physical, historical, and socio-cultural context. Classical ballet cannot escape the scrutiny of focused inquiries into equity and inclusion in all aspects of our societies, and classical ballet should not escape this scrutiny. We need to address how the public rhetoric will be actualized in the pedagogical practices, or we will experience a lot of great talk that does not affect change in our walk. There is a long-standing bias to overcome and anticipated resistance from traditionalists who are concerned about "letting go" and current generational trends in denying the art form all together. Is this part of a new discourse or are we in the midst of a normal evolutionary process in the classical arts? Historically, classical ballet has been a tool of privilege and the effort to preserve its classicism, the dance from suffers from its own ego. Classical ballet is seen as elitist and when it is not, then it is identified as breaking barriers or embracing contemporary ideology. This approach allows the foundational context of classical ballet to maintain its self-state and its position of authority as it "allows for" these paradigm shifts. What are our struggles personally, interpersonally, and artistically as we go through this time both together and apart in perspective and practice? What do our boundaries look like and how do we use resistance to make dance stronger pedagogically as we inform the next generation of artists, educators and leaders in our field?

#### **Biography:**

Kathryn Austin Dr. Austin is a dance educator with over 40 years experience in the private sector, community, K-12 and higher education settings. She is the owner and director of the Centre for Dance & the Performing Arts, a private studio founded on standards-based practices for whole-child development and age-appropriate progressions. Austin is a Fellow of the British Association of Teachers of Dancing and specializes in the teaching and competitive coaching of the Traditional Highland and National Dances of Scotland. She is on the Board of Directors of Dance and the Child International-USA and active in leadership with NDEO and ScotDanceUSA. Austin is particularly interested in the boundaries where traditional and evolutionary practices in dance meet and in finding approaches to learning and teaching that allow for preservation and growth in these dance forms.

# 4. Decoding The Erotic in Jamaican Dancehall: Analyzing Black Female Bodily Narratives by Akeitha Carey, Ph.D.

#### **Abstract:**

The body is a site for knowledge production which generates inquiry, ridicule, and critique, particularly, the Black female moving body due to colonial/post-colonial ideologies concerning respectability politics. This paper examines female erotic performance, more specifically the meaning making, subjectivity, and resistance that takes place in Dancehall performance. My research examines how women perform social narratives of the physical, cultural, and material Caribbean diaspora while challenging the politics of space/place, offering a space/place to perform hip-mancipation, a Black performance aesthetic I coined to describe the sovereignty expressed through the gyrations of the hip displayed at Caribbean performance sites. This study employs ethno-

graphic, performance studies, and visual methods to deconstruct and define the erotic in Jamaican dancehall performance to locate Black women's futures and freedoms in terms of the theorization of bodily practices associated with 'introspective eroticism" which is defined as internalized "pleasure and self-gratification from claiming ownership of one's own body and its external communication through dance" (McCoy-Torres 2017, 186). Within this project, I construct a definition of erotic performance and movement analysis system to de/code their performance(s).

McCoy-Torres, Sabia. 2017. "Love Dem Bad": Embodied Experience, Self-Adoration, and Eroticism in Dancehall." Transforming Anthropology, 25(2): 185-200.

#### Biography:

Akeitha Carey is a Bahamian artist, educator, scholar, mother, and activist. She developed the dance technique CaribFunk, a fusion of Afro-Caribbean, ballet, modern, and fitness principles and rooted in Africanist and Euro-American aesthetics and expressions. She received her B.A. in Dance from Florida International University, an M.F.A. in Dance from Florida State University, and an M.A. in African and African Diaspora Studies from Florida International University. She also holds a Certificate in Women's Studies from Texas Woman's University and is currently in PhD program in Global Cultural Studies at Florida International University. She researches Caribbean spaces, locating movements that are indigenous, contemporary, and fusion based and investigates how Caribbean cultural performance (Bahamian Junkanoo, Trinidadian Carnival, and Jamaican Dancehall) can be viewed as praxis. Her dissertation focus is: "Deconstructing the Erotic: Vulgarity, Slackness and Black Female Performance in Jamaican Dancehall." She is also a member of Olujimi Dance Theatre in Miami, Florida.

