



GARAGE DANCE ENSEMBLE

Krummelpap, Scandals Wrapped in Prayer

Wednesday, October 11, 2023, 9 PM

Thursday, October 12, 2023, 7:30 PM

Street and Davis Performance Hall, Anne and Ellen Fife Theatre



JAVON JACKSON WITH NIKKI GIOVANNI AND NNENNA FREELON
The Gospel According to Nikki Giovanni
Fri., Nov. 3, 7:30 PM



The Nutcracker

presented by the Blacksburg Ballet

Saturday, December 9
1:00 pm and 6:00 pm
tickets on sale beginning September 1

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MARK MORRIS DANCE GROUP

The Look of Love

Sat., Feb. 24,
7:30 PM



GARAGE DANCE ENSEMBLE

Krummelpap, Scandals Wrapped in Prayer

O'Kiep, South Africa

U.S. Debut Tour

This performance is recommended for ages 14 and up.
The performance contains adult language and mature themes.

This performance is supported in part by a gift from the Easels.

Additional funding is provided by the
Joe and Linda Hopkins Arts Enrichment Fund.



Garage Dance Ensemble is part of Center Stage, a public diplomacy initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs with funding provided by the U.S. Government, administered by the New England Foundation for the Arts in cooperation with the U.S. Regional Arts Organizations. General management is provided by Lisa Booth Management, Inc.

CREDITS

Created and Produced by **GARAGE DANCE ENSEMBLE**

Choreographed and Directed by **ALFRED HINKEL AND JOHN LINDEN**

Text/Poetry by **RONELDA S. KAMFER**

CAST

BYRON KLASSEN, performer/dancer

FAROLL COETZEE, performer/dancer

JAIME-LEE HINE, performer/dancer

CRYSTAL FINCK, performer/dancer

ESMÉ "MIEMIE" MARTHINUS, performer/actress

TECHNICAL TEAM

BERTRAM "BUDDY" ISAK, ensemble teacher and traditional dance workshop facilitator on tour

GEORGIA JULIES, stage manager and sound and lighting technician

NICOLETTE MOSES, general production manager and representative

ABOUT THE WORK

Krummelpap, Scandals Wrapped in Prayer (*Krummelpap, Afval en Sunlightseepbaddens*) is a dance-theatre piece created and performed by Garage Dance Ensemble, which makes its home in O'kiep, a former mining area in the Namaqualand region of South Africa, not far from the country's border with Namibia.

Set in a specific place and time about a particular brown community geographically far from our own lands, *Krummelpap* is a devised work. It unfolds universal stories of young people reckoning with the past and confronting conditions of the present to self-define and celebrate who they are and who they would like to be.

An uncompromising text by award-winning poet Ronelda S. Kamfer is the soundtrack of the work. The movement spins out of these verses to capture the personal and political circumstances and aspirations of the colored peoples of South Africa's Northern and Western Cape — descendants of slaves, Dutch slave owners, and the Indigenous Khoe-San.

With Kamfer's stark poetry as its backbone, *Krummelpap* showcases the company's approach to physical embodiment as it reckons with the stigmas, violence, and rage of a wounded and disenfranchised community. As described by *Afrovibes*, "*Krummelpap* is a dance performance that tears off the plasters from the wounds of the coloured peoples of the Western and Northern Cape in South Africa."

Krummelpap (crumbly porridge) is a staple dish for South Africans young and old, regardless of race or class. Like American grits, it's made of corn meal and water and often eaten for breakfast, but is a cheap and filling comfort food at any time of day or night.

ABOUT THE WORK, cont.

Krummelpap, Afval en Sunlightseepbaddens debuted at Woordfees 2020 in Stellenbosch S.A. and toured to Afrovibes 2021 in Holland. It has been performed widely in Namaqualand, at local community events, and O’Kiep High School.

