









ANIKAYA



2019
annual report

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From the Artistic Director

Hard times require furious dancing.

-Alice Walker

December, 2019

Dear friends,

As governments around the world try to turn us away from each other, we must turn towards each other. We must feel the ties that bind us. We must understand on a visceral level that we are all part of one another. And we must dance, furiously.

In 2019 the ANIKAYA family continued to expand with workshops and performances of *Run Like a Girl*, *Conference of the Birds*, *Delicatessen in Times of Brutality*, *Lilith* and the *Sacred Spaces* series, and new projects, *Silent Flight* and *We Are All Here Right Now*.

As always, each of these projects is interconnected. Our collective work reveals the deep and underlying connectedness between all of us, revealing the global web of interdependence that is there for all to see, if we pay attention.

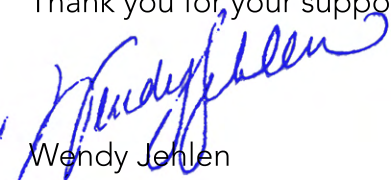
Conference of the Birds continued this year, with a technical residency and private showing at Arts Emerson, a residency at Dragon's Egg Studio in Connecticut to bring a new bird into the flock, to further develop the interplay between all the elements of the performance, and to prepare the work for touring. The *Birds* performed at Dance Place in Washington, DC in November, and we are preparing for international touring in 2020 in China, India, Palestine, Egypt, and Jordan. Most of the festivals that have invited us are run by incredibly dedicated and experienced organizations, working in difficult financial and political situations. It is extremely important to bring *Conference of the Birds* to audiences in these communities.



With support from US embassies, this year we have brought Run Like a Girl to two cities in Burkina Faso, three cities in Brazil, Tokyo, Japan and Gaborone, Botswana. In July, we brought Run Like a Girl for the first time to the US, at home in Somerville, supported by the Parks and Recreation Department of the City of Somerville. We hope to make this an annual program for Somerville youth.

Delicatness in Times of Brutality was granted a Performing Arts Japan grant from the Japan Foundation. We performed in Tokyo in June. at Gallaudet University in Washington, DC and UC Berkeley in September, with upcoming performances in Alaska in May 2020.

Thank you for your support and for traveling with us this far. We look forward to continuing this journey into 2020,



Wendy Jenlen
Artistic Director



ANIKAYA

Dance Diplomacy 2019



Conference of the Birds

Dance Place, DC
Arts Emerson (private showing)
Tour planning in Chennai and Delhi, India



Delicatness in Times of Brutality

Tokyo, Japan
Berkeley, CA
Washington, DC



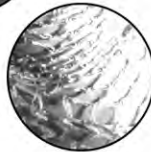
Sacred Spaces

Boston, MA



We Are All Here Right Now

Cotonou, Benin



Lilith

Gaborone, Botswana



Run Like a Girl

Ouagadougou, Burkina Faso
Bobo Dioulasso, Burkina Faso
São Paulo, Brazil
Campo Grande, Brazil
Belo Horizonte, Brazil
Tokyo, Japan
Somerville, MA
Gaborone, Botswana





Conference of the Birds is an evening-length movement theater work inspired by the epic poem of Farid Ud din Attar, and embodying stories gathered from modern-day refugees and other migrants. Along with stage performances we will present community workshops, and workshops for professional and pre-professional performing artists, which will include site-responsive, community participation performances of a companion piece, *Silent Flight*. The *Conference of the Birds* cast is made up of dancers from around the world each of whom represents a unique cultural tradition. Collaborating dancers include artists from Benin, Brazil, Egypt, Indonesia, South Africa, Japan, Turkey and the US. Original music was composed for the work by Shaw Pong Liu (US), Eric Raynaud/Fraction (France), and Shahou Andalibi (Iran). Animated projection art was created by David Bengali (US). *The project poses the question: **How can we be different together?***

“Subtly interweaving these influences, Jehlen and the dancers have collectively created a kind of new contemporary language — muscular, luxuriously weighted and full-bodied, chockful of gestural flourishes, and kinetically courageous.”

