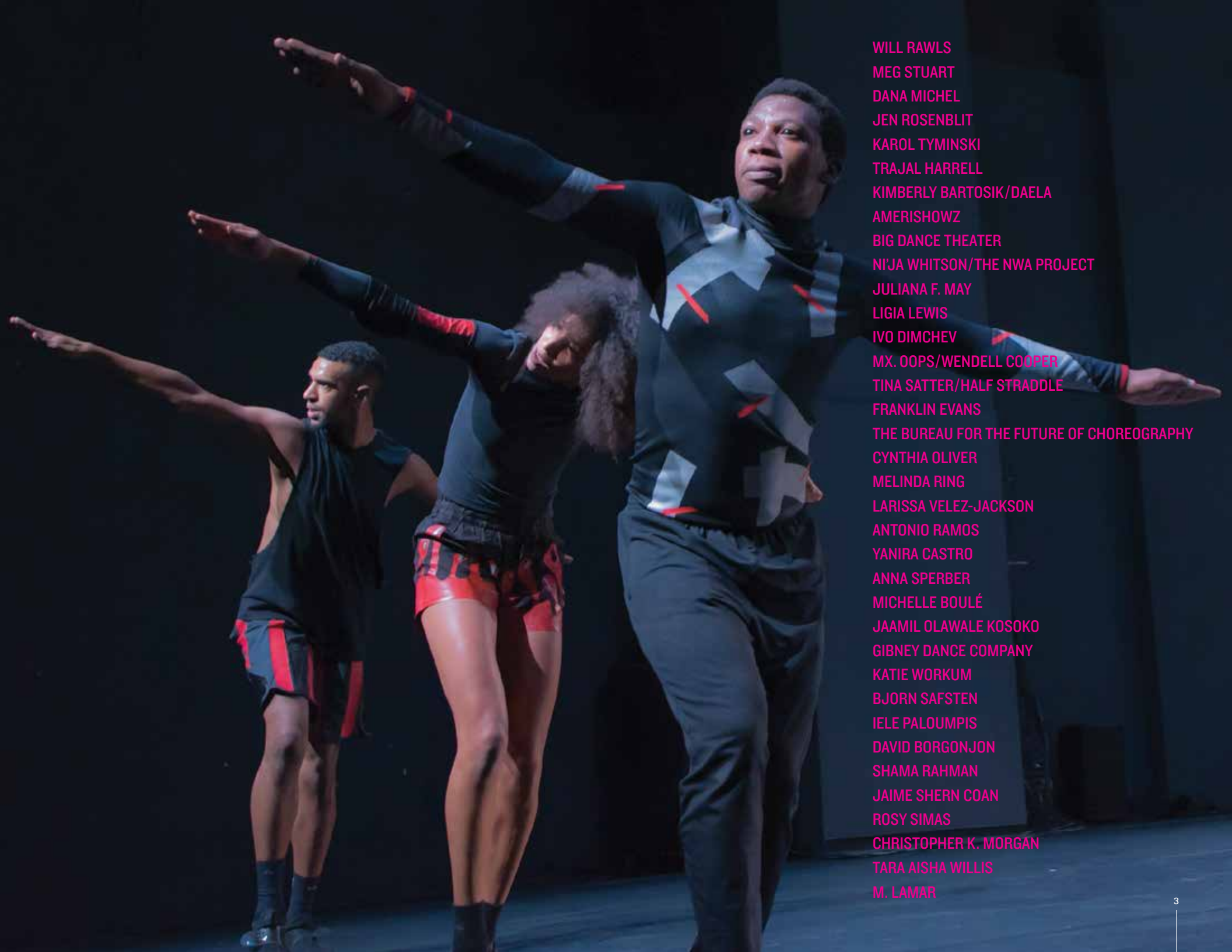


# AMERICAN REALNESS

JANUARY 5–12, 2017



WILL RAWLS  
MEG STUART  
DANA MICHEL  
JEN ROSENBLIT  
KAROL TYMINSKI  
TRAJAL HARRELL  
KIMBERLY BARTOSIK/DAELA  
AMERISHOWZ  
BIG DANCE THEATER  
NI'JA WHITSON/THE NWA PROJECT  
JULIANA F. MAY  
LIGIA LEWIS  
IVO DIMCHEV  
MX. OOPS/WENDELL COOPER  
TINA SATTER/HALF STRADDLE  
FRANKLIN EVANS  
THE BUREAU FOR THE FUTURE OF CHOREOGRAPHY  
CYNTHIA OLIVER  
MELINDA RING  
LARISSA VELEZ-JACKSON  
ANTONIO RAMOS  
YANIRA CASTRO  
ANNA SPERBER  
MICHELLE BOULÉ  
JAAMIL OLAWALE KOSOKO  
GIBNEY DANCE COMPANY  
KATIE WORKUM  
BJORN SAFSTEN  
IELE PALOUMPIS  
DAVID BORGONJON  
SHAMA RAHMAN  
JAIME SHERN COAN  
ROSY SIMAS  
CHRISTOPHER K. MORGAN  
TARA AISHA WILLIS  
M. LAMAR

# WELCOME TO AMERICAN REALNESS 2017

It is the eighth year for this little engine that could! I am so grateful to Abrons Arts Center for their ongoing partnership and to Gibney Dance for joining forces to support the cause. I am additionally grateful to all the participating artists and speakers who have crafted their work, the staff and crew that prepare the spaces, and you for buying tickets, donating your support, volunteering and bearing witness to the palpable vulnerability, ecstatic joy, beautiful, brutal honesty, and cunning artistry that awaits. This festival is realized through our shared participation and I am gifted with the privilege and responsibility to shape it. There is much to be discovered and unpacked. I hope you will dive in with me!

American Realness 2017 features five world premieres from AmeriSHOWZ, Ni'Ja Whitson/The NWA Project, Mx. Oops/Wendell Cooper, Ivo Dimchev and Big Dance Theater; four US premieres from Meg Stuart, Dana Michel, Ligia Lewis and Karol Tyminski; and six encore engagements from Will Rawls, Jen Rosenblit, Kimberly Bartosik/daela, Juliana F. May, Tina Satter/Half Straddle and Trajal Harrell. The festival additionally features instillations at Abrons Arts Center by Franklin Evans and The Bureau for the Future of Choreography, and work-in-process showings from Cynthia Oliver, Big Dance Theater and Gibney Dance's *Dance in Process* Resident Artists and Guests including Gibney Dance Company.