SCANDALS WRAPPED IN PRAYER

by Rondela S. Kamfer

Text commissioned and performed by Garage Dance Ensemble for its production, Krummelpap, Scandals Wrapped in Prayer. Originally written in Kaaps-Afrikaans, Ronelda Kamfer rewrote her text in English for the U.S. premiere presentations of the piece, presented on tour September through October 2023 as produced by Center Stage. Find more information at centerstageUS.org.

Your dad’s angry again. He’s always angry. And your dad in his vest and trunkie. And your fucking father walking up and down in the house looking for a place to dump all his darkness. That’s all he does. Up and down. Switching off lights. Switching off TVs. Doesn’t matter who’s watching. The TV’s off because he’s angry. Grownups don’t do depression on their own. They’ve got to take you along with them. They have to fuck you up as well. You also have to despise yourself so that you can inflict that on your children. Like the river to the sea. Your father’s hatred is your hatred. Little does he know that’s enough to bugger you up decently. Seems he wants you to be worse than him. So you must beat your wife. You must despise your children. In fact you must break them completely.

Hmmm. She left me with her people, I’m not sure they were her people. People don’t care for others these days. They just care

about the self. And then there are those uncles and cousins that can't keep their busy hands to themselves. And grandma favors the children with the straight hair. And then those years of maize porridge, offal and cheap green soap. Soap that leaves a gray layer on your skin and you feel like you need to be polished. And they're still building the goddamn house. There is no end to it. And the large bricks with the cheap paint seem to grow larger every moment you stare at him. And then there's that angry father.

But ek is 'n ander tipe plaasmeid.

Ek praat in twee registers.

Die een se poes, die ander se kont.

Oh, sorry. I suppose you didn't understand a word of that.
Did you?

I was just explaining what a hooligan I am.

My mother cleaned the homes of white folks
while I lay around reading Dostoevsky and Shakespeare

My granddad was a farmworker with the attitude
of an English thoroughbred

But me, I am coloured. No 'so called.'

I fight in the street and I smoke.

SOLO

Loves songs won't make us cry.

Instead we'll cry for the singing of the mothers and fathers.

That made us who we are today.

SONG

***Vrou van Samaria gee my 'n bietjie water. 'n Bietjie water
om te drink. Hier wil ek nie bly nie. Hier is niks vir my nie.
Die hemel is my woning en Jesus is my koning.***

When the booze kicks in with the women in my family
I know one of two things is about to happen:

SCANDALS WRAPPED IN PRAYER

cont.

Someone's gonna cry
Or someone's gonna get beaten up
One aunt is eating peanuts with a tall beer in her hand.
The other is slow dancing to a fast song
clutching a cider.
Lynette and Dylan are watching them while smoking a joint.
Suddenly Percy Sledge is singing, "When a man loves a woman."
The aunt with the cider kicks off her slippers and takes to the
floor on her own.
It's like watching a house of cards collapsing in slow-motion.
The aunt with the long beer suddenly jumps up with breasts
swinging like a saloon door in an old cowboy western movie.

When Percy Sledge takes that deep dive, "when a maaaaaaan
loves a woman,"

Sing sy laat haar kopdoek skeef sit.

My two aunts crash like two cars in an Arrive Alive TV
commercial.

The one aunt starts choking on a peanut. ***Omdat my ander antie
nie van beter weet nie besluit sy al way om iemand te help
wat choke is om hom verder te choke.*** You can't die now, this is
my wedding song.

These two look like sumo wrestlers both losing the fight.

As I hand them a glass of water each.

One of them starts singing woman of Somaria.

Give me a little water. A little water to drink. ***Vrou van Samaria
gee my 'n bietjie water. 'n Bietjie water om te drink.***

Now we go into our final phase. They all start singing hymns.

Then the house goes quiet. Lynette and Dylan start collecting
empties and putting grownups to bed.

Now it's their turn get drunk and foolish
Love songs won't make us cry
Instead we'll cry for the singing of mothers and fathers
Who made us who we are today.

