

Centro Social

*by
Sadie Woods*



WEDNESDAY, JULY 10, 2019
7:00-8:30PM

*Ragdale
Ring
Performance*





Sadie Woods

A Chicago native with a childhood steeped in performing and visual arts training, Sadie Woods has had an exciting career as an award winning artist, curator, and dj. Showcasing her talents everywhere from academia to nightclubs, her practice includes fine art, sound design, deejaying, exhibition making, and collaborations within communities of difference. Woods is the co-founder of White Label DJs, The Petty Biennial and ROSEGOLD Music. She received her BA from Columbia College in Music and MFA from The School of the Art Institute in Sound. Woods is currently Faculty at the School of the Art Institute Chicago and Resident DJ at Lumpen Radio.

www.sadiewoods.com





*Inspiration for Centro Social comes from my
late grandfather, Zaharias Rivera. Gemini.
Hailing from Lares, Puerto Rico. Pigeon lover.
A champion domino player. Risk taker.
Slanger of dranks.*

*Centro Social is an experiential
multidisciplinary performance
by artist Sadie Woods and a
roster of visual and performance
artists. This evening affair is
part contemporary art and part
social club rooted in deejay
culture in the tradition of Black
and Brown space-making.*



*Sadie Woods (DJ), featuring Chris Paquette
(Percussion), Sam Lewis (Performance Art), Josué
Pellot (Visual Art), Edra Soto (Visual Art), Sam
Trump (Trumpet), Edith Yokley (Electronic Violin).*

One fall morning about eight years ago, I was walking down Throop Ave. in Bed-Stuy, on my way to the C train.

Unexpectedly, Rakim's voice cut through the routine cacophony of the street: "My mind starts to activate, rhymes collaborate, 'cause when I heard the beat I just had to make—something from the top of my head, so I fell into the groove the wax and I said..." I looked up. A brother in an apartment across the street, way up on the third floor, had his speakers turned outward, inviting all who passed below his window to share in some classic hip-hop. He had the volume set per Rakim's instructions—turn up the bass, it's better when it's loud. It was a weekday morning, not Friday night. People were going to work, not to the club. And like me, they were smiling appreciatively up at this impromptu DJ, heads nodding, mouths in motion. No one was perturbed. But I knew that this fleeting moment of joy would, in a gentrifying landscape, provoke a 311 call and end up as a data point in a municipal dataset, quantifying purported social problems.

The street is a social club. Ann Petry shows us in *The Street* how fundamental public space is for recreation, renewal, shared identity. The street was where one could find the simple pleasures of "children who were playing ball and darting back and forth across the sidewalk in complicated games of tag".

The street was where adults found the source of their individuality, where they were remade far from the inscrutable monolith rendered by the gaze of whiteness. The street gathered people who resolved conflicts, took chances, met, laughed, and talked to one another. Not only in Petry's Harlem is the street a social club. Urban spaces in Black and Brown neighborhoods everywhere show how intimately communities take stewardship of public social life.

If the street is a social club then it needs music. It's because music declares unapologetic cultural allegiances that new white residents complain—informally or administratively—that the music is too loud. Because the music tells them that the street is a social club to which they haven't been invited. It's why a resident of a new “luxury building” complained about the go-go music blaring from a Metro PCS store near Howard University in April of 2019. It had been playing for a generation, announcing and underscoring the Chocolate City's cultural heritage. Therein lay the disturbance. It wasn't just that there was a loud noise, one fungible with garbage trucks, construction, car horns. The noise told that new resident that they occupied a space that had a history that predated them. The noise was a sonic code that couldn't be cracked, an irritant to a culturally untutored ear. The noise evinced the vibrancy of Blackness, which was itself disquieting.

The street is a social club because it's where the DJ is mixing, everyone's moving, or eager to listen....



Naa Oyo A. Kwate, Ph.D.

is Associate Professor at Rutgers, The State University of New Jersey. She is an interdisciplinary social scientist with wide ranging interests in racial inequality and African American urban life. She has studied topics including the disproportionate density of fast food in Black neighborhoods, the prevalence and effects of outdoor alcohol advertising, and the direct and indirect health effects of racism. Kwate has a “mini-book” forthcoming at the University of Minnesota Press (publication date - August 2019), entitled *Burgers in Blackface: Anti-Black Restaurants Then and Now*. This short monograph interrogates racist logos, themes, and architecture in restaurant branding, and is derived from a larger book project in progress on the racial and spatial transformation of fast food.

01. AGUANILE by **Hector Lavoe, Willie Colon**
02. COURAGE by **The Souljazz Orchestra**
03. ELEGBA by **Lekan Babalola**
04. ITT by **Fela Kuti**
05. LA MEZCLA by **Michel Cleis feat. Toto La Mampolina**
06. LOIZA by **Tengo Calderon**
07. MAYORAL by **Novalimo**
08. NEGRA TIENE TUMBAO by **Celia Cruz**
09. SER AL SANTISIMO by **Osunlade**
10. SOUL MAKOSSA by **Original Nairobi Afro Band**



Centro Social Playlist Sampler

This playlist features music of Africa, the Americas and Caribbean, and Europe exploring space-making and cultural nuances through music. From prayer and worship to social movements and revolution, each song becomes a sonic journey through civic life, plights of oppressed peoples and the embodiment of joy as an act of resistance.



Flan de Queso

8-10 eggs
2 12-oz can evaporated milk
1 14-oz can sweetened condensed milk
1 cup sugar
1 8-oz package cream cheese, softened
1 tablespoon vanilla

Step 1 - Prepare the Caramel
Pour 1 cup sugar and $\frac{1}{4}$ cup water in a 2-cup Pyrex measuring glass. Stir the sugar and water for 15 seconds and microwave on high for about 5 minutes until it reaches a caramel color. After 4 minutes have passed keep your eye on the microwave to watch the color change. If it is not dark enough at 5 minutes, add another 30 seconds but be sure to gauge the color to prevent it from getting too dark.

