This evening's performance is unlike any other in that you will be inhabiting the space in different ways throughout the evening. At any time, please refer any questions you have to an usher dressed in black to assist you in your viewing experience.

inhabit will begin with Chrissy Nelson's work, Skin & Polp. The doors will open at 7:30 (or 2 p.m.), and you will be invited to enter the Irey Theatre that will be staged as a gallery. You can then begin to view each of the 5 installations in any order that you wish, in your own timing; viewing the work from any accessible side. During this piece, you are welcome to meet at the entrance of the theater at any time where ushers will escort you to the balcony for an alternative viewing experience. They will continue to take groups to and from the balcony via the stairs throughout the piece.

Anyone needing an alternate route to the balcony due to mobility issues, please ask an usher for assistance.

Throughout the theater, including the balcony, there are couches, benches, chairs and cushions provided for opportunities to rest and view from another perspective. Please feel free to sit at any point when needed.

During the intermission, everyone will be asked to exit the Irey Theatre, and invited to relax and mingle in both the Dance and Box Office lobbies. Bathrooms are located by the Box Office. Ushers will be available for guidance as needed.

After intermission, Jaime Duggan will share her work, Spectrum of Self. Please take a look at the program during intermission for information about where you will be directed to view each piece. Before re-entering the Irey Theatre, please put away your program so that your hands are free. You will be asked to join hands, forming two large circles (ovals) around the dancers.
Artistic Director: Chrissy Nelson

This piece was made in collaboration with the dancers and the following artists:

Composer: Kyle Monks
Set Design Consultation & Construction: Bruce Bergeron, J P Osner, and Bob Shannon

Skin & Pulp is a result of research that led me to the conclusion that the body knows. Philosopher Maurice Merleau-Ponty said it best when he said, “When you are skillfully coping, in flow, without thinking, without rules, your body in its skills is drawing you to get this optimal grip on the situation.” Similarly, when I moved in these constructed installations, I found this quote to be true – that the body knows what it needs. And, in those moments, I felt the need to push, to be pushed back, to be fed, to be held, to scream, and, ultimately, to let go.

In this piece, I desire for this knowledge of the body to become centralized, and then consumed by you. My hope is that you will trust your impulses to view the work up close and from all angles. In your own timing. Witnessing the beautiful and the grotesque of the body. The skin and the pulp.

Artistic director’s note

I am continuously inspired by the architecture of space, and drawn to the texture of fabrics, lighting, sound, and video... and, without question, food. These elements have been layered into each installation to provide a world for the performers to consider. But, as an improvised piece, what will happen tonight is unknown. It will be what each performer discovers in his or her body as the piece unfolds, and how we relate to our space, to each other, and to your presence with us. It will be what you discover in your body as well.

Artistic Director: Jaime Duggan

1. Landscape Universe of Eyes (oneness, consciousness practiced)
   - You will not be allowed to enter Irey Theatre before showtime.
   - Upon entering, please proceed to form two large circles around the dancers, holding hands.

   Choreography: Jaime Duggan
   Sound Composition: Ursula Mains
   Dancers: Celine Cooper, Mandy Greenlee, Cara Hurley, Erinn Liebhard, Amy Millenon, Sara Royal, Kelly Weakland

2. Alternate (two and one, recognition of one’s self in another body)
   - Please take a seat on a cushion, chair, or couch.

   Collaboratively choreographed by:
   - Mecca Madyun and Jaime Duggan
   - Abdul Doumouila, edited by Ursula Mains
   - Dancers: Mecca Madyun, Jaime Duggan

   Break/Sitting
   - You must exit Irey Theatre at this time while we configure the space. Please follow the ushers and signs upstairs to the Acting Studio if you wish to see “Sifting,” a solo dance performance choreographed and danced by Erin Liebhard. Otherwise, you may take a short break in the dance lobby.

   Choreographer/Dancer: Erinn Liebhard

3. Museum of Alienation (self-objectification, disconnected individualism)
   - When we are ready, you will be welcomed back into the theatre and invited to wander through the “museum” to view the exhibits at your leisure.