Have you ever felt so dirty
you want to walk into an open fire
Have you ever been so ashamed and
humiliated **dat jy die bitter suur**

proe in jou mond

Het jy al gehuil dat jou trane grof raak

Have you looked in the mirror
and wished your insides
can become your outside
cause there's something beautiful inside you

How many times have you thrown yourself away
like garbage

How are you supposed
to live with yourself

as daar net twee choices is

You can only be dirty or clean

Almal pretend hulle leef in een van die twee sides

If you want to be a respectable woman
everything around you and within you
must be clean

Your house must be clean

Your children must be clean

Your past must be clean

Your mother-in-law must like you

Regardless of what you think of her

Your respectability must travel from afar

SCANDALS WRAPPED IN PRAYER

cont.

through the backstreets and
around the tables of holy people

But as jy soos ek is

Aanmekaar gesit met diep sigte en vuil kykke

Worry jy nie van skoon wees nie

because you come from a family
that hides everything in black bags
The garbage and the past
Like those black bags on top of
the wardrobe or behind
the broken heaters and kettles
in the garage

If you're a man you have to carry all

your masculinity in your hands

Like a pair of dirty gloves

that don't fit

Like your father's oversized overalls

that you'll have to wear someday

Or his drinking problem that will become yours

Or the way your father drives faster when he's angry

As if all his feelings sit in his car

As if he wants to show everyone in the car how easy it is
to play with their lives

Of die way dit glad nie easy is vir hom om te wys hoe hy voel nie

A man needs to be righteous and dirty

Like a father that pays child support

for his illegitimate kids, but doesn't want to know them

Have you ever said sorry to your younger self

The little girl who thinks she's alone and will be alone forever
or the little boy that is scared of the dark and wishes

he could still sleep next to his mom
Have you ever said I'm sorry to your younger self
in the way that you want the grownups
to ask forgiveness of a child
Because that apology could lighten all the bad things
that ever happened to you
"Daai, sorry my kind ek is lief vir jou"

Moenie 'n man gaan soek nie

Gaan soek eers jouself

A better half is for people
who're completely bad
Look for the parts of yourself
that are lonely
Fall for that boy with the bad teeth
because he's the one who keeps the beautiful words inside
The one who can only afford a new pair of sneakers
once a year

Because he knows the difference
between need and want
Don't accept love in pieces
Because all those pieces won't make you whole
Don't search for a man,
search for yourself

Our families wrap all their scandals in prayer

En ons wat weemel van die secrets maak ons oe toe

Because when our eyes are closed our mother's rejection hurts less

Last year she told her aunt her uncle's a pedo
shows them blue movies when the other adults aren't there
The same night they forced her to down two liters of saltwater
to exorcise the lying devils

SCANDALS WRAPPED IN PRAYER

cont.

This year it's her cousin Dylan's turn
Dylan told her aunt he has a boyfriend
so her aunt fetched the entire church council
She and Dylan sat behind the house smoking hookah when her
aunt called them
Her mother just sat and lowered her head when they passed by
In the living room the deacons were sitting in their suits ready for
the two of them
They sat them on the floor on their knees
And the deacons circled them
Nothing better than a two-for-one-sinner special
They stretch out their arms and started to pray
***"Here kry die hoemoeseksuele gees uit die kind, Here. Ek
bring vir Dylan voor U. Sny af die duiwel. Jirre ons kinder lewe
in 'n wereld van losbandigheid. Jirre die kinders is verward,
hulle is ledig. Ek breek die hoemoeseks mag af in Jesus naam.
Jirre die jong dogter. Neem haar tong gevange. Jirre ek breek
die mag van leuens en onwaarhede laat daar waarheid uit haar
jong mond sal vloei."***

After the prayer she and Dylan get up and walk down the
corridor together
While her mother serves the council cake and tea. Outside they
mix weed with the hookah flavour because that's what you do
when the church people are done with you, till the next time. For
a moment she wonders what would happen if Jesus should come
now while she and Dylan are sitting on an old car seat in silence,
will he do them in like their mothers and fathers or would he do
them a favour and take them with him somewhere far away, so
that they can better look after each other.

