


Reggie Wilson / Fist And Heel Performance Group

A Post-African Neo HooDoo Modern Dance Company



Reggie Wilson/Fist and Heel Performance Group is a Brooklyn-based dance company whose mission is to create, research, develop, and present new performance work that investigates the intersections of culture and movement practices. The Company's body-of-works draw from the spiritual and mundane traditions of Africa and its Diaspora; Fist and Heel believes in the potential of the body as a valid means for knowing.

The Company's name is derived from enslaved Africans in the Americas who reinvented their spiritual traditions as a soulful art form that white and black authorities dismissed as merely 'fist and heel worshipping'. It is a continued manifestation and inspiration of the rhythm languages of the body provoked by the spiritual, the mundane and movement traditions of Africa and its Diaspora, including the Blues, Slave, and Gospel idioms.

// Who is Fist and Heel

Reggie Wilson founded his company, Reggie Wilson/Fist & Heel Performance Group, in 1989. Wilson draws from the cultures of Africans in the Americas and combines them with post-modern elements and his own personal movement style to create what he calls "post-African/Neo-HooDoo Modern dances." Mr. Wilson is a graduate of New York University, Tisch School of the Arts (1988, Larry Rhodes, Chair). He has studied composition and been mentored by Phyllis Lamhut; Performed and toured with Ohad Naharin before forming Fist and Heel. He has lectured, taught and conducted workshops and community projects throughout the US, Africa, Europe and the Caribbean. He has traveled extensively: to the Mississippi Delta to research secular and religious aspects of life there; to Trinidad and Tobago to research the Spiritual Baptists and the Shangoists; and also to Southern, Central, West and East of Africa to work with dance and performance groups as well as diverse religious communities. He has served as visiting faculty at several universities including Yale, Princeton and Wesleyan Universities. Mr. Wilson is the recipient of the Minnesota Dance Alliance's McKnight National Fellowship (2000-2001). Wilson is also a 2002

BESSIE-New York Dance and Performance Award recipient for his work The Tie-tongued Goat and the Lightning Bug Who Tried to Put Her Foot Down and a 2002 John Simon Guggenheim Fellow. He has been an artist advisor for the National Dance Project and Board Member of Dance Theater Workshop. In recognition of his creative contributions to the field, Mr. Wilson was named a 2009 United States Artists Prudential Fellow and is a 2009 recipient of the Herb Alpert Award in Dance. His evening-length work The Good Dance-dakar/brooklyn had its World premiere at the Walker Art Center and NY premiere on the Brooklyn Academy of Music's 2009 Next Wave Festival. In 2012, New York Live Arts presented a concert of selected Wilson works, theRevisitation, to critical acclaim and the same year he was named a Wesleyan University's Creative Campus Fellow, received the 2012 Joyce Foundation Award for his new work Moses(es), and was named a Doris Duke Performing Artist and a 2015 New York City Center Choreography Fellow. In 2013 Moses(es) had its NY premiere on BAM's Next Wave Festival and is currently touring.

www.fistandheelperformancegroup.org

// Repertory - Available for tour

CITIZEN

Fist and Heel's current project. It asks the questions "what does it mean to belong" and "what does it mean to NOT WANT TO belong".

CITIZEN wrestles with the desires, re-actions, responses and relationships to and about, the very private, public/group-matter of 'belonging to'.

With CITIZEN, Wilson is investigating facts and realizing his own thoughts and considerations related to the complicated reasons why some artists favored American home soil (and others didn't). Through ongoing interest in the work and life of Zora Neale Hurston, he realized that Zora was among African American artists who did NOT carve a path to Paris or Europe; she always returned home to America and lived here 'til her death. What made her make this choice over another? He began obsessing on why she 'stayed' and what made her keep coming back to an America that told her, *"everything you are, is exactly the opposite of what is recognized as a human being, a person, ...correct, normal."*

Choreography by Reggie Wilson

Lighting Design by Christopher Kuhl

Video Collaboration with Aitor Mendilibar

Cast: Yeman Brown, Raja Feather Kelly, Clement Mensah, Anna Schon, and Annie Wang

PREMIERE:2016

Moses(es)

Inspired by Zora Neale Hurston's vernacular retelling in *Moses, Man of the Mountain*, Wilson traveled to Israel, Egypt, Turkey, and Mali to consider the migration of African people throughout the world. In *Moses(es)*, Wilson examines the many representations of Moses in religious texts—and in the mythical, canonical, and ethnographic imaginations—to ask: how do we lead and why do we follow? The result is this rich evening-length work—choreographed for nine performers and set to live vocalizations from the African diaspora and beyond—that unflinchingly questions leadership and our complex relationship to the Moses story.