**CLOSING:** 

Traditional Conga

featuring IFE-ILE Afro-Cuban Dance

(at the museum plaza)

# SCHEDULE ACADEMIC PANELS @ HISTORYMIAMI MUSEUM

# Thursday – August 4th

Conference Chair, Neri Torres, introduces the panelists (10 minutes)

#### PRESENTATIONS:

Reclaiming Power: The Black Maternal Health Crisis (video) by Nakesha Wall, MFA.

#### **Abstract:**

This session will include a viewing and discussion of the documentary-dance short film titled: Reclaiming Power: The Black Maternal Health Crisis. While both dance and film have been used as tools of privilege and exclusion, this interdisciplinary collaboration between dance and public health engages a community of black women by sharing their stories of radical self-love, agency, and social justice. Black women and birthing people in the United States are 3-4 times more likely to die from pregnancy and childbirth-related complications compared to their White counterparts. The narrative around birth for Black people in recent years has centered around the disproportionate negative outcomes, which is important, however, it also provides an incomplete story about birthing experiences in these communities. The documentary-dance film highlights both the challenging and positive experiences Black women have, particularly when choosing out-of-hospital birthing

options, at home or in birthing centers. The session will demonstrate the opportunity to share public health messaging through the artistic mediums of dance and film and will help participants to learn more about empowering experiences of Black birthing people. Additionally, findings from a qualitative analysis of 30 interviews with Black women who had out-of-hospital births will be shared to provide context for why this documentary-dance film was created and to complicate the dominant deficient-based narrative of Black Maternal Health.

#### **Biography:**

Nekeshia Wall (Greensboro, NC) earned an undergraduate degree from The University of North Carolina at Greensboro in Dance and African American Studies and completed the Master of Fine Arts in Dance degree program at Hollins University in collaboration with Kunstlerhavs Mousontvrm and The Frankfurt University of Music and Performing Arts; with support from The Dresden Frankfort Dance Company. She is also the founder of Matriarch Dance Co. LLC, which exists to empower women of all ages to discover their strength and purpose through dance training, performance, and positive mentorship. Wall is currently an Assistant Professor at Elon University where she specializes in contemporary and traditional West African dance based in Guinea, Senegal, and Mali and leads a study abroad trip to Ghana where students have the opportunity to experience the Ghanaian performing arts. She is a recent recipient of the Elon Sustainability Fellowship which identifies, supports, and recognizes faculty who are interested in incorporating or enhancing a focus on sustainable principles and practices in their courses and exploring a range of pedagogies to develop this theme. Wall's current research focus is rooted in black feminism and the exploration of cultural binary dancing forms, and how they can be engaged as valued and valid epistemological and ontological domains in scholarship. Further, she is interested in how the binary practice is or is not translatable when taught in a world that is not binary. She is also exploring how this further coincides with the black dancing body as a means of culture.

# Dancefulness: Coaching Guidelines for Dancing Life & Living Dance

(Based on the Application Model of Robert Dilts's Pyramid of Neurological Levels) by Rosana Herrero-Martin, Ph.D.

#### **Abstract:**

For this paper I would like to present Robert Dilts's Application Model of Neurological Levels, a powerful Neurolinguistic Programming (NLP) tool for personal and professional development with which to work and illuminate processes of inquiry, learning, change, trauma, etc. For this session, the idea is to create and share with the public a selection of (self-)coaching protocols for different protagonists, scenarios, contexts, experiences, conflicts, searches, aspirations, needs, around the dancing body. I anticipate that one of the intervention protocols will have as an inspiring model the Afro-Cuban dancer Carlos Acosta and will be put together based on his own journey as a dancing hero, as disclosed in his autobiography *Sin mirar atrás: Historia de un bailarín cubano* (No Way Home: A Cuban Dancer's Story). In short, this is a generative look into the dancing body, as an empowering tool, source of information and field of consciousness.

The presentation includes a bonus track with a guided meditation focusing on raising awareness on our own dancing body, as well as shedding light on each of the neurological levels of our personal dancing history.

#### **Biography:**

Rosana Herrero-Martin was born in Burgos, Spain, and studied at Uni-

versity College Dublin (MA in Literature & European Doctorate (Doctor Europeus) Degree in Theatre and Performative Studies. She has lectured at Colby College (ME, USA), Instituto Cervantes Bremen, University of Oldenburg (Germany), Department of Undergraduate Studies & Eacher Training, UWI | Antigua State College, American University of Antigua (Antigua and Barbuda, W.I.) before coming to Cave Hill in September 2016.