I am thrilled for this year's discourse program, curated by Ali Rosa-Salas. Presenting performance lectures, workshops, and artist talks, the series emphasizes the urgency of criticality in artistic practice, viewership and scholarship as they concern race, aesthetic politics, and cultural equity. Panelists and presenters include David Borgonjon, Shama Rahman, Jaime Sheran Coan, Rosy Simas, Christopher K. Morgan, Tara Aisha Willis, M. Lamar, Jaamil Olawale Kosoko and more. Rosa-Salas has additionally curated *READING* for 2017, which presents a series of commissioned essays on [AmericanRealness.com/reading](http://AmericanRealness.com/reading). Check them out during and following the festival.

Also, don't miss the festival's Thursday, January 5th Opening Night Toast from 5–7pm at Abrons Arts Center as well as book release parties for Trajal Harrell on Saturday, January 7th and Ivo Dimchev on Monday, January 9th.

American Realness is a space for artists wrestling through urgent socio-political concerns with rigorous criticality at the forefront of choreographic and performative practice. Sometimes things get messy, but at the end of the day, this program is committed to artistic exploration, social revelation, discursive evolution, and supporting artists work and practice, both in process and as product, in the most thoughtful and holistic way possible with the limited resources at hand. Thank you for your participation and engagement with this project.

There is so much amazing work to see! Buy a \$100 Festival Pass and see six productions at Abrons Arts Center. Buy two and see as much as you can!

Looking forward to seeing you there!