You feel the most like yourself in that moment when you're almost drunk before you smoke that Stuyvesant extra mild, that cigarette takes you from laughing and fumbling your words to lying in the corner and throwing up. And while you're lying there wiping vomit from your face with a dirty palm, you see your cousin's friend who's been eyeing you for a while, watching you. And when you get up and walk outside into the yard you see it's dark already. But your drinker's pride will tell you, it's alright it's just around the corner and then you'll be in your bed. You feel how your cousin's friend puts his arm around your neck and you hear someone say, ***"Naaaai, is alright, ek sal haar voor die huis drop."*** But you can't speak, the words won't reach your mouth. You try to remember your cousin's friend's name but you can't. He drags you into the tall grass. Before you pass out you see your mother in the living room in her blue gown, the one you gave her for Mother's day, her packet of Stuyvesant on the glass table and the newspaper with the headline, "Young girl murdered, body found on field."



BIOGRAPHIES

GARAGE DANCE ENSEMBLE

Garage Dance Ensemble is a dance company based in O’Kiep, South Africa, in the large, remote area known as Namaqualand near South Africa’s border with Namibia. Garage is vested in creating world-class and innovative theatre, while providing skills training and exposure to art that contributes substantively to the transformative development and expansion of the performing arts in this isolated, spare part of the country. Garage’s aesthetic reflects its complex history, rich and diverse culture, and stark landscape. It is free of artifice; raw and rare, intimate and essential.

The company was founded in 2011 by Alfred Hinkel and John Linden, two of South Africa’s most influential cultural figures, known for their pioneering work as choreographers, social justice activists, teachers, and creative visionaries. Both Hinkel and Linden were born in Namaqualand, where environmental desolation, high unemployment, and persistent poverty continue to plague the region in the wake of the exploitative copper mining industry. In little more than a decade, in a place well outside urban cultural hubs, Garage’s community-based and collaboratively created works tell the stories of post-Apartheid South Africa.

Garage Dance Ensemble's 2023 U.S. debut tour includes stops in Boston; New York City; Washington, D.C.; and Blacksburg. Find more information at garagedanceensemble.com.

ALFRED HINKLE AND JOHN LINDEN, DIRECTORS AND CHOREOGRAPHERS

Alfred Hinkle and John Linden are seminal figures in South African dance, with careers spanning nearly 50 years. As makers, performers, and educators, Hinkle and Linden began their careers in Namaqualand, but are perhaps best known for their decades-long work leading Cape Town's Jazzart Dance Theatre to be one of the nation's most important cultural, training, and creative centers. From 1986 to 2010 they pioneered a teaching and performance ethos firmly rooted in the progressive ideological principles and actions of the South African anti-apartheid struggle.

In 2010 Hinkel and Linden moved back to Hinkel's hometown, O'Kiep. There, communities still struggle in the aftermath of exploitative copper and other large mines that resulted in environmental desolation, high unemployment, and persistent poverty. They created a dance studio next to their house and opened it to all members of the community. Hinkel and Linden dubbed the ensemble that sprang from the space "Garage," not because of the building, but because of what happened to those dancing there. "A lot of healing is required in this area, in particular with the youth," Hinkel reflects. "We realized people were coming to the studio to get their (human) engines repaired." The tune-ups that happen at Garage now draw dancers from the Northern Cape and across South Africa.

BIOGRAPHIES, cont.

RONELDA S. KAMFER

TEXT/POETRY

Ronelda S. Kamfer was born in Cape Town and primarily writes in Kaaps-Afrikaans. Kamfer's debut poetry collection, *Noudat Slapende Honde* (2008), won the Eugène Marais Prize. Her second book, *Grond/Santekraam*, won the Absa Kanna Award in 2012. She has been a writer-in-residence in Amsterdam, the Netherlands, and in La Rochelle, France. Her third collection, *Hammie*, was published in 2016 and fourth, *Chinatown*, in 2019. Her work has been translated into Dutch, Italian, and French. In 2018 she completed a master's degree at Rhodes University. She was announced as Regional Poet Laureate in 2021 by the South African Literary Association. Her debut novel, *Kompoun*, was published in 2022 by Kwela publishers, for which she received the HSS award for Fiction Novel, as well as the Rapport Jan Rabie prize for Early Novel. *Kompoun* will be translated to Dutch by Podium publishers in 2024. Kamfer is currently working on a fifth anthology and a collection of short stories.