- *The Boston Globe*





Conference of the Birds

Valley of the Quset

Arts Emerson

technical residency

March 2019

Conference of the Birds
Seraphim/Travelling 3
Arts Emerson
technical residency
March 2019



Conference of the Birds

Valley of Detachment

Arts Emerson

technical residency

March 2019





Conference of the Birds
Re-collecting/Travelling 5
Arts Emerson
technical residency
March 2019

Conference of the Birds
community workshop
Dance Exchange
Washington, DC
November 2019





Sacred Spaces/Conference of the Birds

Silent Flight
Chinatown Gate
Boston, MA
April 2019

Silent Flight is at the juncture of Conference of the Birds and Sacred Spaces. It is a flexible, site-responsive improvisational score, shared with community members and performed by the Birds and members of the community. In 2019 we created two iterations of the performance - at Brown University/Providence, RI, and at the Pao Arts Center in Chinatown, Boston.



Sacred Spaces is a series of outdoor interventions that reveal the sacred in the urban, the mundane.space.

Sacred Spaces

Wending

Allston, MA

July 2019



Sacred Spaces

2x2

Kenmore Square
Boston, MA

November 2019





Run Like a Girl is a multidisciplinary project that looks at the words and phrases permeating our cultures that chip away at the self-esteem of girls, creating a false image of girls and women as “weak.” These workshops teach a series of movement activities that explore ways of playing, running, and interacting in stereotypically feminine ways – i.e., cooperatively, supportively, non-competitively. As part of the workshops, ANIKAYA and our collaborators lead open discussions about “like a girl” phrases and what they could mean, if we reclaim them.

“O projeto para mim veio como ar que a gente respira assim, e consequências entender a sociedade como um contexto de vida mesmo, e não de exclusão...de inclusão. tanto os homens poderem sentir, tanto as mulheres poderem ser fortes sem esse padrão, essa coisa ideológica que a gente cria, sobre uma visão estereotipado que não existe de homem e de mulher, que a gente mesmo não corresponde a nenhum deles.”

“This project came like air. We breathe, and we come to understand society as a context of life, not of exclusion...but of inclusion. Men have the ability to feel, women have the ability to be strong, outside of these patterns, these ideologies that we create ourselves about a stereotypical vision that doesn't exist in men and women, that we ourselves, none of us, fit into.”

participant, Belo Horizonte, Brazil





Run Like a Girl - São Paulo teaching team
Pre-workshop meeting
May 2019



Run Like a Girl

São Paulo

May 2019

(site-specific showing)

Run Like a Girl

Tokyo, Japan

June 2019



Run Like a Girl

Belo Horizonte, Brazil

July 2019



Run Like a Girl
Gaborone, Botswana
November 2019



New Work: *We Are All Here Right Now*

We Are All Here Right Now will be a new devised work for an ensemble of eight and up to twenty community-based dancers.



We Are All Here Right Now is a practice in activated serendipity.

We are bodies. We are beings of action, fully present, engaged in each moment, in our bodies and with each other. We are pragmatic magicians.

All of us are in this together, whether we want to be or not, whether we choose to see it or not.

Here is wherever we are.

Now is when we move.

In *A Pragmatist's Guide to Magic*, the poet Guante says: "It is not destiny that we are all here right now. But we are all here right now." We do not need the invisible hands of fate to have brought us to this moment in order to move forward together. We do not need the presence of gods to make our spaces sacred. But we do need each other.

We are interested in ritual as communal magic. We are interested in activism as ritual, and what it takes to make the unseen tangible – what it takes to accomplish real change. We believe that both ritual and activism are indispensable maintenance for community and society.

We are interested in extreme states as catalytic - ecstatic states attained in ritual, and the extreme states that are required to galvanize collective action. We are interested in how these states are induced, and how these moments function as decision points. They are moments of risk, both personal and societal, moments when we choose a path without knowing what will come next.





We Are All Here Right Now
workshop and
experimental performance
Cotonou, Benin
August 2019



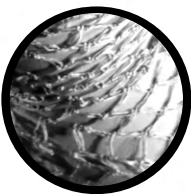
Lilith

Maitisong

Gaborone, Botswana

November 2019

Lilith is a study of the story of the first woman, created as Adam's equal, who rebelled against Adam and fled Eden. This character is explored as a figure from ancient texts who has been re-envisioned and reclaimed in modern feminist thought. Inspired by a sculpture by Kiki Smith, the solo work was created in 2013 in collaboration with poet Keith Tornheim, *Lilith* was performed in Gaborone, Botswana as part of 16 Days of Activism against Gender-Based Violence programming at Maitisong Theatre, supported by the US Embassy in Botswana.