Choreography by Reggie Wilson

Lighting Design by Jonathan Belcher

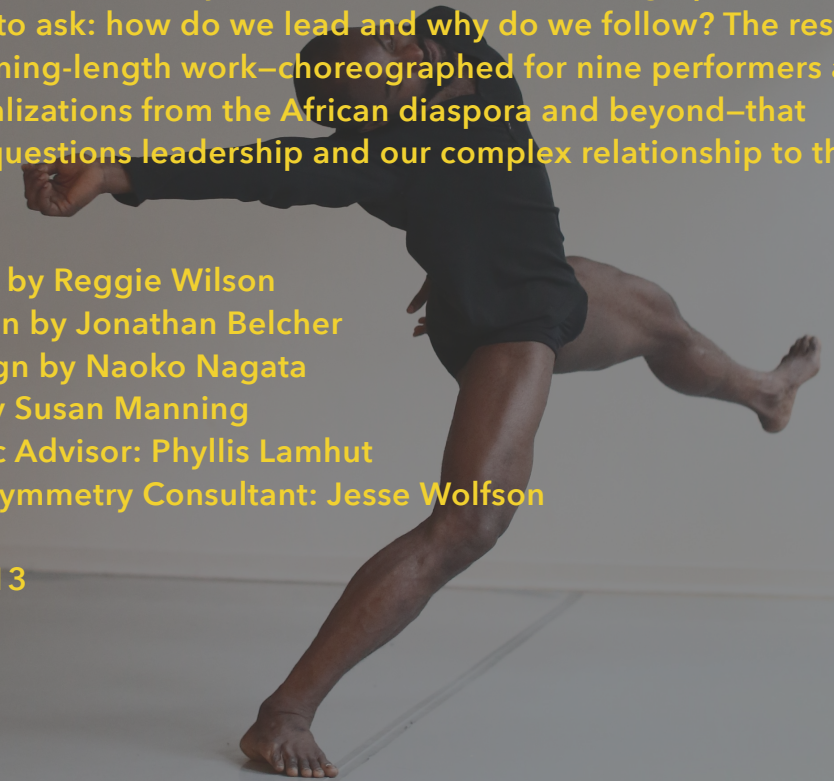
Costume Design by Naoko Nagata

Dramaturgy by Susan Manning

Choreographic Advisor: Phyllis Lamhut

Math/Fractal Symmetry Consultant: Jesse Wolfson

PREMIERE 2013



A photograph of a group of people, primarily Black, wearing red shirts and performing a dance or movement activity outdoors. They are in various poses, with some arms raised. The background shows trees and a blue sky. The image is partially obscured by a dark grey overlay on the right side, which contains text.

// Residency Activities

Community Shouts -
Stimulating, transformative sing-a-longs where participants restore and connect to their rhythmic voices and bodies. The Shouts unearth some of the origins, functions and interconnections through tales and songs from Africa and the African Diaspora (the Caribbean and American south).

Open Rehearsals and Post-performance Discussions -
Audience, performers and choreographer make contact on a more intimate level, either in the studio or post-performance, during which time audience members and performers have an opportunity to exchange perspectives and further understand Wilson's process and presentation.

Master Classes and Workshops -
Choreographer Reggie Wilson teaches Master Classes in his particular movement idiom, merging contemporary Technique and post-modern structures with rhythmic folk traditions. Wilson also conducts workshop intensives in Dance Composition.

Lecture/Demonstrations -
Wilson delivers engaging and informative lectures on his career arc, research (kinesthetic and academic), and on various cultures and communities of the African Diaspora. Consists of various themes related and relevant to the presented performance.

Creative Healing Workshops -
Company members guide and participate in creative writing, and/or movement workshops for young people and seniors.

