



Choir of the Slain (Part X)

Artist Meet & Greet & Audition

When: Saturday December 15th, 2018

Location: Performance Space New York, 150 First Avenue

Time: 12pm-6pm

Choir of the Slain (Part X) is a capsule version of the eponymous evening-length Black opera created by niv Acosta and Fannie Sosa. A two night activation of Black Power Naps' many surfaces, the performance plays with multiplicitous states of being idle. Protesting the necropolitics of the night, which deprive people of color rest, Sosa and Acosta soothe and still waters, animating lace front units, bedroom negligé and other gender and sound technologies. Playing the structures of the installation as instruments the artists create a choir from the beds of Black Power Naps.

Background on the installation:

In our society, relaxation and rest is a luxury reserved for the privileged and rich. Recent studies have shown that the distribution of rest is determined by race, with people of color regularly getting less sleep than white people. niv Acosta and Fannie Sosa's Black Power Naps is a direct response to the Sleep Gap, which the artists see as a continued form of state-sanctioned punishment born from the ongoing legacy of slavery. Reclaiming idleness and play as sources of power and strength, this installation takes over Performance Space's large theater and invites people of color to break with constant fatigue by slowing down, resting, and interacting with soft, comfortable surfaces.

Our culture has required that people of color present themselves as extraordinary performers, athletes, or entertainers in order to exist in the public realm, Black Power Naps refuses institutionalized exhaustion and demands the redistribution of idleness, down time, and quality sleep.

THE CALL:

On Jan. 9th & 11th 2019 there will be a presentation of Fannie Sosa & niv Acosta's collaborative performance named "Choir of the Slain (Part X)" at Performance Space New York in the East Village of Manhattan during APAP.

We are casting 3-5 performers to join

Sosa & niv in singing/performing from the beds of the installation. (Performance and Rehearsal Fees will be commensurate with contribution of time & content)

ELIGIBILITY & REQUIREMENTS:

- ★ Video Links of previous performances or rehearsal footage
(**Best sound quality please)
- ★ Social Media Username (if applicable) &/or a Headshot
- ★ Proficient knowledge of music, vocal & choral arrangements.
- ★ Identify within the Afro-Diaspora
- ★ We are centering the experiences of queer/trans/gender non-conforming/non-binary folx with disabilities.
- ★ Please note what physicality you feel most & least comfortable with.
- ★ Comfort with high pressure production schedule & performing for up to 400 audience members at once.
- ★ Must be available from December 17th 2018 through Jan 11th 2019 (minus holiday break for Xmas & New Years)
- ★ Commit to 4 Rehearsals (max) & one Technical Rehearsal (week of show) & two performances on Jan. 9th & 11th. Rehearsal dates TBD.

**Please e-mail all materials to ...
(programming@performancespacenewyork.org)**

About the Artists:

Acclaimed scholar and multi-Award winner, Fannie Sosa, is an internationally applauded interdisciplinary artist, scholar and activist. They received their doctorate degree in Gender and social science at Lille III University in 2019. Their Afrodiasporic & Indigenous descent has informed their many years of research, performances and teachings. Sosa's work focuses on developing pleasurable methodologies using vibrational & sonic therapy, movement practices to liberate the chore and transformational social justice centered publications. Sosa's thought leadership has been featured in Dazed Magazine (UK, 2015), i-D (UK, 2014), Noisey (CO, 2015), Paper Magazine (USA, 2016), Style Like U (DE, 2018), Berlin art link (DE, 2016), Schön Magazine (SP, 2018), Afro-punk (USA, 2018), The Fader (USA, 2015) & Gal-Dem (UK, 2016) among many. Their texts have been published in The 3D Additivist Cookbook (DE, 2016), "How to sleep faster" x Arcadia Missa (UK, 2016), and "Afropean Mimicry and Mockery in Theatre, Performance, and visual arts" Commissioned by Mousonturm (DE, 2018). Other texts by Fannie Sosa include "A White Institutions Guide For Welcoming Artists Of Color And Their Audiences", "Pleasurable MOONStruation", "The Origins Of Patriarchy" and "Bio-Hack is Black". Their performance work has been produced by Tate Modern, Matadero Madrid, and Wiener Festwochen. Sosa has collaborated with artists such as niv Acosta, Tabita Rezaire, Ana Pi, Poussy Drama, Bearcat, Spoek Mathambo & Kirikoo DEs. Sosa's current artistic projects include Black Power Naps, Pleasure Is Power, Consent Improvisation and screen writing a new television series. Through their social justice work, Sosa has provided professional development trainings and consultancy for Performance Space New York (USA), Mousonturm (DE) and Tate Modern (UK).

Louis Comfort Tiffany award winning, niv Acosta is a Multi-award winning and internationally acclaimed multi-medium artist and activist based in Brooklyn, NY. His intersectional identities as a non-binary transgender, queer, and Afro-Latinx have continuously inspired his community based work. niv's work and thought leadership has been featured in many publications including Dazed & Confused, AfroPunk, Performance Journal, VICE, Brooklyn Magazine, Apogee Journal, BOMB Magazine and more. His performance work has debuted in various institutions nationally and abroad including Matadero Madrid (es), Tate Modern (GB), Tanz Im August & Kunst-Werke Institut (DEU), Wienerfestwochen (OS), The David Roberts Foundation (GB), The Kimmel Center (US), Human Resources (US), MOMA PS1 (US), Studio Museum (US), New Museum (US), and McGill University (CA), among many. niv has collaborated with Alicia Keys, Fannie Sosa, BEARCAT, Pxssy Palace, Jay Boogie, Monstah Black, Lyle Ashton-Harris, Ralph Lemon, Ishmael Houston-Jones, My Barbarian, Deborah Hay, A.K. Burns and Andrea Geyer among many. niv's current projects include Black Power Naps, a multi-purpose separatist organizing space with a focus on rest, restoration, rejuvenation, reparation and black joy. Using multi medias, all devised in collaboration with Black artists, are propositions for how reparative economies can better hold communities of color. Parallel to his artistic practice through his racial justice work he has provided Racism trainings for Cultural Producers at Matadero Madrid (Spain), KW Institute (Berlin, DE), NYU, Vassar College and Movement Research (USA).