FAROLL COETZEE

PERFORMER/DANCER

Faroll Coetzee is a native of Vier Kamp in O'Kiep, Northern Cape. Coetzee studied dance with Dawn Langdown at O'Kiep High, while also attending extramural classes at Garage Dance Ensemble with John Linden and Alfred Hinkel. He made his first appearance in a Garage production on stage at the age of 17. Since 2014 he has appeared in all of Garage's major productions. He also serves as Garage's official photographer and videographer and creates all the company's promotional material. In 2022 Coetzee directed, filmed, and edited a movie version of *Krummelpap*.

CRYSTAL FINCK

PERFORMER/DANCER

Crystal Finck started her dance training in her native Cape Town. Finck went on to further her education at University of Cape Town's School Dance, Jazzart Dance Theatre, and Chrysalis Academy Dance Training Program. Post-education, she has performed widely on stage; in commercials, music videos, musicals, and dance works; and has since gone on to collaborate and choreograph in many media. She is a dance teacher at G2 Performing Arts Movement in Cape Town. Finck is passionate about blending dance with healing practices to address body-held traumas and promote self-care.

JAIME-LEE HINE

PERFORMER/DANCER

Jaime-Lee Hine was born in Cape Town-Kuils River, graduating from the Western Cape Sport School in 2015. Hine joined Garage Dance Ensemble in April 2018 as a trainee and has appeared in all Garage's live productions and dance films since 2018, including *Mooigenoeg om Engels te Praat* (*Good Looking Enough to Speak English*); *Krummelpap*; *Gat innie Grond, Wond in My Siel* (*Hole in the Ground, Wound in My Soul*); and *Die Dans van My Heenkoms* (*The Dance of My Origins*). Beyond her performances, she is a skilled teacher, with a talent for connecting with the children and teenagers she teaches every Saturday. Hine is also adept in financial management and administers the finances for Garage's accountant.

BIOGRAPHIES, cont.

BRYON KLASSEN PERFORMER/DANCER

Bryon Klassen is a founding member of Garage Dance Ensemble, having been with the company since 2011, and the company's artistic director designate. Klassen's professional training includes stints with Namjive in O'Kiep and Dance for All in Cape Town, which included a two-week intensive in New York with various teachers. Upon his return to O'Kiep in 2011, he committed himself to the work that Garage was initiating under Linden and Hinkel. His first major work was *Klomp Goed in My Tuin' (Bunch of Stuff in My Garden)*, a site-specific music, poetry, and dance production at the Garage premises in 2019. More recently he conceived and created the 45-minute film entitled *Gat Innle Grond, Wond in My Siel (Hole in the Ground, Wound in My Soul)* that has been screened at three South African online festivals. In 2017 Klassen was the recipient of South Africa's Arts and Culture Trust's Impact award.

ESMÉ MARTHINUS PERFORMER/ACTRESS

Esmé Marthinus was born in 1976 in O'Kiep, South Africa. Marthinus gained her initial dance experience working with Dawn Langdown at Namjive from 1997 to 2010. During this period she gained both teaching and performance skills, predominantly but not limited to dance. She joined Garage Dance Ensemble in 2013 as a wardrobe mistress and community dance teacher. In 2017 she took over the lead role in Garage's production of *Mooigenoeg om Engels te Praat (Good Looking Enough to Speak English)*. Marthinus' role as an actress in this dance production heralded a major shift in her career. During the ensuing years, she established herself as an actress of note, driving the narrative in all of Garage's productions that utilized

text. This included a national tour of *Mooigenoeg om Engels te Praat* (Good Looking Enough to Speak English), *Krummelpap, Afval en Sunlightseepbaddens*, and *Stof* (Dust). In 2020 Marthinus appeared as the protagonist in Byron Klassen's dance drama movie, *Gat innie Grond Wond in My Siel* (Hole in the Ground, Wound in My Soul).