Thomas Benjamin Snapp Pryor  
Founder, Curator & Producer  
American Realness



PERFORMANCE



# GET A FESTIVAL PASS

6 SHOWS/\$100

Festival passes are available to performances at Abrons Arts Center. For \$100 you get a single ticket to six productions of your choice from the thirteen presented at Abrons. See one per day between Thursday, January 5 and Tuesday, January 10. It's a crash course in contemporary performance. Don't miss out!

Visit [AmericanRealness.com](http://AmericanRealness.com) for more details.

**WILL RAWLS**

## The Planet-Eaters: Seconds

Thursday, January 5, 7:00 pm

Friday, January 6, 8:30 pm

Monday, January 9, 7:00 pm

Tuesday, January 10, 10:00 pm

Run Time: 55 minutes

Abrons Arts Center, Underground Theater  
466 Grand Street / Tickets \$20

Part-dance, part-song, and part-travelogue, *The Planet-Eaters: Seconds* explores a duet as an intimate exchange of rhythms. In this reconfiguration of his previous work *The Planet-Eaters*, Will Rawls and musician Chris Kuklis inhabit Balkan folklore in a series of attempts to become self and other. What starts as a game of counting for two moves through further encounters that are epic, incidental, singular, plural and neither here nor there.

*The Planet-Eaters: Seconds* was developed as part of LMCC's Extended Life Dance Development program made possible in part by The Andrew W. Mellon Foundation. The first iteration of *The Planet-Eaters* was produced and presented at The Chocolate Factory Theater.





MEG STUART

## An evening of solo works

US PREMIERE

Co-Presented with Goethe-Institut  
and The Federal Foreign Office  
of Germany

Thursday, January 5, 8:30pm  
Friday, January 6, 10:00pm  
Saturday, January 7, 7:00pm

Run Time: 60 minutes

Abrons Arts Center, Playhouse  
466 Grand Street / Tickets \$20

"How to translate sensations and inner monologues into movement? Is it possible to track the hesitation before speaking, the movements not chosen, the spaces we travel to when we are daydreaming, the memories and projections that cloud our awareness of the present?"

MEG STUART

In her solo works, Meg Stuart ventures into the monologue of movement, exploring everyday gestures, physical conditions and emotional states through improvisation. *An evening of solo works* presents a selection of Stuart's body of solo works including *XXX for Arlene and Colleagues* (1995) and *Signs of Affection* (2010), as well as excerpts from evening-length performances. The evening offers an intimate and telling exposure to an American ex-pat, critically acclaimed overseas and rarely seen in the US.

*An evening of solo works* is produced by Damaged Goods (Brussels). Meg Stuart & Damaged Goods are supported by the Flemish Government and the Flemish Community Commission. Performances of *An evening of solo works* for American Realness 2017 are presented in collaboration with, and generously supported by the Goethe-Institut and the Federal Foreign Office of Germany.



Federal Foreign Office

DANA MICHEL

## Mercurial George

US PREMIERE

Thursday, January 5, 10:00pm  
Friday, January 6, 8:30pm  
Monday, January 9, 4:00pm  
Tuesday, January 10, 7:00pm

Run Time: 55 minutes

Abrons Arts Center, Experimental Theater  
466 Grand Street / Tickets \$20

Where does identity come from? How do you find it for yourself and how is it placed on you? How can one's identity register or fail to cohere in relationship to objects, feelings and affectation?

In *Mercurial George*, Dana Michel is "wading through the hairy rubble of a preliminary anthropological dig" asking "What is the smell of a plethora of someones that you have been avoiding your whole life? What do you do with the body?" Through fragmented gestures, loose and loaded signifiers, sounds and songs, this solo work provides the "ground to test skins" of Michel's identity; "ideas that may or may not have been imposed."

*Mercurial George* was co-produced by Festival TransAmeriques, Tanz Im August, CDC Atelier de Paris-Carolyn Carlson, ImPulsTanz, and Chapter with residency support from Usine C, Dancemakers, ImPulsTanz, Actoral/La Friche Belle de Mai, WOOP, CDC Atelier de Paris-Carolyn Carlson, M.A.I.

