

[THE GEORGIA INCARCERATION PERFORMANCE PROJECT] PRESENTS:



**PHASE III of [THE GEORGIA INCARCERATION  
PERFORMANCE PROJECT]**

**A first-of-its-kind collaboration between faculty and students at  
Spelman College and the University of Georgia**

**with**

**Instructors and Students from Common Good Atlanta**

**Archivists from UGA Special Collections Libraries:**

*Hargrett Rare Book and Manuscript Library*

*Richard B. Russell Library for Political Research and Studies*

*Walter J. Brown Media Archives and Peabody Collection*

**And more archival and community partners**

**AUDITION PACKET**

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## Overview: What is the Georgia Incarceration Performance Project?

The Georgia Incarceration Performance Project is a cross-institutional collaboration co-directed by Professor Keith Arthur Bolden (Spelman - Drama), Dr. Amma Y. Ghartey-Tagoe Kootin (UGA - Theatre and Film Studies/Institute for African American Studies), Dr. Julie B. Johnson (Spelman – Dance Performance & Choreography), and Dr. Emily Sahakian (UGA - Theatre and Film Studies/Romance Languages). The project will devise and premiere a new performance out of archives (material and embodied) on Georgia’s carceral history in partnership with archivists from all three branches of UGA Special Collections Libraries (Chuck Barber, Jan Levinson Hebbard, Mary Miller, and Jill Severn). Inspired by UGA Hargrett Rare Book and Manuscript Library’s 2019 exhibit on convict labor in Georgia (composed by Sidonia Serafini, English PhD Program) and drawing on the collections of the Russell Library and the Brown Media Archives, UGA and Spelman students will create together from scratch a performance piece exploring this history and legacy in collaboration with their faculty and, when possible, with incarcerated collaborators. The performance is being developed as part of several courses in Spelman and UGA curricula (Spring, Maymester, and Fall 2019) and will culminate in a full production to be performed at both UGA (November 2019) and Spelman (February 2020). Dr. Barbara McCaskill (English) is the project’s co-executive and creative producer.

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### **SHOW DATES**

#### **UGA SPOTLIGHT ON THE ARTS FESTIVAL:**

Friday, Nov. 8 8pm  
Sunday, Nov. 10 2:30pm  
Saturday, Nov. 16 8pm  
Sunday, Nov. 17 2:30pm

#### **SPELMAN COLLEGE:**

Saturday, Feb. 8 7:30pm  
Sunday, Feb. 9 2:30pm  
Saturday, Feb. 15 7:30pm  
Sunday, Feb. 16 2:30pm

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## A MESSAGE FROM “THE DIRECTOS”

### Welcome Auditionee to [the Georgia Incarceration Performance Project]:

Thank you for your interest in being a part of a new and transformative devised performance project on Georgia’s carceral history that will be co-created by faculty, students, and alumni at UGA, Spelman College, and area prisons in collaboration with UGA Special Collections Libraries and community partners. You find us at the start of Phase III which is about continuing devising, rehearsing, and staging a new production that will premiere at UGA in November 2019 and Spelman in February 2020. To get there, we will vet our work with community-based theatre techniques and work with incarcerated collaborators to hone the project. Together, we ask:

- *How do we gather a community of Georgia residents to openly look at and discuss the difficult past (and present) of incarceration and incarcerated labor?*
- *How do we honestly negotiate our own relationship to incarceration, issues of race, and the impact of forced labor on our everyday experiences as Georgians?*
- *Encountering the archival material in the Hargrett Library exhibit’s display cases, “how exactly do [we] put emotion back into the inanimate” objects of this felt history?*

In Phase III, we will build on the work completed by collaborators in Phase I and II which included culling the archival collections of UGA Special Collection Libraries and our own embodied memory at Spelman College for revelatory dramatic stories related to Georgia’s carceral history. Incarcerated collaborators—students from Common Good Atlanta—also contributed original writing on themes of the archive, citizenship, democracy, history, and literature. Our work was further supported by UGA history students scripting archival events to the page and dramaturgy students creating a production handbook to support the project’s research.

