



## Land of Soga - Haman MPADIRE (UG)

The project consists theory and practical work that refuses to settle in spacetime, intrigued by questioning and examining historical trauma, identity, memory of the black body in pain, joy and struggles to visibility; thus, the framework also stabilizes a critic moment to revisit particularly the historical error and treatments, in-order to offer justices to the black bodies elsewhere and honor the existence as a point of departure to transformation. Mpadire as choreographer, performer sacrifices his vibrant body as a trap for resistance, argument and experiments through movement aesthetics and forms as a core base to expression without fear, interrogation, provocation, breaking barriers and notion, possibility and chance for humanity to unity, bridging the gap and releasing oppression past, present and the future.

Research, Choreography – Haman Mpadire  
Music Composition – Giovanni Kremer Kiyingi

### Haman Mpadire

Haman Mpadire is emerging artist, dancer and choreographer born and based in Kampala, Uganda originally from Busoga tribe. He became interested in dance through his mother who mastered folk genre aesthetics of dance and mentored by his father who was a boxer during the late 1970's. His versatile background incorporates informal and formal education. He started his formal training at German Sports University / Break Anatomy, L'Ecole Des Sables. And also, received Danceweb scholarship - Vienna, Visa for creation in partnership with Cite international des Arts - Paris, Artist in residence at Art Omi Center - New York and currently International CROSS Award 2020. Haman uses the body as a medium to narrate contemporary stories, multi-tasking socio-political and cultural issues in between past, present and perception of the future. His work explores the body as a site for social construction, geographical and investigation that questions the static representation of his tribe and multifaceted relationship between identity, visibility, colonialism and choreographic vocabulary, also examine how those relationships is revealed and embodied in practice thus negotiating the challenges and triumphs faced by the very complex "native African body" in particular when attempting to break the glass ceiling of history and stereotypes. Haman's work intends to constantly engage with the audience and stretching barriers. Over the years, established himself as a collaborator in which manages to collaborate with both local based and international artists a cross all disciplines and background. Haman presents his vibrant works between Europe, North America and African continent.