

Transcription: ICPP Interview #1 with jumatutu m. poe

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Guest Artist

Jumatatu m. poe

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[00:10:43] **Deborah Goffe:** [00:10:43] So now we got all our things up. Thank you for your patience. So, jumatatu can you start by talking about your work? What's your current work? What are some of the themes and priorities? What's driving that work?

[00:11:09]

[00:11:09] **jumatatu m. poe:** [00:11:09] I'm okay. Let me back up a little bit. I know, I think a lot about how I don't do anything alone. I'm bringing all kinds of folks into this space with me, you know, including my family who's heavy on my mind. It's hard to be away from them. I'm grateful that I'm not in the US right now. And then also it's hard to be away and just worrying about people's safety and things like that.

[00:11:48] But, the, I feel like that is one of the things, you know, bringing, bringing lots of information, lots of people, maybe it, and sometimes it feels like an excess. I mean, I do like, or maybe I need excess, you know, I feel somehow a level of comfort when I'm multitasking. And it feels like that is something that is very reflective of my creative processes.

[00:12:18] Sometimes I feel like my... I'm a Virgo rising. I'm an Aquarius sun sign and there's something about that combination says a lot about me. I think. I like to get messy, but I don't like messes, and it feels like that's something that I'm interested in, in relationship to my work. I like to have a kind of clarity, a specific clarity, even if the, the form is very, chaotic is the wrong word, but, even if there's a lot going on. And I'll say it again, I like going on, you know, I'm, I'm one of five children. I'm the oldest, and so something about noise and a mess

of emotions is somewhat comforting for me. I think that there is something about, something about that, about, about being together, something about being together that is super crucial for me, that is super stimulating for me. and that helps me to grow and then I hope that I contribute to helping in the, the growth and the development of other folks in relationship to that, and sometimes I feel like my performance works.

[00:13:36] So maybe I should, the, I'm not exactly sure how much information you all have about me. I'm a performer. I'm a choreographer. I also do a lot of video stuff. I make performance work that is often, and maybe now always, you know, site responsive site collaborative, even when that's in the context of being within a theater or an institutional art space, always thinking about how that place can, can yield something of what I need and want and how I can yield something of what it needs and wants.

[00:14:16]and how those wants also, you know, the, the, I'll say it again, you know, I don't do anything alone. I'm always working with folks and so, you know, trying to have that collected yielding also be central to whatever comes from that. And then sometimes I just, sometimes I really think that I'm, I'm just trying to figure out how to, to, to, to, to, to scam, to create opportunities, to just hang out, with the people that I'm collaborating with people that want to be in the space. with that, you know, that mix of artistic energies. a lot of times it feels like that's what I'm, that's what I'm striving for in my creative work - defined opportunities where it's just , you know, come and hang out and check out this thing that we, that we do, you know.

[00:15:17] I mean, a lot of my work, explicitly, over the past decade has been with and dealing with black people and especially black queer people. And then, my work as of lately has been in conversation with the communities that I've been working with for a long time and with, indigenous communities, both of the US and Brazil, thinking about the kinds of, relationships, that we're discovering that we need to forge the, the, the healing inter and intra communal healing that we need to do together. And how we can approach that in ways that are really about imagining, and doing an imagining, doing really about fabricating, doing an imagining that has an understanding and acceptance and, dealing with, or getting right with history. And then also that is trying to materialize things that we don't understand, that maybe we haven't all the way been able to sense, but that are vibrating around, and trying to figure it really trying to figure out ways how to do that, how to conjure that, you know, because it's, I mean, how do you get to do some, how do you do what you don't know how to do? How do you make exist what doesn't exist?

[00:17:01]And rhythm. Oh my gosh. It's the...rhythm is rhythm is central rhythm is crucial to my process. And I think that's because time is so crucial. You know, I think about being in this pandemic moment, and it feels , you know, for me like this malaise, and then these rapid peaks and then this, you know, approach of still missing these rapid peaks. And, and there's something that I there's something about that, that I've always been interested in, in relationship to my work that, that kind of, what I was talking about to Deb the other day, as a kind of "ethic of slow". Even when things are fast paced, which I, you know, I, I love fast.

[00:18:03] I love to move fast. I love to invite in a kind of freneticism, into creative processes that I'm working in. But I'm thinking about an "ethic of slow", which I feel sometimes it

really feels like just paying attention, paying sublime attention. Which just takes time, which takes a lot of time, which is a slow process. And which demands a kind of, openness, availability, that I feel is also...it feels often like a risk to ask. Especially to ask black people to do that, to be available, to be so vulnerable. and so that, you know, that that group generating the kind of trust that allows that kind of availability, it just takes time. and then welding that stress into a kind of permeable armor, it feels like, that also just that also takes time. And that's everything that I'm interested in about in my work and working with black people, and figuring out how to do that in the world. Figuring out how to, how to be a black person, a black queer person in the world, in a world, in which so many of the loudest values are often countered too my living, and then often counter to the priorities that I'm engendering in community with other people.