This multifaceted, archives-to-performance collaboration through curricula and production seasons is a first-of-its-kind partnership between UGA and Spelman colleagues, as well as with area prison programs. The final performances aim to bring spectators back to the archives and lead to conversations and reflection—across the two campuses and local communities—about Georgia’s carceral history. Additional outcomes include scholarly publications, performance videos accessible to the public, and derivative artistic works that continue to explore themes from the project. Overall, the co-directors anticipate that this project will be a moving and transformative process that (1) positions every collaborator as a co-facilitator of this discussion and co-curator of Georgia’s history; (2) fosters cross-institutional collaboration; (3) enhances curricular offerings with experiential learning; and (4) showcases professional, *scholartistic* endeavors at their best.

We strive for hypercollaboration. We want all collaborators to continuously heartstorm how to generously share and receive work, ideas, and talents. We need everyone to help steward the project’s major goals and ethics as our priorities and focus on fostering a protected, brave, joyful space for collaboration. Together, we will practice radical hospitality when we host visiting/guest collaborators in our home institutions. *\*No performance/artistic background required for this project is required.* Students, faculty, and professional colleagues from every and any discipline are welcome to participate, especially those with an interest in history, creative/artistic work, critical race theory, storytelling, social justice, and/or positive collaboration.

*We are looking forward to working with you!*

*--“The DIRECTOS”*

# [the Georgia Incarceration Performance Project]

## THE CONSTELLATION (and growing): WHO'S WHO

### Creative Team

#### **Co-Directors / a.k.a. "THE DIRECTOS"**

(alpha order)

Prof. Keith Arthur Bolden	(Spelman - Drama)
Dr. Amma Y. Ghartey-Tagoe Kootin	(UGA – Theatre & Film Studies / AfAm Studies)
Dr. Julie B. Johnson	(Spelman – Dance Performance & Choreography)
Dr. Emily Sahakian Lang.)	(UGA - Theatre & Film Studies/Romance)

#### **Featured Choreographer**

Dr. Kathleen Wessel (Chair, Spelman Dance P&C)

#### **Costume Designer**

Daniel Carter (UGA, Design - MFA)

#### **Lighting and Audio Designer**

Erwin Greene (Guest Artist - EGreene Designs)

#### **Lead Visual Media Designer**

Charmaine Minniefield (Guest Artist)

#### **Visual Media Designer**

Jason Woodworth-Hou (UGA, Dramatic Media)

#### **Scenic Designer**

Kellie Murphy (UGA, Design -MFA)

#### **Script Supervision Team**

Philip Brankin (UGA, Dramatic Media)

Angela Hall (UGA alum)

#### **Project Management Team**

- **Administrative PM** TBA
- **Operations PM** TBA
- **Transition PM (until new Co-PMs in place)** Pedro Alvarado (UGA, Theatre - PhD)

#### **Stage Management Team**

- **Spelman - Lead SM** TBA
- **Spelman - Asst. SM** TBA
- **UGA - Lead SM** TBA
- **UGA - Asst. SM** TBA

#### **Guest Musicians and Co-composers:**

Okorie Johnson (OKCello)  
Munir Zakee

#### **Company (Performers):**

- Spelman Dance: 6 performers and 2 understudies
- Spelman Drama: 7 performers
- UGA Theatre: 10 performers

#### **Student Co-Devisers / Contributors**

- Spring 2019 - Spelman, UGA, Common Good Atlanta
- Maymester 2019 Residency- Spelman and UGA together
- Fall 2019 - Spelman, UGA, Common Good Atlanta

