

DANCEMAKERS

From LET'S UNDERSTAND WHAT IT MEANS TO BE HERE (TOGETHER) (performers clockwise from left: Jiva MacKay, Aisha Sasha John, Adjua Anthony Ito, Marvin Luvalu, Emerson Maxwell) (Art Metropole 2017)
Curated by Danielle St-Amour | Image by John Elammar



Call for Collaborators

Resident Artist Aisha Sasha John

is seeking project collaborators for DIANA ROSS DREAM

In the summer of 2015, I went to sleep with a question and woke up to the memory of a vivid dream of Diana Ross on Broadway, dancing in the center of a sea of other Black dancers, everyone wearing magnificent rose gold costumes of various materials. The vibe was exuberant, spirited, celebratory, joyful. It felt like an instruction—like a call. And now it is 2021, and this June the research for DIANA ROSS DREAM will involve (group) listening and embodied nonverbal conversations. We'll be creating a tone, one composed of the possibilities of Black relaxedness, Black pleasure, Black laughter, Black vesselhood, and Black being-together: what are the creative and energetic consequences (including the movement qualities) of our distinct and variegated Black togethernesses? At its core, DIANA ROSS DREAM hopes to be a work about being, operating from the belief that *the sensual imperative of arrival is rhythm*. In and through our listening, we will meet ourselves and each other in beauty. Also, and importantly, as we'll be working outside, we'll therefore be working on working outside: that is, in intentional collaboration with the grass, breeze, trees, sky, sun and mist—with the earth. How did we get here? How is it feeling for us to be here?

Who should apply: Movement artists of African descent with training in any dance vocabulary. Dancers of all genders and generations are encouraged to apply.

More specifically, we are looking for performers with strong improvisational skills and a sense of their own personal movement language. We are looking for performers who practice listening seriously. We are looking for performers who are energized by connection. We are looking for performers interested in the power of their vulnerability and motivated by feeling.

Fees: Participants will be paid development, rehearsal and performance rates in accordance with CADA recommended fee structures.

Residency Details: In order to keep each other safe regarding Covid-19, this residency will take place outdoors, in a park, maintaining physical distancing. Participants will have access to the green room at Dancemakers to store personal belongings and access washrooms. There's also a fridge to store food. Though this residency is a research period, there is a possibility of a visitation/showing if Covid-19 regulations make that possible.

The residency is four weeks and will take place during either end of the following period: **May 31st—July 3, 2021**, pending participant availability. For additional context, note that there will be another residency period for this work in the 2021/2022 season that will culminate in a production. All details for this forthcoming period are pending.

To apply: Please fill out this [Google form](#) where you will be asked to provide the following (in more detail):

- **Bio (up to 250 words)**
- **Video of you improvising (max 3 min)**
- **Video of you telling a story (max 3 min)**

Applications are due **April 18th, 2021 11:59pm EST.**

Accepted applicants will be contacted with further details. **Please send any questions to** dianarossdream@gmail.com.

Aisha Sasha John is interested in choreographing performances that are the occasion for real and multitudinous actions of love. John is the 2019-2022 Dancemakers Resident Artist. Her first full-length solo work debuted as *the aisha of oz* at the Whitney Museum in 2017. In 2018, iterations of *the aisha of is* were presented at Montreal, arts interculturels (MAI) and Toronto's SummerWorks Festival. From 2015-2017, John choreographed, performed and curated as a member of the collective WIVES, presenting *ACTION MOVIE* at Montreal's Théâtre La Chapelle (2017) and winning the 2016 Offta Festival 'Audacity Prize' for *Feeled* (2016). John's video work and text art have been exhibited in galleries (Doris McCarthy, Oakville Galleries) and was commissioned by Art Metropole as part of *Let's understand what it means to be here (together)*, a public art residency during which John and four collaborators made performances in Union Station's west wing. John is the author of the 2018 Griffin Poetry Prize nominated collection, *I have to live*. (McClelland & Stewart 2017), as well as *THOU* (Book*hug 2014), and the forthcoming chapbook *TO STAND AT A PRECIPICE ALONE AND REPEAT WHAT IS WHISPERED* (UDP 2021). With Alexa Solveig Mardon, John guest-edited The Capilano Review's Winter 2021 issue *I'm looking for a way to dance*.