BERTRAM ISAK

ENSEMBLE TEACHER AND WORKSHOP FACILITATOR

Bertram Isak has been performing with Garage Dance Ensemble since 2022, distinguishing himself as a dancer, singer, and actor in Garage's touring production of *Stof* (Dust). Isak's dance and theatre training began during high school in Cape Town, when he trained under Dawn Langdown and performed with her company. He has extensive experience in performance, choreography, and teaching, and has taught both primary and high school students. He is a soloist in a local male choir (O'Kiep Male Voices) and is a skilled teacher of Namastap, a Namaqualand First Nation dance form. Isak is currently cast in Byron Klassen's production of *Babalas* (Hangover).

GEORGIA JULIES

STAGE MANAGER AND SOUND AND LIGHTING TECHNICIAN

Georgia Julies grew up in Vredendal, a town on the border of the Western and Northern Cape, graduating from high school in 2020. Julies studied dance as a school subject and became acquainted with the Garage Dance Ensemble, who annually visited the school to assist scholars with their dance exam syllabus. In 2021 she joined Garage as a trainee in preparation for further study and professional employment. She is currently in her third and final year as a full

BIOGRAPHIES, cont.

time student at Garage. During her training at Garage, she has gained extensive experience in performance, teaching, and stage management. In addition to performing with Garage's part time students and with the company, Julies regularly operates the sound for the company's full-length works.

NICOLETTE MOSES PRODUCTION MANAGER

Nicolette Moses is a trained classical ballet and contemporary dancer. Following a sojourn abroad, Moses joined Jazzart Dance Theatre, which she managed before joining the Cape Performing Arts Board as head of the Audience Development Department. In the arts council's transition from CAPAB to Artscape, Moses worked as project manager and then artistic manager until 2001. During her time at Artscape, she also worked extensively with the Nederlands Dance Theater. She was appointed project manager at the Baxter Theatre Centre in 2003, was associate producer and planning manager at the Baxter until 2019, and was the artistic director and curator of the Baxter Dance Festival (2004-2019). Qualified at the Centre for Coaching at University of Cape Town Graduate School of Business (Oct 2019), she is an International Coaching Federation ACC-credentialed Life Coach. Moses currently works independently as a coach while being a consultant within the creative sector, touring South African performing arts productions.

CENTER STAGE

Garage Dance Ensemble is on tour in the U.S. as part of Center Stage, a cultural diplomacy program that has hosted performing artists from abroad in the United States since 2012. To date, 38 groups from around the world have made month-long national

tours. In calendar year 2023, 13 ensembles from Armenia, Argentina, Ethiopia, the Philippines, South Africa, and Taiwan will share their work from coast to coast. As hosted by colleges and universities, festivals, music clubs, and cultural centers, Center Stage ensembles reach large cities and small towns. They engage with communities onstage, offstage, and online through performances, workshops, discussions, artist-to-artist exchanges, master classes, and community gatherings, and return home to share these experiences with peers and fans.

Center Stage is a public diplomacy initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs with funding provided by the U.S. Government, administered by the New England Foundation for the Arts in cooperation with the U.S. Regional Arts Organizations. General management is provided by Lisa Booth Management, Inc.

CENTER STAGE | CENTERSTAGEUS.ORG

Producer: New England Foundation for the Arts
Adrienne Petrillo, Kelsey Spitalny, Meghan Kushner

General Manager: Lisa Booth Management, Inc.
Deirdre Valente, *president*
Robert W. Henderson Jr., *production manager*
Aketzali Vazquez and Theresa Teague, *program and logistics advance*

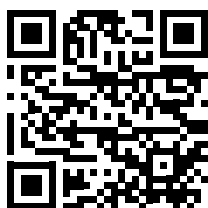
Center Stage Company Manager for Garage Dance Ensemble on Tour: Theresa Teague

For more information, please visit
centerstageus.org/artists/garage-dance-ensemble.