**COFFEE BREAK -10 minutes** 

# Island Ragga: Butterfly Effects of Imperialism & Independence

by Nicki del Valle.

#### **Abstract:**

The Afro-Caribbean spirit is an ethnographic entity of history, which reshapes our relationships with embodied liberation. This embodied practice translates itself differently across the world, but my research specifically suggests similarities within 'Afro-Asia and the Black-Pacific'. Through contemporary investments in carnival performance of the Caribbean, Asian-Pacific Islanders engage in ritual dance practice adapted from Afro-Caribbean resistance, to embody similar responses against imperialism. The Carnival becomes a globalized site of celebration coded with anti-colonialist embodiment, but at what cost? Across Japan, The

# SCHEDULE THURSDAY - AUGUST 4TH ACADEMIC PANELS @ HISTORYMIAMI MUSEUM (CONT.)

Philippines, and Hawai'i, "mana Caríbe" pulses through their communities, as they channel the *Caribbean spirit* to resituate resistance through racial, sexual, and national performance. I analyze these national investments of Caribbean expression to acknowledge our adversity as an origin point to modern understanding of protest. Through multinational dialogue, we dispute our diasporic frustrations with dance and celebration. I also witness how the celebration of sexuality becomes a contemporary protest, especially among Asian & Pacific-Indigenous women within these festivals, as it is common they often promote Afro-Caribbean inspired femininity in these spaces; after all, Karnival is Woman.

#### Biography:

Nicki Del Valle is a dance scholar infatuated with karnival studies and the limitless joy found within Caribbean festivals. As a performer from Chicago, Nicki received her BA in Theatre from Columbia College and acted in academic, commercial, and devised productions. Her experience performing now utilizes Caribbean methodologies of street theatre, protest, and ritual, to approach Asian-Pacific performance studies and expressions of indigeneity; while pursuing her Masters in Dance at the University of Hawai'i at Mānoa. As a *Borinki* in *Hawai'i*, Nicki's studies aim to advocate sovereignty for indigenous island communities, and hopes for indigenous knowledge to be shared amongst ourselves to promote preservation and prosperity as we solidify our practices of independence and resistance.

# Abakua: a Pervassive Expression in Cuban Culture by Angel Guerra.

#### **Abstract:**

The Ireme represents the image or face of Abacua Culture, the dance, the connection with the ancestors ... The Ireme Abacua represents the

# SCHEDULE THURSDAY - AUGUST 4TH ACADEMIC PANELS @ HISTORYMIAMI MUSEUM (CONT.)

Cuban folclore. They express themselves through gestures in their choreography and appear during our parties or "Plantes" for each rank within the all-male fraternity. I was raised in a neighborhood with a strong Abacua presence/ The good Iremes or dancers were our idols, we wanted to be and dance like them. The knowledge of our music, chant and dance is essential to understanding and loving our Cuban culture and preserve it is our sacred mission

#### Biography:

Angel Guerrero, member and chief of the lodge Abacua Itia Mucanda Efo, singer and dancer is from Havana, Cuba. He recorded two Cds of Abacua music "Ibiono" in 2001 in Cuba and "Enyenison Enkama" in NY, USA in 2009. Guerra is the organizer of the annual Abacua festivals in Miami since 2009 to date. He traveled to Paris in 2009 where he performed with Nigeria Epke group. Guerra also participated in the Cultural Festival of Music and Art Abacua in The House of Africa in Havana in 2017. He has been invited as a speaker in various universities and conferences in the USA.

#### **CLOSING:**

# Abakua (Ireme)

performance by grupo Ibiono Mendo Cairan directed by Angel Guerra

(museum portal entrance)

# WORKSHOPS

## Afro-Modern

Dance technique combining Afro-Cuban based dance movements with modern technique, influenced by Graham, Limon, Humphrey and Limon.

## Arará

From the Fon people and the Arara kingdom of the Dahomean region, now known as Benin, Arará rhythms, songs and dances were introduced into Cuba, where many of those rituals and ceremonies are still practiced. One of the main characteristics of this style is the percussive use of the upper spine.