**Production Manager re: Spelman Transfer** Andre Allen (Blacklight Productions)

**Co-Executive Producer/Creative Producer:** Dr. Barbara McCaskill (UGA-English)

## **OTHER KEY PROJECT PARTICIPANTS**

### **Archivist Collaborators:**

- Spelman / Atlanta University Center
  - New collaborators are joining us now!
- UGA:
  - Chuck Barber (UGA - Hargrett Rare Book & Manuscript Library)
  - Jan Levinson Hebbard (UGA - Hargrett Rare Book & Manuscript Library)
  - Mary Miller (UGA – Walter J. Brown Media Archives & Peabody Awards Collection)
  - Jill Severn (UGA – Richard B. Russell Library for Political Research and Studies)

### **Community Partners:**

- Dr. Caroline Young (Instructor, Common Good Atlanta: Spring 2019 and Fall 2019)
- Lauren Neefe (Instructor, Common Good Atlanta: Spring 2019)
- Ruthie Yow (Instructor, Common Good Atlanta: Spring 2019)
- @ Spelman
  - Social Justice Fellows

### **Department Production Personnel:**

- Spelman Dance Performance & Choreography
- Spelman Drama
- UGA Theatre

### **Other Contacts:**

- Spring 2019 Class Collaborator: Dr. Steve Soper (UGA – History)
- Spring 2019 Student Collaborators enrolled in Fran Teague’s Dramaturgy class
- Dr. Sarah Shannon (UGA – Sociology - Inside-Out Prison Exchange Program)
- Sidonia Serafini (Author of Hargrett Exhibit: “The New South and The New Slavery”)
- Dr. Ashley Lucas (Univ. of Michigan)
- Et al.

### **Funders and Support**

- Andrew W. Mellon Grant through the UGA Willson Center’s Global Georgia Initiative
- Doris Duke Charitable Foundation – Spelman College Division of the Arts
- Spelman Student Travel
- Spelman Dance Production Season
- Spelman Dance Special Projects
- Spelman Drama Production Season
- UGA Faculty Research Grant
- UGA Special Collections Libraries – Freddie Wittop Fund
- UGA Special Collections Libraries – Brown Media Archives / The Peabody Fund
- UGA Special Collections Libraries – Foundation Funds
- UGA Theatre Production Season

## WHAT TO EXPECT AT [GAIPP] AUDITIONS?

[the Georgia Incarceration Performance Project]: *By Our Hands* is a devised production which simply means that we build a production out of our skill sets, who we are, and what comes out of our experimentation with archival material on Georgia's prison labor history.

To that end, we are holding one group ensemble audition with interviews on Sunday, August 25, 2:30pm-5:30pm in Fine Arts 352. This audition is all about getting to know each other and giving you the chance to shine in your gifts and talents! It should be **FUN** for you to prepare and experience. It's not *America's Got Talent*. We are not Simon Cowell. So, do not stress. We are more interested in seeing who you are, how willing you are to adapt to the uncertainties of devised work and this process, and having you all relish in the opportunity to meet each other and celebrate each other's talents and gifts.

No prior experience in theater is required. Let us reiterate: Everyone of every background is invited to audition for the performance ensemble.

### Top Things to Know About This Group Audition/Interview

#### **Q1: What are we looking for?**

We want to know who you are, what talents you could potentially bring to the show, and why you are interested in this work. So, we need to assess your talents and gifts (in whatever shape and form they take). We specifically are trying to gauge:

- Your skill set as an actor, dancer, singer, musician, speaker, facilitator, etc.
- Your capability and willingness to think outside of the box
- Whether or not you could play some of the specific roles the production may have
- Your ability to commit to a role and your openness to growth and experimentation
- Your ability to play well with others (your collaborators, other performers, and an audience)

#### **Q2: What can you expect?**

We'll warm up together, play different community-based theatre games and exercises, group work with the audition sides, and have individual interviews to gauge your skill set. Everyone will be asked to sing a little so that we can hear your voice. Do not stress – even “Happy Birthday” will help! We will talk about the project and give you the opportunity to ask us questions too!