This is the first performance by Garage Dance Ensemble at the Moss Arts Center.



TELL US WHAT YOU THINK!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Invoke on Thursday, November 16, 2023.

bit.ly/garage-dance-feedback

GO DEEPER

The dance-theatre piece *Krummelpap, Scandals Wrapped in Prayer* is performed to the poetry of Capetown's Ronelda Kamfer. How do the dancers embody the text? Where do you see tension, harmony, and juxtaposition between the dancers' movement and Kamfer's words?

ENGAGEMENT EVENTS

OCTOBER 9-10

UNIVERSITY CLASS VISITS

Garage Dance Ensemble members spoke with students in Africana Studies, Dance, and Women's and Gender Studies courses about their work in Namaqualand, South Africa.

MONDAY, OCTOBER 9

WORKSHOP WITH WAHALA DANCE TEAM AT VIRGINIA TECH

Students in this African dance organization learned dance techniques and Garage Dance Ensemble's distinctive approach to choreography from the guest artists.

TUESDAY, OCTOBER 10

WORKSHOP WITH GARAGE DANCE ENSEMBLE

This session invited community members to learn Garage Dance Ensemble's "Afrocentric dance philosophy and methodology," as its co-founder Alfred Hinkel described it, which "centers the individual body to build vocabulary born out of contact improvisation, multiculturalism, and exploration of African rhythms," among other sources.

OCTOBER 11-12

POST-PERFORMANCE Q&A

Each of the ensemble's performances of *Krummelpap* in Blacksburg offer an opportunity to speak with the artists about the development of their original work.

Special thanks to the Black Cultural Center, Kimberly Clark-Shaw, Zora Dancy, Sena Nutekpor, Paulo Polanah, Rachel Rugh, and Bonnie Zare



10TH ANNIVERSARY SEASON

artscenter.vt.edu

A black and white photograph of a large orchestra performing on a stage in a grand hall. The musicians are seated in rows, facing the audience. The stage is illuminated, and the hall has a high ceiling with recessed lights.

10 YEARS

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IN THE GALLERIES

THROUGH SUNDAY, DECEMBER 17

william cordova

can't stop, won't stop: tenets of southern alchemy

Ruth C. Horton Gallery

william cordova examines the visual aspects of transition and displacement, studying the evolution and adaptation of objects and perception across time and space. Constructing artworks composed of reclaimed elements, paint, gold leaf, and collage, cordova presents encoded representations of social systems and the material histories of objects and images.

Laurie Steelink

Spirit Is Alive, Magic Is Afoot

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71
Reception Gallery

Multidisciplinary artist Laurie Steelink is a citizen of the Akimel O'otham Nation and a member of the Gila River Indian Community. Exploring connections to her Native American roots, Steelink creates assemblages of found objects and reassembled paintings to question authenticity and consider spirituality. Using her creativity to reconnect with and to reference her ancestors, culture, and community, Steelink defines her work as an expression of her personal identities.



K-12 PROGRAMS AT THE MOSS ARTS CENTER

Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools.

Learn more at bit.ly/moss-K12.

DID YOU KNOW?

A little over a week before the Center for the Arts would host its first performance in 2013, Virginia Tech named the \$100 million facility in honor of artist and philanthropist Patricia Buckley Moss, whose donation in support of the center was one of the largest

gifts the university had received. Moss, who signs her paintings P. Buckley Moss, has works represented in more than 200 galleries, has won numerous awards, and is the namesake of a foundation that works with teachers to promote using the arts in teaching. With a public announcement on October 23, 2013, the Center for the Arts at Virginia Tech became the Moss Arts Center.