Québec  
Délegation générale  
New York



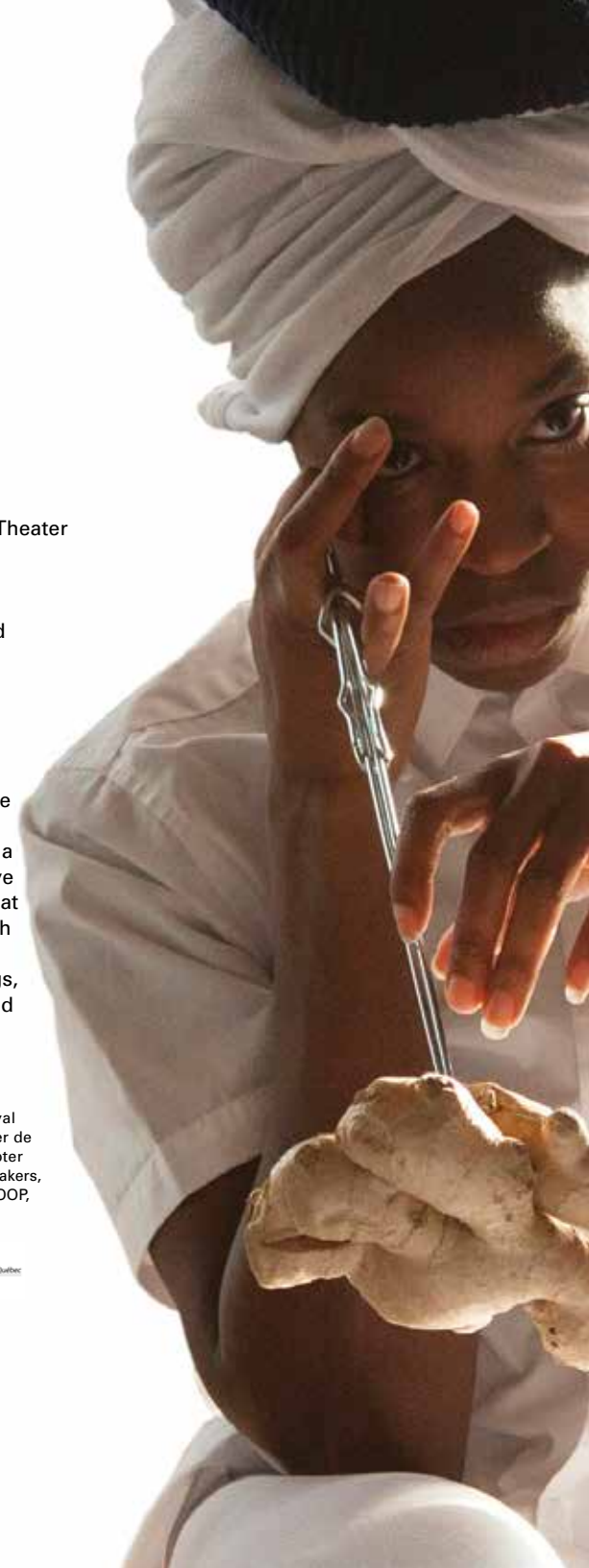
Conseil des arts  
et des lettres du Québec  
Québec



Canada Council  
for the Arts

Conseil des arts  
du Canada

DLD





JEN ROSENBLIT

## Clap Hands

Friday, January 6, 5:30pm  
Saturday, January 7, 8:30pm  
Monday, January 9, 10:00pm  
Tuesday, January 10, 1:00pm

Run Time: 65 minutes

Abrons Arts Center, Experimental Theater  
466 Grand Street / Tickets \$20



*Clap Hands* is a mating call, an over-crowded solo, looking to hail, disguise, displace, reveal and track the disappearance of the body. A large stack of fuchsia felt installs the space. Meaning hovers and a still-life emerges.

*Clap Hands* is concerned with the politics of coming together as we maintain autonomy. Something is lost or forgotten, but we continue with the burden of carrying on. How can we consolidate a skeleton of logic through our individual labors? Can we locate intimacy in non-human forms?

Clapping hands is a phenomenon we do together, to celebrate, mark or culminate. *Clap Hands* is something we have to sit alone with, to recall being together.