# Congo

or Palo traditions come from the Bantú people of Central Africa (particularly from Congo). The Bantú represent the majority of African slaves coming into Cuba during the 17th and early 18th century; later the Yoruba (from Nigeria) became the primary group brought to Cuba as slaves. Drums and hand rattles are used in this music, which is based upon communication with ancestral spirits, the dead, as opposed to the Orishas. The songs and chants, often in a hybrid combination of Spanish and Bantú words, play a central role in the rituals of Palo. Music of this tradition has had a strong influence on popular music forms like Rumba, Son and Mambo. It has three distinctive styles: Yuka, Makuta and Palo, known as Congo cycle.

## Cuban Salsa

Rueda de Casino Casino/Rueda is an exhilarating form of Salsa dancing, which some people call Cuban Square Dancing because it involves couples exchanging partners. The term Casino comes from the fact that it started in the 1950s in a Havana social club called El Casino Deportivo, and was brought to Miami by the first wave of Cuban exiles. Over the

years, Casino has grown not just in size but also in complexity and style, influenced by new contexts. There are dozens of turns, and each has a name and most have hand signals and are called by the male leader of the rueda. This form of dancing salsa is popular because of how it connects dancers with each other both physically and mentally.

## Orishas

Sacred African dances originated in the Yoruba traditions of Nigeria-- the root of many Cuban popular styles. Dances for Orishas such as Yemaya, Eleggua, Ochun, Oya, etc., which represent omnipresent and anthropomorphous forces of nature

### Rumba Columbia

In this fast and energetic style of rumba, with a 6/8 feel, solo male dancers provokes the drummers to play complex rhythms that they imitate through their creative fast pace and acrobatic movements. Men may also compete with other men to display their agility, strength, confidence and even sense of humor. Columbia incorporates many movements derived from Abakua, Yoruba and Congo dances as well as Spanish flamenco. More recently dancers have incorporated dancing and hip hop moves. Unlike its all male specific origin, some women are also beginning to dance Columbia, too.

# **Son**(Traditional Cuban "on 2" dance)

Son is derived from Cuba's African and Spanish roots, and is the predecessor of what is now called salsa. Originally rural music that developed as an accompaniment to dancing, it became a popular in Cuba's urban areas in the 20th century. Eventually, it was adapted to modern instrumentation and larger bands. Traditional Son instrumentation could include the tres (a type of guitar with three sets of closely spaced strings), standard guitars and various hand drums and other percussion

instruments. Many sons also include parts for trumpets and other brass instruments, due to the influence of American jazz.

# CaribFunk Technique

is a fusion of traditional and social Afro-Caribbean, classical ballet, modern, and fitness elements, identifying the body as a site of knowledge while illuminating the transformative performances of the pelvis. It identifies Caribbean cultural performance (Bahamian Junkanoo, Jamaican Dancehall, and Trinidadian Carnival) as praxis through "the erotic" —the spiritual, sensual, and political. Participants perform social narratives of the physical, cultural, and material Caribbean diaspora while challenging the politics of space/place, offering a space/place to perform hip-mancipation, a Black performance aesthetic Carey coined to describe the sovereignty expressed through the gyrations of the hip displayed at Caribbean performance sites.

# **Afro-Contemporary**

Dance exploring rhythm, and the impulses of movement developed through the ribs, pelvis, and spine. Wood Valdés' influences include postmodern dance, Afro-Cuban folklore and movement reflective of the African diaspora social and cultural dynamic. Live percussion accompaniment.

### Haitian dance

People with diverse backgrounds can better make connections and found commonality in the arts, culture, more so demystify the Folkloric Dance. Haitian Folk Dance LAB is intended to use movements as a communication tool steering one to divinely inspired and uplifting movements. These movements along with live drumming serve to heal and propel one to experience greater creative flow. The LAB also aims to educate and leverage Haitian performing arts. Participants may also have the opportunity to make connection to Katherine Dunham techniques as a derivation of Yanvalou of the Haitian Folkloric dances.

# PERFORMANCES

## Wednesday August 3rd at 4:00 pm

IFE-ILE performs a conga at HistoryMiami Museum Plaza (following the academic panels)

101 W Flagler St, Miami, FL 33130

## Saturday August 6th at 8:00 pm

Miami Dade College Koubek Memorial Center 2705 SW 3rd St, Miami, FL 33135



# Registration and tickets: www.ife-ile.org

(Schedule subject to change)