LAND ACKNOWLEDGEMENT

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

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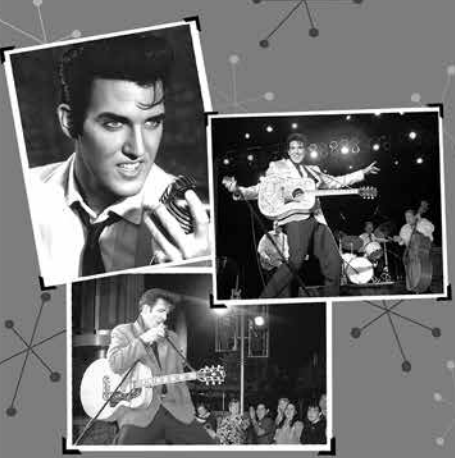
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Nov 10- Nov 11, 2023

at Christiansburg Recreation Center
1600 N. Franklin St, Christiansburg

Friday, November 10 from 10:00am-7:00pm

Saturday, November 11 from 9:00am-5:00pm



Willkommen Vitej Добро пожаловать! Benvenuto 欢迎 Bula Hoş geldin Ласкаво просимо

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Community Welcoming Statement

The YMCA at Virginia Tech, alongside our partners and community members of the New River Valley, recognize the importance of welcoming, including and supporting all members of our global family. We promote mutual respect and cooperation through programs, services, and neighborly welcome so as to build a vibrant, safe and fun community for everyone to call home.

欢迎致辞

弗吉尼亚理工大学的基督教青年会（YMCA），联合我们在新河谷的合作伙伴及社区成员，认识欢迎、包容和支持我们全球大家庭所有成员的重要性。我们通过开展项目、服务和邻里欢迎来促进相互尊重和合作，从而建立一个充满活力、安全和有趣的社区，让每个人都可以称之为家。

YMCA نرحب بكم

نؤكد الجمعية بالتضامن مع شركائنا و أعضاء المجتمع المحلي على أهمية الترحيب بجميع أفراد مجتمعنا من جميع أنحاء دول العالم وأهمية دعمهم و دعمهم. نحن نرسخ مبادئ الاحترام والتعاون المتبادل من خلال البرامج و الخدمات و الترحيب بالجيران الجدد و ذلك لبناء مجتمع مفعم بالنشاط والامن والمرح يشعرونه كل فرد بأنه يعيش في وطنه

Declaración de bienvenida a la comunidad

El YMCA de Virginia Tech, junto con nuestros socios y miembros de la comunidad de New River Valley, reconoce la importancia de dar la bienvenida, incluir y apoyar a todos los miembros de nuestra familia global. Promovemos el respeto mutuo y la cooperación a través de programas, servicios y bienvenida entre vecinos para construir una comunidad vibrante, segura y divertida que todos puedan llamar hogar.

“समुदायिक स्वागत वाक्या”

वाशिंगटन टेक में वाईएचएमसीए, हमारे भागीदारों और न्यू रिवर वैली के समुदाय के सदस्यों के साथ, हमारे वैश्विक परिवार के सभी सदस्यों का स्वागत करने और उनका सम्मान करने का वाक्य चाहते हैं। हम अपनी समानता को बढ़ावा देते हैं और कार्यक्रमों, सेवाओं के माध्यम से सहयोग और पड़ोसों का स्वागत करते हैं ताकि एक जीवंत, सुरक्षित और मजेदार समुदाय का निर्माण किया जा सके जहाँ सभी घर पर महसूस कर सकते हैं।

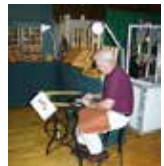
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Emily Stuart & the Craft Fair

- In 1970 Emily Stuart became the Director of YMCA at VT and began the International Programs and the annual Crafts Fair.
- Stuart brought the 1st craft fair to Blacksburg in 1969 to raise funds for the YMCA at Virginia Tech.
- In 1994 Stuart commented “It’s like a community party, and when everyone helps to put it on it becomes a big occasion.”
- 2023 marks our 54th annual Craft Fair



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