LEWIS CENTER FOR THE ARTS' Program in Dance presents

*Reclamations! Lectures in Black Feminist Performance*

Award-winning activist and artist Ebony Noelle Golden presents a lecture, workshop and performance in second event of the series

Photo caption: Activist and artist Ebony Noelle Golden
Photo credit: Courtesy of Ebony Noelle Golden

What: Reclamations! Lectures in Black Feminist Performance - workshop and lecture on creative emancipation and the role of radical black performance traditions in conjuring movements for social transformation, along with a performance of an excerpt from *125th & Freedom*

Who: Award-winning activist and artist Ebony Noelle Golden presents second lecture in series and a performance with Audrey Hailes and Jaime Dzandu

When: Monday, October 23 at 7:30 p.m.

Where: Roberts Dance Studio in Wallace Dance Building and Theater at Lewis Arts complex

Free and open to the public
Princeton Arts Fellow and faculty member Jaamil Olawale Kosoko curates *Reclamations! Lectures in Black Feminist Performance*, welcoming Ebony Noelle Golden, award-winning activist and artist on Monday, October 23 at 7:30 p.m. This event - including a lecture, workshop and performance - is free and open to the public, and will be held in the Roberts Dance Studio in Princeton University's new Lewis Arts complex.

**Ebony Noelle Golden** is CEO and principal engagement strategist at Betty’s Daughter Arts Collaborative, LLC, a Harlem-based cultural arts direct action group that works nationally. She is also a director and choreographer who stages site specific rituals and live art that explores the contemporary complexities of freedom. She is a co-designer of *Freedom in the Time of Ferguson* and serves as the lead engagement strategist for the project. Recently, Golden was awarded a 2017 activist residency at the University of Oklahoma, and an Artist-in-Residence at the Hemispheric Institute of Performance and Politics at New York University. She has also been nominated for a Pushcart Poetry Prize and awarded fellowships and residencies from Cave Canem Foundation, Atlantic Center for the Arts, Alternate Roots, Space on Ryder, Highlander Center for Research and Education, and North Carolina A&T University, among others. Her performance work, choreography, and directing projects have been staged at Bronx Academy of Art and Dance, The Ensemble Theatre (Houston), Dr. Barbara Ann Teer’s National Black Theatre, Judson Memorial Church, Hayti Heritage Center (Durham, NC), Harlem School of the Arts, DC Arts Center, and The Theatre at St. Claude (New Orleans), among others. She is a native of Houston, Texas and currently resides in the South Bronx.

Golden will facilitate a workshop and present a lecture on creative emancipation and the role of radical black performance traditions in conjuring movements for social transformation. She will be joined by artists Audrey Hailes and Jaime Dzandu, who together will perform an excerpt from *125th & Freedom*, Golden’s current performance project comprised of ten choreopoetic rituals staged along 125th Street between the Harlem and Hudson Rivers. The piece venerates the radical legacies of The Underground Railroad, The Great Migration, and 125th Street to explore migration, gentrification, and creative emancipation in the wake of large-scale political, economic, cultural displacement. The performance seeks to collectively source tools and
strategies for collective resistance and resilience that can withstand systemic oppression that is inextricably tied to living in a society that values "profit over people".

The series is part of a fall course being taught by Kosoko and cross-listed in dance, visual arts and African American studies, “An Introduction to the Radical Imagination.” Using an interdisciplinary visual and performance studies approach to explore various sites of contemporary art practices, the course is providing students an introduction to radical performance practices through which artists consider the gendered and racialized body that circulates in the public domain, both onstage and off.

Kosoko is a Nigerian-American curator, poet, and performance artist from Detroit, Michigan. He is a 2017 Jerome artist-in-residence with Abrons Arts Center, a 2017 Association of Performing Arts Presenters Leadership Fellow, a 2015 American Express Leadership Fellow, a 2012 Live Arts Brewery Fellow as part of the Philadelphia Live Arts Festival, a 2011 Fellow as part of the DeVos Institute of Art Management at the John F. Kennedy Center for the Performing Arts, and an inaugural graduating member of the Institute for Curatorial Practice in Performance at Wesleyan University. He has held producing and curatorial positions at New York Live Arts, 651 Arts, and The Watermill Center, among others. Kosoko is a 2016 Gibney Dance boo-koo resident artist and a recipient of a 2016 U.S. Artists International Award from the Mid-Atlantic Arts Foundation. Kosoko has created original roles in the performance works of visual artist Nick Cave, Pig Iron Theatre Company, Keely Garfield Dance, Miguel Gutierrez and The Powerful People, and Headlong Dance Theater, among others. His newest performance work #negrophobia received a 2016 New York Dance and Performance (Bessie) Award nomination and is currently touring throughout Europe. As a 2017-19 Princeton Arts Fellow, Kosoko is in-residence at Princeton, teaching and continuing to develop new work and research.

Presented by Princeton’s Program in Dance, the series is cosponsored by the Lewis Center for the Arts’ Committee on Race and the Arts. Reclamations! Lectures in Black Feminist Performance continues in the Roberts Dance Studio with a lecture by artist Autumn Knight on Monday, November 6 at 7:30 p.m.
To learn more about the Program in Dance, the Lewis Center for the Arts, and the more than 100 theater and dance performances, exhibitions, readings, screenings, concerts and lectures presented each year by the Lewis Center, open to the public and most of them free, visit arts.princeton.edu.

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