### **Q3: What do you need to do to prepare for the GAIPP audition?**

1. See the [UGA Theatre Auditions website](#) re: “To Prepare for Callbacks” section
2. Read through the entire Audition Packet to understand the project.
3. **The only item you need to bring: your typed answers to the “Interview Questions” in this packet.** Type up your answers to the interview questions on the next page and e-mail your responses to co-directors Dr. Amma and Dr. Emily ([dramma@uga.edu](mailto:dramma@uga.edu); [sahakian@uga.edu](mailto:sahakian@uga.edu)). E-mail answers by the start of auditions (2:30pm, Sunday, August 25). Please also bring in one hard copy to the audition.
4. Prepare to sing something a capella (without music) for just 30 seconds or so, so that we can hear your singing voice.
5. Wear comfortable clothing something in which you can easily move and not feel self-conscious. We will be barefoot or in socks in that space.
6. Look up information about THE DIRECTOS and bring in any questions you have about us or our processes.
7. Be ready to move, have fun, and be open to the experience.

Note: the only A/V tech that will be available is a laptop projector with screen and speakers. If you need to bring anything else (i.e. laptop, iPod, etc.), please do so. \*As of today, a live piano is not available.

### **Q4: Who will be there?**

At auditions, you’ll meet members of THE DIRECTOS (the directorial team for [the Georgia Incarceration Performance Project]): Dr. Emily Sahakian and Dr. Amma Y. Gharthey-Tagoe Kootin and your peers who are also auditioning. The auditions will be videorecorded or livestreamed for Spelman co-directors Prof. Keith Arthur Bolden and Dr. Julie B. Johnson.

### **Q5: How long will auditions last?**

We anticipate that the auditions and interviews will last the entire time: 2:30pm-5:30pm.

### **Q6: “I’ve never fill in the blank before. Should I still audition/interview?”**

Whatever your “fill in the blank” might be (e.g. *sung on stage; done a theater production;; danced; auditioned; etc.*), the answer to this question is still a resounding *Yes!*

# INTERVIEW QUESTIONS

*Instructions: In no more than 1-2 paragraphs each, please answer the following questions. Feel free to copy and paste these questions into a Word document.*

**Q1. Why are you interested in this production?**

**Q2. Have you ever participated in a devised-theatre production before?**

If so, please describe your experience (i.e. what role you played; your feelings about the process and final product, etc.)?

If not, please describe what interests you the most about doing a devised-theatre work.

**Q3. Understanding what you bring to the table in a devised-theater production is vital to our success. No skill or talent is too small, irrelevant, or unusual. Please use this space to describe what you think your strongest and most unique talents/strengths are. What do you do well? What do you most enjoy doing?**

**Q4. What are your weaknesses that you would like to share with us? What are areas in which you want to improve?**

**Q5. Describe what kind of student you are. (e.g. How do you learn best? What kinds of classes have been your favorite and why? Do you enjoy working solo or in groups? Why or why not?)**

**Q6. Please take a look at the Rehearsal and Travel Schedule. Do you have any conflicts with any of the dates and times for [the Georgia Incarceration Performance Project]?**

Yes: \_\_\_\_\_ No: \_\_\_\_\_

**If YES, please explain and/or note any other potential conflicts with [the Georgia Incarceration Performance Project]:**

**Q7. Anything else you want to share with us?**

# UGA-side of [the Georgia Incarceration Performance Project] Current Rehearsal & Travel Schedule

(subject to updates)

## Note:

1. The bulk of UGA-side of rehearsals and meetings re: [GAIPP] takes place during the class Community-Based Theatre, Tuesdays and Thursdays 2-4:45pm where we imagine using:
  - Tuesdays as the standing rehearsal time
  - Thursdays for deep embodied learning and discussion of content and context
2. Our Spelman collaborators also will be rehearsing concurrently on Monday, Tuesday, and Thursday evenings 6-8:30pm.
3. Spelman and UGA come together in four joint Saturday rehearsals, tech rehearsals, a refresher weekend at Spelman in 2020, and final performances
4. Travel and Accommodations will be provided to locations outside of Athens, when applicable
5. Please note: we will need the UGA ensemble to help set and strike the marley flooring before and after rehearsal time. Dates and times: TBA.