*Clap Hands* is a commission of New York Live Arts, The Invisible Dog Art Center, and Atlanta Contemporary and made possible, in part, through a residency at the Chinati Foundation, Marfa, Texas; a residency at Tanzhaus Zürich; with support from the exhibition Greater New York at MoMA PS1; with funding from the Jerome Foundation; with support from Women & Performance: a journal of feminist theory; through The Movement Research Artist-in-Residence Program, funded, in part, by the Mertz Gilmore Foundation, The Andrew W. Mellon Foundation, the Davis Dauray Family Fund, and the New York City Department of Cultural Affairs; and was developed as part of Lower Manhattan Cultural Council's Workspace program.

KAROL TYMINSKI

## This is a musical

Friday, January 6, 5:30pm  
Saturday, January 7, 8:30pm  
Tuesday, January 10, 4:00pm

Run Time: 45 minutes

Abrons Arts Center, Underground Theater  
466 Grand Street / Tickets \$20

*This is a musical*, presents a laboring body in the production of a visceral, discordant and deeply queer electronic fantasy. Karol Tyminski's body is the instrument for the sample. The electronic music he wields comes into being through a brutal choreography. This musical is a layered archive of the body's desire, which Tyminski together with musician Michal Laszkiewicz build towards a trance like space of madness and pleasure.

*This is a musical* was supported by Open Latitudes, Instytut Sztuk Performatywnych, Tanzfabrik Berlin, and Center in Motion Choreographers Workspace. Performances of *This is a musical* for American Realness 2017 are supported by Trust for Mutual Understanding.

T MU

TRUST FOR MUTUAL UNDERSTANDING



A photograph of Trajal Harrell from the waist down, wearing a white, flowing dress and bright yellow sneakers. The background is a plain, light-colored wall.

## TRAJAL HARRELL

### Twenty Looks or Paris is Burning at the Judson Church (S)

Friday, January 6, 7:00pm  
Saturday, January 7, 10:00pm  
Tuesday, January 10, 5:30pm

Run Time: 55 minutes

Abrons Arts Center, Playhouse  
466 Grand Street / Tickets \$20

*Twenty Looks or Paris is Burning at The Judson Church* is Trajal Harrell's epic series of works presenting a new critical position on postmodern dance aesthetics emanating from the Judson Church period. "What would have happened in 1963 if someone from the voguing ball scene in Harlem had come downtown to perform alongside the early postmoderns at Judson Church?" is the central question of the series. From 2009 to today Harrell has developed seven works as imaginary meetings between the aesthetics of Judson and those of the parallel historical tradition, Voguing. Rather than illustrating a historical fiction, these works transplant this proposition into a contemporary context, here and now. With this body of work Trajal Harrell re-writes the minimalism and neutrality of postmodern dance with a new set of signs.

A solo for Harrell, *(S)/Small* is the first work in the series.

*Twenty Looks or Paris Burning at the Judson Church (S)* was co-produced by Workspace Brussels/Working Title Festival, Danspace Project, The New Museum, Crossing the Line Festival 2009. Additional support provided by the 2009–2010 Danspace Project Commissioning Initiative with support from the Jerome Foundation, The Alfred Meyer Foundation, New York City Department of Cultural Affairs and The Map Fund/Rockefeller Foundation. Residency support for *Twenty Looks or Paris Burning at the Judson Church (S)* has been provided by Workspace Brussels and Tanzhaus Düsseldorf.

A photograph showing the lower bodies and hands of two performers, Kimberly Bartosik and Daela, wearing dark, textured clothing. Their hands are positioned as if they are interacting with or supporting each other.

