

BAM! the Workshop
Arts Inspiration Grant
Deadline: August 15

Project Name: BAM! the Workshop

Amount Requested: \$2500.00

Project Cost: \$4000.00

Other Artists Involved?

Hermon Mehari - composer, musician: <http://www.hermonmehari.com/>
Brian Herczog - immersive cinema specialist: <http://www.immersivecinema.co.uk/>
Dr. Bill Johnson - licensed clinical psychologist:
<http://goodmenproject.com/author/billy-johnson-ii/>
Teri Greene - Manheim Neighborhood Association historian, Hip Hop Academy
poet: <https://soundcloud.com/tykiem-t-blaze>
Ryan Tenney - visual artist, agricultural specialist:
<http://www.ryantenney.daportfolio.com/gallery/224532#2>

Activity Dates: February 5th 2017 - March 4th 2017

Location of project or activity. 31st&Brklyn, Jackson County, MO

Project Description and Use of Grant Funds:

- BAM! is an immersive interdisciplinary project focused on anti-Blackness in the world. BAM! is site-specific contextualized realities about being and Blackness in an interdisciplinary collaboration of dancers, musicians, health workers, individual community participants and institutional contribution. Restorative justice engagement is practiced through document and audience-performer-community participant engagement and mediated experiences. BAM! deconstructs remitted iconographies of the "other", anti-blackness, violence, and holistic self-determination. It also radicalizes relational frames and metacognitions of learning of "other" and anti-blackness. BAM! crisscrosses and centers intimacy and spectacle— between neighbors, cousins, and strangers - a long-sustaining innovative process dominant in African communities. BAM! rips diversity and inclusion and riffs off of African in America centered radical engagement training in order to enact restorative justice. Grant funds assist in underwriting a two-week residency and two-week performance engagement at 31st&Brklyn, a contemporary performance art and community platform that prioritizes exhibitions and productions of artists of color. Inspiration funds specifically cover workshop residency. This

supports an archival research process involving individual community member artifact, participant, and mediated contributions, and professional mental health support as part of BAM!'s intent to enact restorative justice. The funding assist in catalyzing BAM! as an on-going site-specific project active in radicalizing relational frameworks in art performance, identity politics, and material-social realities. BAM! is a live practice and production of community interaction with integrative and experimental individual and group constituent parts. Its use of media involves rear-projection onto multiple mobile 5' x 6' walls which are used to reconfigure the semi-hexagonal active-site space of audience-performer-community participants seated at 5 6' long conference-style tables. BAM! nest within this polymorphous space, participants seated side-by-side in restorative justice movement and radical raw art-making. Movement, music, text, and visual imagery combine in experimentation of intimacy, individual space, and alienation in Blackness. BAM! is a critically informing, creatively revealing social experimentation of a restorative rites of passage of Blackness in KC. Each performance of BAM! is 90min in duration, with no intermission. *Character Limit: 3000*

Advancement of Professional Development: Explain how this project will advance your professional development as an artist or art professional. For example, how might it provide valuable training or experience for your work? Will it help your ability to earn more revenue as an artist, or to expand or change the direction of your work? Will it help you to work more efficiently, or perhaps to explore new ideas? All of these elements can be valid contributions to enhancing your professional development as an artist.

NOTE: It is often helpful to explain how this project relates to your previous art practice or working experience, as well as to plans and goals for your work in the future.

- BAM! is a major development whose process and practice are focused on connectivity between sociopolitical and aesthetic community affected production. BAM!'s critical structure centers urban contemporary creation paradigms and sites their radical expressions and consequential acts of restorative justice within the context of long-term African indigenous civilization development practices under assault. These community-building practices sustain relational frameworks that are antithesis to anti-Black dependencies of white supremacy, settler colonialism and current development of gentrification, capitalism and current productions of convict labor, and patriarchy with current productions of heteronormativity. This iteration of BAM! involves a process whereby individual community members situated within the Manheim of 31st&Brklyn are asked to lead this process of intimacy and spectacle —between neighbors, cousins, and strangers. This highly determined practice of site-specificity, i.e., the local as global, is key to catalyzing BAM!'s growth. This site-specificity requires