// Contact

GENERAL INQUIRIES

info@fistandheelperformancegroup.org

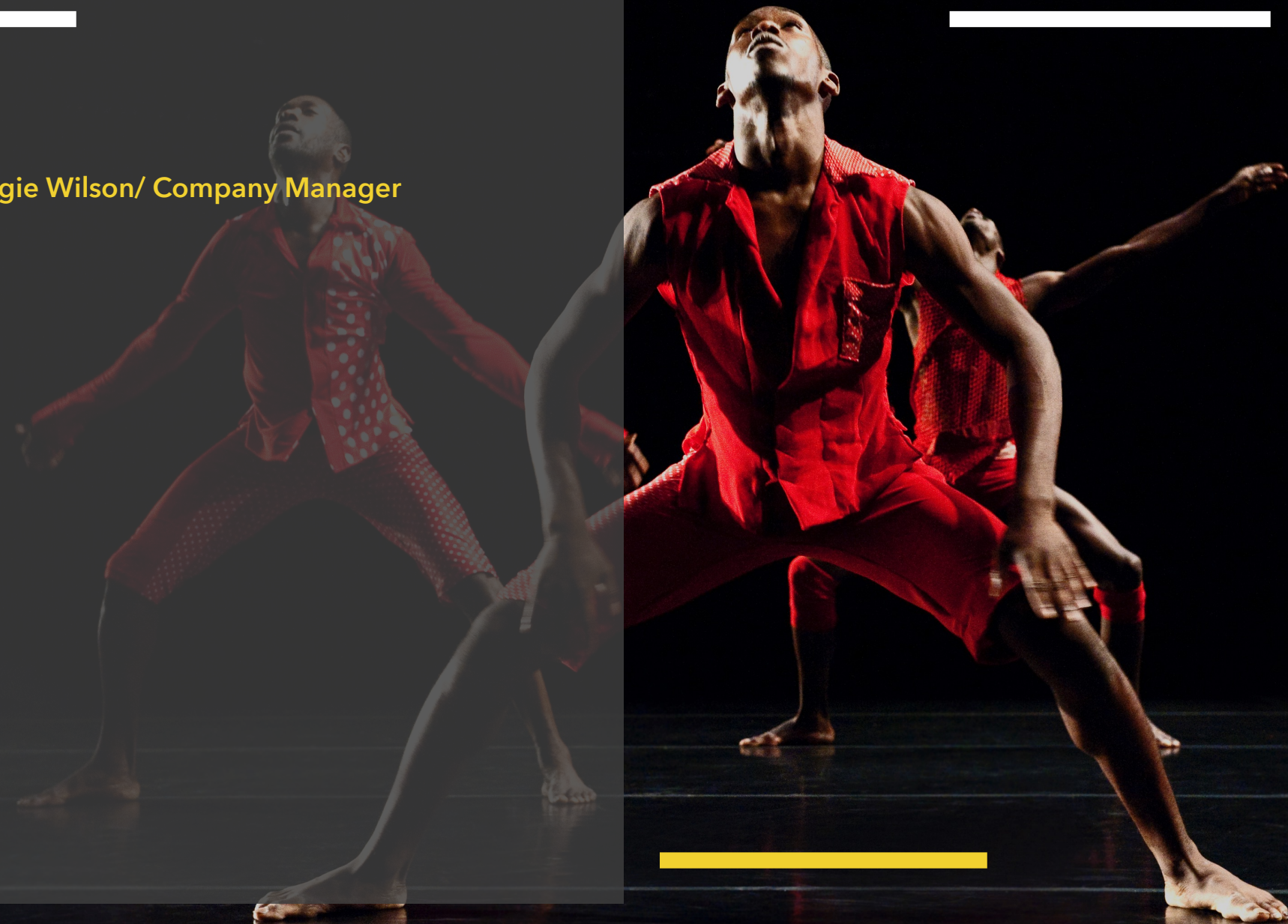
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BOOKING

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// Selected Press

"One of this country's most talented Choreographers"



"His performers' own bodies often become musical instruments: voices shouting and singing, feet stomping, hands clapping, body percussion and aspirated breath."

Hawaii Island Journal

"Wilson creates powerful and intricate rhythms."

The Village Voice

2007

"Wilson's poetic work often has historical resonance."



"His is a gumbo of dances, with emphasis on Africa and the African Diaspora, to help audiences think about, in his words, 'where stuff comes from'."

The Stranger

"The Good Dance really does communicate viscerally and visually. The piece is honest."

Chicago Reader

2009

"looking back to move forward... his sprawling movement pieces fold history into the present,"



"The movement sustained a muscular power and psychological drive that throbbed with a kinesthetic impact on the viewer... into a glorying of movement in all its fluidity"

ABQ Journal

"sensual, structurally complex performances."



2012

"the folds within Mr. Wilson's dense choreography are clear enough to burrow into, as are the dancers' nuances."



"Reggie Wilson embodies the Ghanaian Akan symbol of Sankofa, a bird that looks backward, revisiting the past, to seek the egg that will hatch its future."

Dance Magazine

driven by ideas as well as physicality

The Harvard Crimson

2014

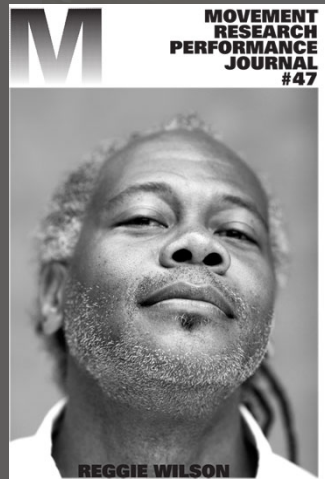
"His work explores multiple strands of African-American dance, organizing them with a wide range of geometrical ideas and rhythmic structures."



2016

// Downloads

SCHOLARSHIP



CITIZEN MATERIALS



MOSES(ES) MATERIALS



SELECTED PRESS

The New York Times

ABQ JOURNAL

the village VOICE

the Stranger