

The experience of Africa today brings with it a complex of psychosocial strains shaped by far more than a simple history that ends with freedom from colonialism. This complex reaches beyond historical context and political trauma. It is a more current confluence of global and diverse influences that have filtered into the culture as it evolves. The innovation of African movement artists perceives and embodies this experience boldly and innovatively. African art is hungry and unperturbed...



tawandaCHABIKWA

“All too often, opinion-makers of the West see their own art in innovative terms, while African art is inauthentic unless it can be seen to be rooted in tradition. Why not reverse the assessment and judge Western art by its authenticity and African art by its originality.”

- Atta Kwami (Ghanaian Artist)



Photo: Kim Reitzenthaler

Culture is by definition, dynamic. Each culture's journey is one towards self-discovery. These journeys do not happen in isolation. Cultivate insight to transcend habitual ways of perception. The body is the site of experience. Corporeal reality is the meeting place of process and paradox. My work is: Body as Fire, as Weapon, as Memory, as Sensuous Artifact and Body as Voice. It happens in the place between the question and the questioner.

choreography/INSTALLATIONS



Photo: Kim Reitzenthaler

Performing and viewing performance is part of the existential feedback spiral of evolution: we experience something (sense), we remember it (memory), we process it (talk, dream, store, repress etc.) and use it as reference on how to respond to new events (reconstruct/qualify).

- 2012 '**Digressions in the Fourth Movement**', HIFA, Zimbabwe
- 2012 '**Between the Lines**' by Harold George with Tumbuka Dance Company
- 2012 '**Myth for Snake and Spear**', Polytechnical College, Zimbabwe
- 2010 '**BodyVoice: Digressions**', Maine
- 2010 '**Inheritance: Dunhu reMhondoro**', Texas
- 2010 '**Blanco Never Cried**', Texas
- 2009 '**Mindslur**', Texas
- 2009 '**Wave**', Texas
- 2008 '**We Came**', DFC, Zimbabwe
- 2008 '**Never Leave**', Maine
- 2005 '**Color Me Africa**', Maine
- 2004 '**Ngano Nhatu: Three African Tales**', Bar Harbor, Maine

“Our skin is where our brain begins.”

-Sondra Fraleigh



Photo: David Anderson

Contemporary dance technique

Dancing beyond meaning through movement technique that draws from Africanist vernacular, Modern dance and Physical Theatre. Participants engage movement, not only as expression, but also as an experience. Intention, awareness and intimacy transform the performance space into ritual space and vice versa. The process constantly challenges the separation of the performative and the actual.

Composition and the Creative Body

The body is the site on which experience occurs. Tawanda facilitates a mindful and aggressive process of exploration and honesty. Using improvisation technique and elementary movement analysis, participants explore possibilities of the relationship between body, object, space and sound. The individual's personal choreographic technique is arrived at through personal artifact and delicate attention to the relationship between the ludic and ontic.

lecture DEMONSTRATIONS

Work that is termed *contemporary* African art is not a concomitant outgrowth of Western art. One must not overlook the complexity of the artistic processes and the personal artifact from which the work comes. It is not simply a matter of race, gender, class or religion, but a composite of *experience and process* that translates into an aesthetic valuation through dance. The LecDems include and go beyond topics on **Aesthetics, Psychosocial Artifact and Creative Processes** in contemporary African Dance.

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Photo: Tawanda



Photo: David Anderson

Born in Zimbabwe **tawandaCHABIKWA** has traveled and studied in Hong Kong, Cambodia, Sri Lanka, Mainland China, the United States and France through multiple fellowships and award. He holds an MFA in Dance, and a BA in Human Ecology. With strengths both as artist and scholar, he has collaborated in movement, sound, film, fine art in multimedia performance with many movement artists such as Alison Chase (USA), Renana Raz (Israel), Ludcia Khabibulani (Russia), Turak Teatre d'Objet (France), Oscar Chanis (Costa Rica). He engages cultural consultancy projects corporate and non-profit fields and he has spent time as Artistic Director for **Tumbuka Dance Company** of Zimbabwe. Tawanda is also a published author (*Baobabs In Heaven*, 2010) and is the founder of the **ndiniwako collaborative**, which aims to ignite creative collaboration. He is currently studying for a PhD in Dance at the Ohio State University.

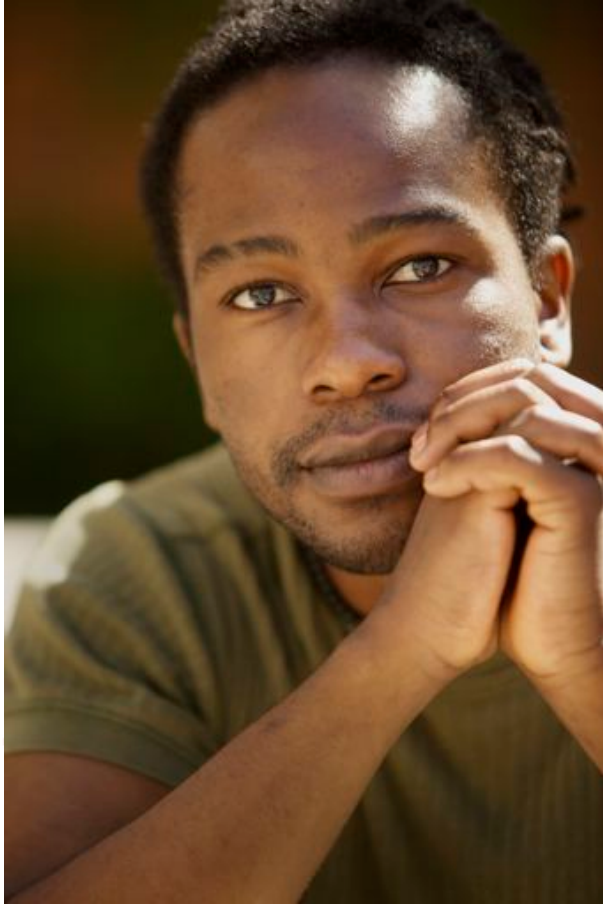


Photo: Kim Reitzenthaler

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