Delicateness in Times of Brutality

is a 50-minute work by movement artists Wendy Jehlen (US) and DAKEI (Japan). Delicateness in Times of Brutality is intended to occur in non-traditional spaces and is highly flexible. Movement combines Deaf theater and poetry, Butoh, and elements of Capoeira and Contact Improvisation. Live music is improvised by Nobunaga Ken (percussion), MORIO (guitar) and Yoshiko Honda (voice). The result is an immersive environment that hovers between the eternal and the ephemeral.

Delicateness in Times of Brutality was inspired by a performance protest of the same title (Delicadeza em Tempos da Brutalidade) that took place in São Paulo, Brazil in May 2015 in response to the bureaucratic coup that resulted in the dismantling of human rights and arts and cultural institutions in that country, part of a world wide shift to the extreme right. Delicateness in Times of Brutality is our response as artists.

Delicateness in Times of Brutality is a study in opposites: solitude and togetherness, silence and sound, the eternal and the ephemeral, delicateness in response to brutality. It is a commitment to keep dancing, to keep making art together when the world is crashing down around us. It is a refusal to see boundaries when our governments want to close us in, to shut the world out.



残酷な時の繊細さ





Delicatensness in Times of Brutality

Berkeley, CA
September 2019

Financial Statement

Revenue

Earned Income	22200
Government grants	
Federal	133261
State	2500
Local	18850
Foundation grants	
New England Foundation for the Arts	9800
Eastern Bank	1000
Japan Foundation	21000
Cricket Foundation	7500
David Greenwalt	3000
Private donations	2000
In-kind donations	7000
Total Revenue	228111

Expenses

Artist fees	83897
Travel	82477
Production Expenses	22669
Administration	21400
Total Expenses	210443

Expenses by Program

Conference of the Birds	91216
Run Like a Girl	79721
Delicateness in Times of Brutality	19206
Sacred Spaces	4300
We Are All Here Right Now	0
Lilith	0

ANIKAYA/Akhra, Inc. has been supported in 2019 by the generosity of the following:

David Greenwalt Charitable Foundation
Japan Foundation – NYC
New England Foundation for the Arts
The Cricket Foundation
The Kates Foundation

Boston Cultural Council
Massachusetts Cultural Council
National Endowment for the Arts
US Department of State Public Diplomacy
& individual donors

Revenue



- Government
- Foundations
- Individual donors
- Earned income
- In kind

Expenses

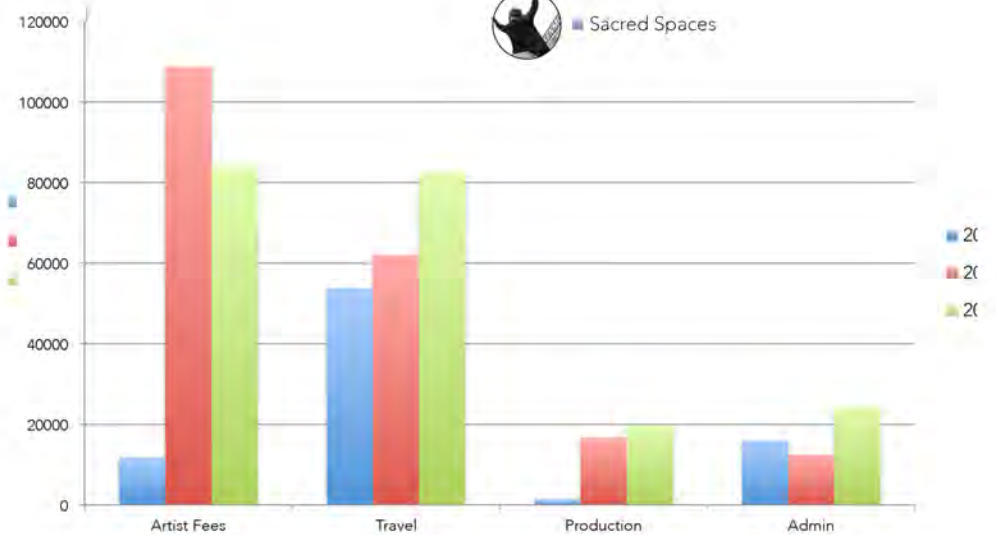
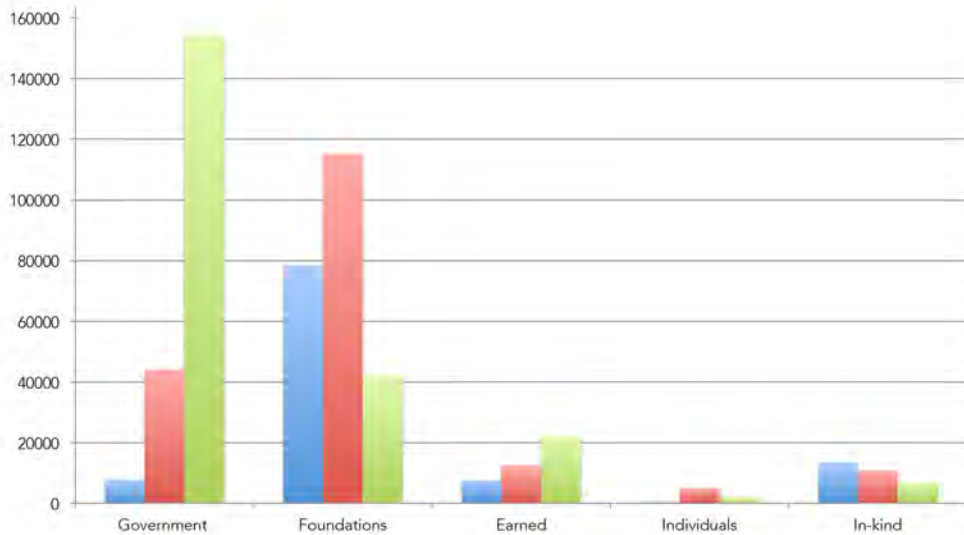