   Each exhibit created and performed by:
   - Nathan Blackwell, Celine Cooper, Brooke Gessay, Mandy Greenlee, Amy Millenon with Cara Hurley, Sara Royal, Kelly Weakland
   - Music: Mozart Sonata, K. 448 II Adante, remixed by Ursula Mains

4. Becoming (self actualization)
   - As the focal point of the performance becomes the center of Irey Theatre, you are welcome to gather around or view as you see fit.

   Movement: Of my many teachers, thank you especially Maputo Mensah, Onye Ozuzu, Lorenzo “Rennie” Harris, and Fara Tolno.
   Text and speaking: Jaime Duggan
   Music: “Call Back” by Kay Cordell, Whittaker
   Sound editing: Ursula Mains
   Dancers: Jaime Duggan (soloist), Celine Cooper, Brooke Gessay, Mandy Greenlee, Cara Hurley, Erinn Liebhard, Amy Millenon, and Sara Royal

Spectrum of Self explores a variety of ways in which we can identify ourselves as individuals, divine consciousness, higher selves, racialized, gendered, fixed by 3rd-person objectifications. Dance and conscious being allow us the ability to redefine our self from moment to moment, subjectively and in dialogue with our social reality. Dismantled with normalized contexts for dancing, such as concerts, I am exploring a variety of practices, with which to engage the “viewer.”

You will find that it utilizes aspects of ceremony, social dance, and concert/theatrical dance.

A Few Things we can all do to disempower systematic oppression:
1. Identify the “norm” and how it is privileged in Education, Law, Economically, Psychologically, and otherwise systematically Race-white, Gender-male, Sexuality-hetero, Economic class-middle-upper class, Ethnicity-European-descent, etc.
2. Educate yourself on oppressive systems, how they interact, how they are maintained, and how they are maintained. Read books written by non-whites and women on topics of Race, Gender, Sexuality, Religion, Economic systems, etc.
3. Practice noticing the ways that Heterosexism, Eurocentrism, Patriarchy, hyper-Capitalism, and Racism are perpetuated in every day interactions quite unconsciously. Unconsciousness® Conscious

4. Disrupt the normality of situations in which people are discriminated against, disregarded, or otherwise oppressed.

Artistic Director’s Note

Jaime Duggan dances because she is perpetually inspired by Africanist rhythmical embodiment as phenomenal technology. She holds a BA in Dance & Movement from Naropa University and is currently completing her MFA in Dance at the University of Colorado-Boulder, where she teaches Beginning Modern Dance. Contemporary Fusion. She is a longtime member of Kiausupa West African Dance & Percussion Theatre, under the direction of Fara Tolno. She is a mother, working towards becoming truly Anti-racist, and committed to dance as a means for accessing our radical humanity and spiritual reality again and again.

Spectrum of Self

artist bio

Chrisy Nelson, a mama/dance artist/physical therapist/Pilates instructor, is currently on MFA Candidate in Dance at CU-Boulder focusing on Somatics, Dance Wellness, and Interdisciplinary and Improvisational Performance. During her time at CU, she has performed in works by Onye Ozuzu, Gesel Mason, Sabrine Cevins, and Chris Allen & Angie Hawser, and has shown her collaborative work in CU’s Nexus, the ATLAS Black Box, and at Naropa University’s Somatics Arts Concert (2011). As a long time resident of the Denver/Boulder area, she has performed with many local companies, including kim olson/sweet edge, Lorenzo “Rennie” Harris, and Fara Tolno. She is a mother, working towards becoming truly Anti-racist, and committed to dance as a means for accessing our radical humanity and spiritual reality again and again.

artist bio

Jaime Duggan dances because she is perpetually inspired by Africanist rhythmical embodiment as phenomenal technology. She holds a BA in Dance & Movement from Naropa University and is currently completing her MFA in Dance at the University of Colorado-Boulder, where she teaches Beginning Modern Dance. Contemporary Fusion. She is a longtime member of Kiausupa West African Dance & Percussion Theatre, under the direction of Fara Tolno. She is a mother, working towards becoming truly Anti-racist, and committed to dance as a means for accessing our radical humanity and spiritual reality again and again.