## Fall 2019 Rehearsal, Tech, and Production Schedule for UGA November Production

- Weekly Devising Rehearsals @ UGA:
  - Tuesdays during class time: 2-4:45pm
  - Thursdays during class time (Oct. 17, 24, 31): 2-4:45pm
  - Tuesday Evening Rehearsals: 6-8:30pm - (Dates TBA)
  - Thursday Evening Rehearsals (beginning Oct. 17): 6-8:30pm (Dates TBA)
  - Special Off-Site Class Field Trips to area prisons
    - Friday, Oct. 25 - combined with Common Good Atlanta in Hartwell, GA (12pm-3pm class time; not including travel time)
    - More dates TBA to two other area prisons
- Saturday All-Company (UGA & Spelman) rehearsals
  - Sept. 14 - @ Spelman (Leave UGA at 8am; return at 9pm with 10am-6pm actual rehearsal time with equity breaks)
  - Sept. 28 - @ UGA – 10am-6pm and 1 hr. lunch. Please note: we may need the UGA ensemble to help set and strike the marley flooring before and after rehearsal time.
  - Oct. 12 - @ Spelman (Leave UGA at 8am; return at 9pm with 10am-6pm actual rehearsal time with equity breaks)
  - Oct. 26 - @ UGA (Crew Watch) – 10am-6pm. Please note: we may need the UGA ensemble to help set and strike the marley flooring before and after rehearsal time.
- Tech All-Company Rehearsals @ UGA (awaiting word from production colleagues re: final times)
  - Fri. Nov. 1, 10-out-of-12 sometime during: 8am-11pm
  - Sat. Nov. 2, 10-out-of-12 sometime during: 8am-11pm
  - Dress: Sun. Nov. 3, 10-out-of-12 sometime during: 8am-11pm
  - Final Dress: Thurs. Nov. 7, 6pm-11pm
- Production @ UGA (assuming call two hours before show)

- Fri. Nov. 8 - 8pm show
- Sun. Nov 10 - 2:30pm show & celebration dinner (Time TBA) afterwards
- Sat. Nov. 16 - 8pm show
- Sun. Nov 17 - 2:30pm show & strike afterwards

### **Spring 2020 Rehearsal, Tech, and Production Schedule at Spelman**

*Prior to actual Spring 2020 Spelman site rehearsals, students will have access to the performance video from the November 2019 production to remember choreography, blocking, etc. and are expected to come back knowing their parts*

- ALL-COMPANY Spring 2020 Weekend Refresher: Jan. 25-26 (overnight hotel stay in ATL)
  - Sat., Jan. 25
    - UGA leaves Athens Saturday morning at 8am.
    - 10am-6pm rehearsal
    - Stay overnight
  - Sun. Jan 26
    - 1pm-6pm rehearsal
    - UGA arrive back by 9pm
- Tech @ Spelman Jan. 31, Feb. 1, 2 (two-night hotel stay in ATL)
  - Friday, Jan. 31 - *(One-day of class that UGA misses)*
    - UGA leaves Athens at 10am, arrive at 12pm, Lunch/Check In to Hotel
    - 1pm-5pm - Afternoon Rehearsal / Begin Tech
    - 5pm Dinner
    - 6pm-11pm Run-Through Rehearsal/ Begin Tech
    - *If UGA can't miss class: UGA leaves Athens after classes at 6pm to arrive in ATL at 8pm, check into hotel; or we can leave Athens Saturday morning at 8am to arrive at 10am for an 11am Saturday start*
  - Saturday, Feb. 1 - 10-out-of-12 sometime during: 8am-11pm
  - Sunday, Feb. 2 - 1pm - 6pm - Dress rehearsal
    - UGA leaves ATL at 7pm, arrive in Athens at 9pm