- Artist Fees
- Travel
- Production
- Admin

Expenses by Project



- Conference of the Birds
- Run Like a Girl
- Delicateness in Times of Brutality
- Sacred Spaces



Board of Directors

Wendy Jehlen
President/Artistic Director

Lydia Volaitis
Clerk/Treasurer

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Njeri Grievous
Genevieve Hyacinthe
Hussein Rashid
Suzuko Suzuki

Advisors:

Rawda Aljawhary
Hayat Imam
Ayisha Knight-Shaw



Welcome Reggie Liu!

This year we welcomed our new Touring and Communications Manager, Reggie Liu. Reggie is a cross-disciplinary director, producer and administrator with professional experience spanning Shanghai Project, Chazen Museum of Art, Himalayas Museum, Today Art Museum, American Beijing Dance Festival, American College Dance Festival, Beijing Playhouse, and Guangzhou Documentary Film Festival. He is also a classical guitarist, photographer, and actor. Reggie is currently based in Madison, Wisconsin.

Photos:

Cover:
The Simurgh
animation still by David Bengali

Page 1
Photo: Latisha Tsheko
Wendy Jehlen

Page 2
Photo: Latisha Tsheko
Wendy Jehlen and workshop participants in
Gaborone, Botswana

Pages 4-8
Photos: Gary Alpert
Danang Pamungkas, Kae Ishimoto, Ibrahim Abdo,
Luciane Ramos, Marcel Gbeffa, Wendy Jehlen,
Sarveshan Gangen, Yasin Anar

Page 9
Photo: Johnathan Hsu
The Birds and community dancers

Page 10
Photo: Olivia Huang
The Birds and community dancers

Page 11
Photo: Olivia Huang
Wendy Kinal and Wendy Jehlen

Page 12
Photo: still from stationary camera
Marcel Gbeffa and Wendy Jehlen

Page 13
Photo:
Instituto Ramacrisna
Wendy Jehlen and members of Corpo Cidadão

Page 14
Photo: Fabio Minagawa
Luciane Ramos, Anelise Mayumi, Douglas Jesus

Page 15
Photo: Fabio Minagawa
workshop participants and teaching artists

Page 16
Photos: Alexandra Lee and Instituto Ramacrisna
Wendy Jehlen and workshop participants

Page 17
Photo: Latisha Tsheko
workshop participants

Page 18-19
Photos: Marcel Gbeffa
workshop participants

Page 20
Photo: Latisha Tsheko
Wendy Jehlen

Page 21
Photo: Kayala Nayak
Wendy Jehlen and Dakei

Page 22
Photo: Kitt Hirasaki
Wendy Jehlen and Dakei