

# DAPLINE!

Created by André M. Zachery and LaMont Hamilton



**RENEGADE**  
PERFORMANCE GROUP

Image Credit: LaMont Hamilton

# REVIEWS

## **Named one of Best Dance Shows of 2015 by The New York Times**

"It's both confrontational and intimate, the way that dapping can be both an expression of brotherhood and akin to the antler clashing of rutting moose."

**Brian Seibert, The New York Times, July 2015**

"a moving demonstration of community and solidarity"

**Jaime Shearn Coan, - The Brooklyn Rail, August 2015**

"The idea of the dap is addressed both in spirit and, later in the piece, in technical execution. The viewer marvels at the unity and elegance of this corps of men, the clean architecture of their shifting arrangements and movements in space, the softness and tranquility that can emerge when masculinity is unshackled, given more than one narrow definition."

**Eva Yaa Asantewaa, Infinite Body, July 2015**



# PROFILE

## CURATORS

**LaMont Hamilton** (b. 1982) is an interdisciplinary artist based in Chicago who works primarily in photography, film and performance. Hamilton has been the recipient of several fellowships and awards including the MacDowell Colony, Smithsonian Artist Research Fellowship, Artadia Award, ArtMatters Grant and the City of Chicago's IAP Award. His residencies include Visiting Artist in Residence at Duke University in conjunction with African and African American Studies and SLIPPAGE: Performance|Culture|Technology and Bemis Center for Contemporary Art.

**Andre Zachery** (b.1981) is Brooklyn-based interdisciplinary artist who creates performances, interactive media installations, film, and sound art. He earned a BFA from the Ailey/Fordham program in 2005, and MFA in Performance & Interactive Media Arts (PIMA) from Brooklyn College in 2014. He is a recipient of the Caroline H. Newhouse Scholarship Fund and Sono Osato Scholarship Award for Graduate Studies through Career Transitions for Dancers, and PIMA Outstanding Student Award in 2013. Zachary is currently a Jerome Foundation supported 2015 Movement Research Artist-in-Residence.

## CREATIVE TEAM

**Yaw Agyeman:** Vocal Artist

**Emma K. Rivera:** Lighting Designer

**Jeremy Toussaint-Baptiste:** Soundscape Designer

Courtesy of the Schomburg Center for Research in Black Culture/NYPL  
Photo Credit: Bob Gore





# HISTORY

Dapline! is an evening-length choreographic work with 6-8 male performers stemming from the collaboration between André M. Zachery and visual artist LaMont Hamilton. This project looks at the origins and continued practice of “the DAP” or dapping; the intricate handshakes that serve as greetings usually between Black men in the United States. Developed by Black combat troops during the Vietnam War, giving dap was actually an acronym for dignity and pride. Currently, dapping is associated with urban Black youth and has been co-opted into popular culture, gang culture, and even professional sport culture through mass media marketing. The intention of this project is to show how at the root of dapping, there is a constant response of intimate understanding and connection in the face of oppression. We are looking at dapping as an inter-generational practice that is often misunderstood from the outside in, and for this performance to serve as an invitation to witness the subtle and unspoken conversations between Black men in our country. This performance seeks to be a public engagement opportunity over the ever-relevant issue of Black existence in the United States relating to masculinity and image.



Courtesy of the Schomburg Center for Research in Black Culture/NYPL  
Photo Credit: Bob Gore

# TOURING PACKAGES



## Theatrical Rendition

- Full-Length Performance - 60 minutes
- 6-8 performers + Vocal Artist
- Full Lighting Setup



## Media Installation (Video and Projection Design)

- Gallery Rendition: Immersive Performance
- Partially Cast / 3 Performers - 60 minutes
- Video Installation

Courtesy of the Schomburg Center for Research in Black Culture/NYPL  
Photo Credit: Bob Gore

# PERSONAL NOTES

Excerpt from *Necessary Language: Critical Text for Dapline!*

André M. Zachery

Coded language is used within every idiom of Blackness. From the mother continent to the various Diaspora, it is at once comical, tragic, euphoric and reflective. It is amorphous. Yet this language is universally understood between Black bodies from disparate origins and timeframes. It is the bond that defies the laws of human understanding and speaks to the divine existence that have guided the spirits of those that came before and those yet to come through temporal vessels.

This performance and visual project is beyond an artistic statement, it is a glimpse into a galactic spectrum. Like a beam of ultraviolet light shooting through a tiny opening in a black hole, illuminating a small passage of intimate hieroglyphics rendered invisible by the darkness. As brother Curtis Mayfield exclaimed, “....right on for the darkness...”

And yet, here we are. Gathering to pay homage to those that made sacrifices willingly and unwillingly under the brutal circumstances of their times. To those that found their way home, through life and death – to the ones that patiently waited on their return. To the omega of their circle that ends at our now anxious alpha moment.





**Excerpt from *Linear Notes Revisited***

*LaMont Hamilton*

With Dapline! (the performative element of Five on the Black Hand Side) the pièce de résistance of the night, what's at play is not a literal translation of the dap, the root of the piece. What's at play is something more, something ephemeral, heady (as the work has been called). What's at play is a feeling, feelings. What we've attempted is to elicit just that space in between, where the dap moves (intergenerationally) and moves (the stirring sensation of love, brotherhood, solidarity). To quote Fred Moten, "what occurs...is the emergence of an art and thinking in which emotion and structure, preparation and spontaneity, individuality and collectivity can no longer be understood in opposition to one another."

The spirit of brotherhood moves through this entire showcase. It's an initializing embrace that locates the continued usefulness and relevance of unity in the face of the current societal issues and tragedies. Not "Black Lives Matter" but blackness as matter moving throughout the space. Real and present. The interest here is connections, connectivity, connected material. Those hidden intersections. What animates this work is the notion of "self-deconstruction infused with the desire for another freedom." A disruption or eruption (perhaps more appropriately) that is a railing against, and doubled as, a reclamation of histories otherwise appropriated and misrepresented.



# CONTACT

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