## KIMBERLY BARTOSIK/DAELA

### Étroits sont les Vaisseaux

Curated by Craig Peterson

Friday, January 6, 5:00pm & 7:00pm  
Saturday, January 7, 5:00pm & 7:00pm

Run Time: 30 minutes

Gibney Dance: Agnes Varis Performing Arts Center  
280 Broadway (53A Chambers) / Tickets \$15

*Étroits sont les Vaisseaux*, a duet for Joanna Kotze and Lance Gries, is titled after Anselm Kiefer's 82-foot long, wave-like sculpture of concrete and exposed rebar. Bartosik's work collapses an oceanic tidal cycle from hours and minutes into minutes and seconds, creating a narrow timeframe where the performers navigate waves of sound, light, vibrating presence. Like the tide, *Étroits*' beginning and ending are cyclical, its shifts from trembling to tenderness are imperceptible yet transformational, leaving unsettling remnants in its wake. Created in collaboration with designer Roderick Murray.

*Étroits sont les Vaisseaux* was created with commissioning support from Gibney Dance with funds provided by the Howard Gilman Foundation and was supported in part by the Center for Performance Research's Andrew W. Mellon Foundation Artist in Residence program.



AmeriSHOWZ

## Circle of Champions 2017

WORLD PREMIERE

Co-presented with Mount Tremper Arts  
Curated with Craig Peterson and Mathew Pokoik

Friday, January 6, 8:00 pm  
Saturday, January 7, 8:00 pm  
Sunday, January 8, 8:00 pm

Run Time: 60 minutes

Gibney Dance: Agnes Varis Performing Arts Center  
280 Broadway (53A Chambers) / Tickets \$20

Founded in 2010, AmeriSHOWZ is one of the world's largest direct performance-selling businesses, offering performances, professional development, show creation and workshop opportunities in more than 70 countries and territories worldwide.

This life-changing event will transcend beyond the weekend, creating massive momentum in your business for months to come. In addition to an exhibit hall and networking lunches, this year will also feature breakout session Master Classes in: How to Meet People and Power Inviting. Plus, there will be an AmeriSHOWZ "tweet-up" and lots of other surprises.

We've pulled out all the stops to ensure you receive the most relevant, powerful, and intense training yet. It's exactly what you need to build in today's economy.

AmeriSHOWZ is commissioned by Gibney Dance and Mount Tremper Arts.



BIG DANCE THEATER

## Cage Shuffle

WORLD PREMIERE

Saturday, January 7, 4:00 pm & 7:00 pm  
Sunday, January 8, 4:00 pm & 7:00 pm

Run Time: 50 minutes

Abrons Arts Center, Studio G05  
466 Grand Street / Tickets \$20



*In Cage Shuffle* Paul Lazar speaks a series of one-minute stories by John Cage from his 1963 score *Indeterminacy* while simultaneously performing choreography by Annie-B Parson. The stories are spoken in a random order with no predetermined relationship to the dancing. Chance serves up its startling blend of inevitable and uncanny connections between text and movement. With live tape and digital collage scored and performed by composer Lea Bertucci.

"...Read all ninety stories in order or select a smaller number, using chance procedures or not."

*Indeterminacy* performance instructions by John Cage

*Cage Shuffle* is a production of Big Dance Theater and made possible, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additionally, the production received funding from the Starry Night Fund; the W Trust; the McGue Millhiser Family Trust; Mertz Gilmore Foundation; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; Andrew W. Mellon Foundation New York Theater Program; and was also funded, in part, by the Big Dance Theater Creation Circle, lead individual contributors committed to the development and support of the company's newest works.



## NI'JA WHITSON / THE NWA PROJECT

### A Meditation on Tongues

WORLD PREMIERE

Saturday, January 7, 5:30 pm

Sunday, January 8, 8:30 pm

Monday, January 9, 4:00 pm

Run Time: 70 minutes

Abrons Arts Center, Underground Theater

466 Grand Street / Tickets \$20

*A Meditation on Tongues* is a live interdisciplinary adaptation of Marlon T. Riggs' iconic film *Tongues Untied* (1989). Both abstract performance ritual and live historic document, this layered work (re)images Black and Queer masculinities. It struts and snaps as it frames new questions about loss at the height of the AIDS pandemic, while challenging constructions of Black love of/as revolution.

*A Meditation on Tongues* was made possible, in part, through the Brooklyn Arts Exchange and Movement Research Artist-in-Residence programs with additional support from The Jerome Foundation and Mertz Gilmore Foundation.