### **Production @ Spelman Feb 8-9, and 15-16**

- Saturday, Feb. 8 – Show – 7:30pm (overnight stay)
  - UGA departure time from Athens - TBA (e.g. 10am departure)
- Sunday, Feb. 9 - Show - 2:30pm
  - UGA departs ATL at 6pm, arrives in Athens by 8pm
- Saturday, Feb. 15 - Show – 7:30pm (overnight stay)
  - UGA departure time from Athens - TBA (e.g. 10am departure)
- Sunday, Feb. 16 - Show - 2:30pm / Dinner Celebration Party
  - 6pm - Dinner Celebration Party
  - UGA departs ATL at 8:30pm, arrives in Athens by 10:30pm

## GLIMPSES FROM PHASE I and II

### PHASE ONE PROCESS:

### DEFINING AND CURATING THE ARCHIVE (JANUARY - MAY 2019)

#### Spelman Dance Phase I Process: January 16 - May 1, 2019

Phase I consisted of embodied memory choreographic research in two courses: Choreographic Process II and Spelman Dance Theatre. We had approximately 200 participants, including Spelman Phase I core participants; collaborators and supporters throughout Spelman/AUC; faculty and students from Common Good Atlanta; attendees of programming for the Spelman community; and audience members of our public performance-workshop-dialogue event. Additionally, we were able to develop new relationships with Spelman/AUC archivists and librarians, Spelman's Social Justice Program, authors such as DaMaris Hill and Sarah Haley (No Mercy Here), and the Lee Arrendale State Prison.



We identified three particular tasks for dance within this project:

- Discover how we can explore this cultural history through our own embodied memory stored in our bodies (the body as archive)
- Exchange ideas with collaborators through movement
- Model a method of inquiry and social change, starting with (and centering) the body.

Through our creative process and exchanges with student collaborators from Common Good Atlanta, we extracted and worked with several themes, including: time, transformation, the insider/outsider experience, and names as a practice of freedom. This process, and the material generated, was passed along to participants of Phase II.

Concurrently, Dr. Julie B. Johnson conducted faculty research in connection to this project, focused on the narratives and experiences of black women within the history of incarceration and convict labor. She began work on an interactive performance installation at The Museum of Contemporary Art (MOCA-GA) scheduled for June 27, entitled "Idle Crimes and Heavy Work."

**UGA Department of Theatre and Film Studies & The Institute for African-American Studies Phase I Process: January 9 - May 2, 2019**

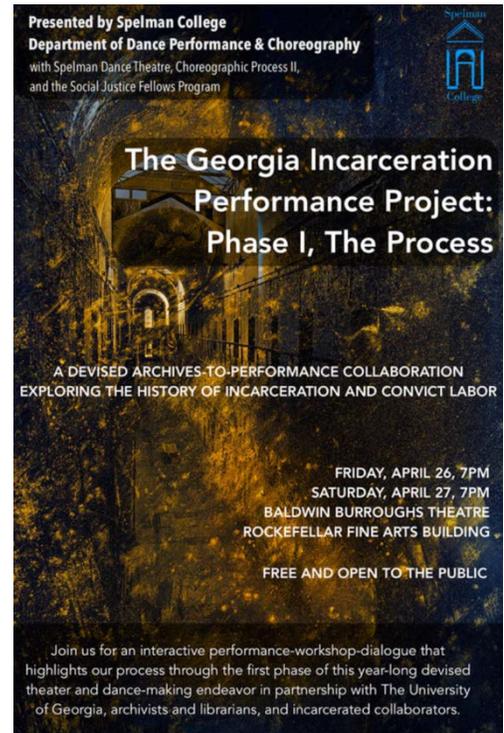
In the course “Scripting the Archive: Finding Our Story in Georgia’s Carceral History,” UGA students began working on the script by searching the archival collections of UGA Special Collection Libraries for revelatory dramatic stories related to Georgia’s carceral history. The course used the concept of “story” and “script” as a theoretical and practical tool to search and curate archives. Archivist-collaborators Jill Severn, Chuck Barber, and Mary Miller led the journey along with UGA MFA Acting alumnus Taylor Wood who substituted in for co-director Dr. Amma Y. Ghartey-Tagoe Kootin (who sustained a brain injury and was on emergency medical leave). Collaborations and in-person discussions with: (1) Dr. Caroline Young and her incarcerated creative writing students from Common Good Atlanta; (2) Dr. Steve Soper’s Crime and Punishment class in History at UGA (HIST 3775); and (3) Dr. Fran Teague’s Dramaturgy class contributed to the process of culling UGA archives for revelatory, dramatic stories.

