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

MARK MORRIS DANCE GROUP
The Look of Love
Sat., Feb. 24, 7:30 PM
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.
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
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.
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 nikis 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:
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 maaaaxxaaaan
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
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
Gaang 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
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

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, “Naaai, 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.”
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.
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 inne 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 Innie 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 inne 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
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 Kuschner

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.
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?

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.


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
When you support the Moss Arts Center, you’re supporting the future of the arts in Southwest Virginia.

Help us continue to bring unforgettable arts experiences to people of all ages. A gift of any size makes a big impact.

Learn more about how you can support the Moss Arts Center at artscenter.vt.edu/support or contact Paul Brammer at pbrammer@vt.edu.

GIVE NOW
bit.ly/support-the-moss
IN THE GALLERIES

THROUGH SUNDAY, DECEMBER 17

william codova
*can’t stop, won’t stop: tenets of southern alchemy*
Ruth C. Horton Gallery

william codova 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, codova 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.
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
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.
MOSS ARTS CENTER STAFF

OFFICE OF THE ASSOCIATE PROVOST FOR THE ARTS

Ruth Waalkes, associate provost for the arts and executive director, Moss Arts Center

Devair Jeffries-Lee, program director, Arts@VirginiaTech

David Ehrlich, outreach fellow for the fine arts

Molly Parker, executive assistant

ADVANCEMENT

Paul Brammer, chief advancement officer, Moss Arts Center and University Libraries

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Laura Higgins, exhibitions program manager

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Toni Cartee, business manager

Lori Compton, housekeeper

Austin Elliot, building manager

Matt Hudson, IT specialist

Angela McCroskey, housekeeper

Garrett Mitchell, housekeeper

Herman Noble, building operations manager

Shirley Rose, housekeeper

Emily Wilkins, fiscal technician

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Sarah M. Johnson, program manager

Avery Eliades, associate director of content and digital strategy

Shanin Glenn, graphic design manager

Ellery Huffman, marketing coordinator

PATRON SERVICES

Jonathan Boulter, director of ticketing and patron services

Hannah Holbrook, house manager

Jamie Wiggert, box office manager

PRODUCTION

Doug Witney, director of production

Adam Cook, stage and rigging supervisor

Robert Gainer, audio supervisor and associate director of production

Kyle Gavell, lighting supervisor

Laine Goerner, production and rentals manager

Joe Ingram, senior technician

CJ Jessie, senior technician

Jackson Stitzer, senior technician

PROGRAMMING

Margaret Lawrence, director of programming

Jon Catherwood-Ginn, associate director of programming

Kari Heistad, engagement manager

Beth Jessee, artist services assistant

Sarah M. Johnson, program manager
The Moss Arts Partners (MAP) are ambassadors, advocates, and donors serving to advance and guide the mission of the Moss Arts Center. Thanks to our 2023-2024 MAP members for their leadership:

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Did You Know

- 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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