a real a priori access to self-determination in settler colonialism. Individual and group community processes involve those whose ritualization processes bring understanding to action in regards to circumstance in African lives and Blackness. These aesthetic forms and contemporary music, movement, and theatre practice is folded into an outstanding level of interplay. Inspiration funds assure this happening in the most productive use of time and money. 31st&Brklyn is dedicated to contemporary performance artist of color and community involvement. BAM! merges and blurs my work in community organizing, dance, and collaboration in cutting edge contemporary. The funding of this period for BAM! improves artists development opportunity across the board in KC due to its high level theatre techniques, justice occupation, and experimental interdisciplinary collaboration. The dancers in the project are members of GOOL, a well-respected Krump style and family in KC, and includes the head of GOOL - Quintin Hammonds - an interdisciplinary artist and creator of this innovation. I received Lighton International Artist Exchange Program 2016 funding for travel to Chenjiagou, China to engage in a period of exchange of t'ai chi chuan and GOOL style Krump. GOOL style Krump is an amazing practice of embodied performance and is catalyzing in interdisciplinary theatre collaborations due to the high caliber of its physical theatre sophistication. My independent research and practice period in China will inform another multi-engagement series: Violent/Break: the solo mixtape series: Vol II which begins an artist residency at 31st&Brklyn Autumn 2017. *Character Limit: 2500*

Local Community Impact: In what ways do you think this project will have an impact on the KC creative community or community at large?

- BAM! the Workshop is a practice, experiment, and critical community engagement for revealing and interrogating experiences that undergird social and political normalizations of violence and Blackness in Kansas City. And it's residency period is for furthering its political-socio-economic framing and deepening its interdisciplinary arts collaboration. The impact of its creative practices because of its experimental orientation and success, will broaden and shift KC's inclusion in immersive performance paradigms, including cinematic theatre techniques, and approaches to creating systemic change. BAM! is an interdisciplinary engagement that centralizes the encompassing process and practice of Blackness and violence in KC, and the local is global is an overarching mantra of its soul. As BAM! grows in success additional means of public engagement become possible. These happenings include workshops, public presentations, and professional opportunities. Movement workshops led by BAM! performers expertise will be physical theatre, Krump, and contemporary techniques that greatly contributes to the growth and

knowledge of dance in the KC community. A public presentation by Brian Herczog, at 31st&Brklyn, on immersive cinema, tentatively schedule for the residency at 31st&Brklyn widens community access and practice of this dynamic practice. These are definite avenues for increasing the creative, economic and social structural impact of BAM! in KC with the assistance of grant funds. Throughout its year-long residency at 31st&Brklyn, BAM! is set to provide organizations and corporations, including educational and non-profit institutions - religious or otherwise, a set fee to arrange for a private BAM! the Workshop. This maintains the accessibility of the project and deepen its positive social impact in KC.
Character Limit: 2500

Additional Information: What other details about the project and your request for Inspiration grant funding would you like the review panelists to know? If you are awarded less than the full amount requested, how would you consider adjusting your expense budget and/or making up the shortfall in revenue?

- BAM! the Workshop is part of the BAM! series project conceived by Hermon Mehari and Cat Mahari. Its first iteration, Expectation of Violence/Rites due Spring: B-BAM!, premiered at CSF La Esquina Gallery in 2015. BAM! was sparked by the centennial celebration of Ballet Russe's The Rite of Spring, which premiered at the Paris Opera House in 1913 and the 50th anniversary of the March on Washington for Jobs and Freedom in 1963. Both events impact wide swaths of current artistic and social movements. Yet only one, The Rite of Spring, caused a riot. And only one, the March on Washington for Jobs and Freedom, was decried as a source of trouble in its lead up. This questioning led to collaborative development to investigate rites of blackness, being, and symbolic languages in dance, music, text, and visual imagery. BAM! is concerned with discourse, aesthetics, and social structures that injuriously conflate Blackness with violence. If less than the full amount is provided BAM! will be but delayed in capitalizing off the excitement in KC and internationally in regards to the project and the professional development of its collaborators. Fundraising in the form of microloans, grant application funding, personal seed money, and reasonably priced ticketed events are strategies of BAM!'s financial planning. Marketing of BAM! includes across the board social media and community engagement. 31st&Brklyn provides flyers, postcards, venue, and co-presentation duties.

Character Limit: 1500

Admin 1/18/2019 4:46 AM

Comment [1]: Inquiry into violence and documented, experiential, and symbolic associations with Blackness in modernity.

Admin 1/18/2019 4:46 AM

Comment [2]: Mid-America Black Archives and Marr Sound Archives: artifact inquiry - newspapers, magazines ...and further access to audio visual files during residency