Once the caramel color is achieved, pour the caramel into the flan pan and swirl to cover the bottom. Let it set before pouring in the custard.

Preheat oven to 350°

Step 2 - Prepare a Water Bath
Prepare a water bath using a large cookie sheet as a base, then set a large roasting pan on the sheet.

Boil some water to pour into the roasting pan. Start to boil water just before you begin preparing custard.

Step 3 - Prepare the Custard
Place cream cheese into a mixing bowl. Beat the cream cheese with an electric mixer until smooth, then add eggs and continue to mix. Add the rest of the ingredients and blend until the texture is smooth.

Pour custard into caramelized mold, cover with foil, and sit in the water bath.

Pour hot water into the cookie sheet and place in the oven for 1 to 1½ hours until done. Test for doneness by inserting a wet knife in the center. If it comes out clean its done. If the flan does not seem solid in the middle, bake it longer and test again.

Once it's done baking, remove from the oven and let it sit out until it's cool to the touch. Refrigerate for a minimum of six hours. Serve cold.

Step 4 - Serve!
To serve run a knife around the inside of the mold, cover the mold with a dish that has a bit of a lip to hold the caramel, such as a pie plate. Carefully flip it over and wait a few minutes until the flan has dropped. Carefully lift the mold.

Coco Whiskey

1 part Crown Royal Canadian Whiskey
3 parts fresh coconut water
Shake and strain into chilled rocks glass
Garnish with basil leaf and lime wedge





Chris Paquette

Chris Paquette was born and raised in the Twin Cities of Minnesota where he studied as a mentee of percussionist Mark Chico Perez. He began his career in the Chicago music scene in 2001, performing top tier DJs, MCs, singer songwriters, and musicians, including Koku Gonza, Obi Soulstar, Avery Young, Jamila Woods, Sam Trump, Abraham Melish, Isaiah Sharkey and J.Ivy. Paquette has backed notable artists such as Roy Ayers, George Clinton, El DeBarge, and the Isley Brothers and can be heard on recordings by Frank Catalano, Marquel Jordan, and Julie Dexter.

www.facebook.com/C.PaquetteDrum



Sam Lewis

Sam Lewis is a multi-disciplinary artist and curator who draws on his life story as a launching point for artistic expression. He is the Co-founder and Director of Elastic Arts, a Chicago-based organization that provides a platform for exhibitions and performances, and Co-curator of the Dark Matter Residency program.

Lewis is a resident host for Dark Matter Radio on Que4Radio Que4.org & 1680AM and serves as a Board Member of I AM Logan Square.

www.facebook.com/samlewisperformingartist



Edith Yokley

Edith Yokley is a violinist from Chicago. Ms. Yokley attended Northwestern University for her Bachelors in violin performance and music business continuing on to the University of Michigan for her Masters. While living in New York Edith played on Broadway and did recording sessions and performances with many artists, most notably, Alicia Keys, Common, and Mos Def. Upon returning to Chicago Edith began live improvisation with Djs in clubs and DjViolin.com was born. "Miss Edith" has subsequently played at the hottest clubs, lounges, and events in Chicago and all over the country. For more information visit DjViolin.com. Edith has travelled all over the world with her various musical groups. She is a member of the Chicago Sinfonietta, the Covergirls Violin Show, and the Soulful Symphony in Baltimore.

www.djviolin.com



Edra Soto

Edra Soto (b. Puerto Rico) is a Chicago-based interdisciplinary artist, educator, curator, and co-director of the outdoor project space

The Franklin. She is invested in creating and providing visual and educational models propelled by empathy and generosity. Her recent projects, which are motivated by civic and social actions, focus on fostering relationships with a wide range of communities. Soto holds an

MFA from The School of the Art Institute of Chicago, and a bachelors degree from Escuela de Artes Plásticas de Puerto Rico. She teaches Introduction to Social Engagement at University of Illinois in Chicago and is a Lecturer at the School of the Art Institute of Chicago.

www.edrasoto.com



Sam Trump

Sam "Trump" Harris is a multi instrumentalist/singer/songwriter from Houston, TX, and has been a student of music from first picking up the trumpet at age 7. Since moving to Chicago in 2009 to obtain his fine arts degree in music, he has become heavily involved in Chicago's live music scene, and is widely known as a band leader, sideman, mentor and curator. Sam Trump is a long standing member of Hip Hop, Soul, Jazz band Sidewalk Chalk. Their 4th album *An Orchid Is Born* (2017) was produced by Grammy Award Winner Robert "Sput" Searight. Sam Trump's debut album *PURPLE SKIES* (2018)

documents the early maturation of his solo artistry, covering topics of love and romance, family, inspiration, societal interdependence and the Black American plight. All songs are produced by long-term collaborator and LA based producer Calvin Valentine.

www.samtrumponline.com



Josué Pellot

Josué Pellot is from Aguadilla, Puerto Rico, and resides in Chicago.

A conceptual artist who engages social critique, politics and humor. He received his BFA from the University of Illinois at Chicago, and his MFA from Northwestern University, Evanston Illinois. He works in various mediums such as painting, sculpture, and video. His work has been shown locally and abroad, including the Chicago Cultural Center, the Contemporary Art Society (London, UK), and the Museo de Arte, Caguas, Puerto Rico.

www.josuepellot.com



“ No dejes una paloma que esté en sus manos por otra que está volando.”

- Zacarias Rivera