**Key Outcomes of UGA Phase I:**

1. **Students found compelling stories** related to Georgia’s carceral histories in the archive by:
2. **Packaged their archival discoveries as “digital archival script packets” for Phase II** Maymester workshop participants to explore and use to create the performance. The material generated included:
  - a. **A final curated presentation consisting of 16 scenes** featuring song/music, movement, dramatic re-enactment, spoken word, etc. Run-time was approximately 55 min.
  - b. **A script bank with 800 pages** of original/curated script text authored/devised by the student participants over the course of the semester
  - c. **A video bank** documenting their weekly performance creations
  - d. **26 scenes related to the Guthrie v. Evans case** by students in Dr. Steven Soper’s class
  - e. **An annotated Dramaturgy Production book** and accompanying documents and research notes by students in Dr. Fran Teague’s class
  - f. **Research notes, copies of key archival documents, etc.**

## Public Engagement Events

- **April 26-27, 2019 @ Spelman College (Atlanta, GA):** Spelman Phase I collaborators shared an interactive performance-workshop-dialogue with public audiences highlighting Spelman Dance’s creative research process in Phase I.
  - This event featured students of Choreographic Process II, Spelman Dance Theatre, and Spelman’s Social Justice Fellows Program.
  - UGA co-director, Dr. Amma Y. Gharthey Tagoe-Kootin, joined us on April 27th for a post-show talk.



## **PHASE TWO PROCESS:**

### **MAYMESTER WORKSHOP**

### **DEVISING WORKSHOP (MAY 13 - JUNE 1, 2019)**

**Overview:** Spelman collaborators were in residence with UGA collaborators in Athens, GA to co-devise a performance draft out of (1) the archival packets created in Phase I by UGA, Spelman, and Common Good Atlanta participants and (2) the UGA Hargrett Library exhibit materials.

### **Phase II Participants**

#### **Workshop Participants**

- Creative Team
- 14 workshop participants/interns via Spelman College, including:
  - 6 Spelman dance students
  - 6 Spelman theatre students
  - 1 Morehouse theatre student
  - 1 theatre student from North Carolina A & T
- 5 UGA graduate students, who served as designers/workshop leaders



*Caption by Shannah Montgomery, edited by directorial team.*

Pictured: Dr. Julie B. Johnson (Spelman – Dance Performance & Choreography) on box, and Dr. Amma Y. Ghartey-Tago Kootin (UGA – Theatre and Film Studies/Institute for African American Studies) standing and Dr. Emily Sahakian (UGA – Theatre and Film Studies/Romance Languages) in teal shirt, Multi-class, multi-school (Spelman and UGA) collaborative project to perform the archives from all three branches of the Special Collections Libraries at UGA regarding the history of incarceration in Georgia. Students in the Maymester workshop class are from both Spelman and UGA and they worked from scripts and research done in spring semester to flesh out script, staging and music. Classes in the fall will cast and perform the play at both UGA and Spelman (in the spring).

### **Summary of UGA Maymester Workshop & Internship Activities:**

#### **Week 1:**

- Co-directors analyzed material generated from Phase I and researched archival material from Sidonia Serafini’s exhibit at Hargrett Library.

#### **Week 2:**

- Spelman and UGA students encountered the five archives of this project, including:
  - UGA Special Collections Libraries (all three archives, including the exhibit archival material at Hargrett Library)
  - Spelman Dance embodied archives
  - Common Good Atlanta archival packets from incarcerated collaborators
- They worked with co-directors to begin to devise scenes (including movement, song/music, and scripted scenes) from archival material
- This included discussions and activities around:
  - the role of the artist
  - ethical implications of aestheticizing narratives and experiences of vulnerable, oppressed, or incarcerated people
  - copyright/intellectual property within devised theatre works
  - building/maintaining trust and facilitating emotions within creative processes dealing with emotionally challenging content
  - professionalism within hyper-collaborative processes
  - creating with and within the unknown
  - using serendipity as a creative strategy

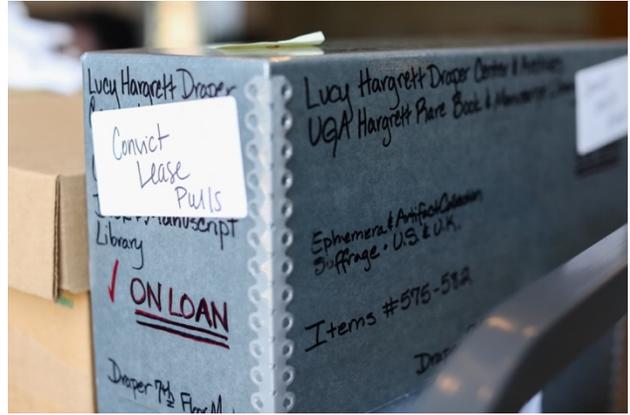
- **Week 3:**
  - Devising continued, and 17 scenes were created
  - May 30: we ran through all the scenes to understand the work generated as a holistic collection of material, and identify what might be missing
  - May 31: we conducted a debrief and reflection/feedback session with the ensemble
  - May 31: co-directors debriefed and began planning for Phase III



*Caption by Shannah Montgomery.*

Pictured: Script break-out group including: Jason Woodworth, UGA theater grad student, plaid shirt; Maxine Ford, recent graduate from Spelman in theater, Spelman shirt, "It feels great doing this project. One week after graduation and I'm working in theatre--doing what I said I was going to do." ; Casey Wortham, recent graduate from Spelman in theater, dark blue shirt; Philip Brankin, UGA theater grad student, black shirt. | Multi-class, multi-school (Spelman and UGA) collaborative project to perform the archives from all three branches of the Special Collections Libraries at UGA regarding the history of incarceration in Georgia. Students in the Maymester workshop class are from both Spelman and UGA and they worked from scripts and research done in spring semester to flesh out script, staging and music. Classes in the fall will cast and perform the play at both UGA and Spelman (in the spring).





Pictured: Jill Severn, Russell Library Archivist, red lanyard, with a Spelman student. | Multi-class, multi-school (Spelman and UGA) collaborative project to perform the archives from the Hargrett Special Collections Library at UGA regarding the history of incarceration in Georgia. Students in the Maymester workshop class are from both Spelman and UGA and they worked from scripts and research done in spring semester to flesh out script, staging and music. Classes in the fall will cast and perform the play at both UGA and Spelman (in the spring).

**CO-DIRECTOR DR. JULIE B. JOHNSON PREMIERES PERFORMANCE INSTALLATION AT THE MUSEUM OF CONTEMPORARY ART AT GEORGIA – JUNE 2019**



•June 27, 2019 @ The Museum of Contemporary Art (Atlanta, GA): Spelman co-director Dr. Julie B. Johnson presented an interactive performance installation at The Museum of Contemporary Art (MOCA-GA) on June 27, entitled "Idle Crimes and Heavy Work," which builds on the Phase I process of The Georgia Incarceration Performance Project. "Idle Crimes and Heavy Work" is focused on the narratives and experiences of black women within the history of incarceration and convict labor, linkages between gendered and racial violence to historic sites of forced labor and imprisonment in Atlanta, and black women's modes of resistance and restoration in the midst of oppression