## JULIANA F. MAY

### ADULT DOCUMENTARY

Saturday, January 7, 5:30 pm

Sunday, January 8, 8:30 pm

Monday, January 9, 1:00 pm

Tuesday, January 10, 10:00 pm

Run Time: 60 minutes

Abrons Arts Center, Experimental Theater

466 Grand Street / Tickets \$20



In *ADULT DOCUMENTARY* five performers share their real and imagined histories. Through a repetitive and distorted coo-coo clock choreography of fragmented text, sound, gesture and movement, the piece works audiences through a full sensory experience that addresses the relationship between form and trauma or the trauma of form. How does the so-called "aboutness" and shape of a word or gesture disrupt its meaning, and how does the form i.e., repetition, space and time rupture or repair these seemingly hermetic relationships. *ADULT DOCUMENTARY* delves deep into sensation and psychology offering a uniquely felt choreographic experience.

*ADULT DOCUMENTARY* was commissioned by The Chocolate Factory Theater and received support from The MAP Fund, supported by the Dorris Duke Charitable Foundation and The Andrew W. Mellon Foundation, Gibney Dance's *Dance in Process* Residency, The Lower Manhattan Cultural Council, and the Jerome Foundation.





LIGIA LEWIS

## minor matter

US PREMIERE

Co-Presented by LUMBERYARD  
Contemporary Performing Arts (formerly ADI)

Sunday, January 8, 5:30 pm  
Monday, January 9, 7:00 pm  
Tuesday, January 10, 4:00 pm  
Run Time: 65 minutes

Abrons Arts Center, Experimental Theater  
466 Grand Street / Tickets \$20

With *minor matter*, choreographer Ligia Lewis articulates a sensitive argument for minoritarian politics. Can we institute a practice of togetherness in the minor? Can the black box be host to a black experience that goes beyond identity politics? Three performers work towards a regime of time and space that builds on minor aesthetics through a dynamic interplay of the theater's parts. Between light and shadow, reference and imagination, affect and embodiment, the work opens up a vital celebratory space where engrained symbols are twisted by the intimate poetics of the performative moment. In a time of anti-blackness, *minor matter* inhabits the black box saturated with the fugitivity of black expression.

*minor matter* is the second part in Ligia Lewis' ongoing triptych *BLUE, RED, WHITE*. Whereas sadness and the color blue stood in the foreground of *Sorrow Swag (part one/BLUE)*, in this new work Lewis turns to the color red, materializing thoughts between love and rage.

*minor matter* is a production by Ligia Lewis in coproduction with HAU Hebbel am Ufer. Funded by the Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs and Fonds Darstellende Künste e.V. Performances of *minor matter* for American Realness 2017 are made possible with support the Berlin Senate Chancellery – Cultural Affairs and LUMBERYARD, Contemporary Performing Arts (formerly ADI).

**LUMBERYARD**  
CONTEMPORARY Performing ARTS

**be** **min** **Berlin**

Der Regierende Bürgermeister  
von Berlin  
Senatskanzlei  
Kulturelle Angelegenheiten



IVO DIMCHEV

## Songs and Book

WORLD PREMIERE

Sunday, January 8, 5:30 pm  
Monday, January 9, 10:00 pm\*  
Tuesday, January 10, 7:00 pm

Run Time: 60 minutes

Abrons Arts Center, Underground Theater  
466 Grand Street / Tickets \$20

Bulgarian performer Ivo Dimchev is known for breaking taboos in his provocative and boldly physical pieces. While his work blends performance art, dance, theater, and visual art, Dimchev's enormous musicality and his remarkable vocal gift are at the center of each of his productions. For this new concert evening Dimchev performs songs from his body of work as well as new songs composed for the event. He will additionally share excerpts from his recently published *Ivo Dimchev Stage Works 2002–2016*. The evening presents Dimchev's prodigious talent in a stirring concert that leaps between the feral and the virtuosic.

\*Book reception to follow Monday, January 9th performance.



# MX. OOPS/WENDELL COOPER

## Carrying Capacity

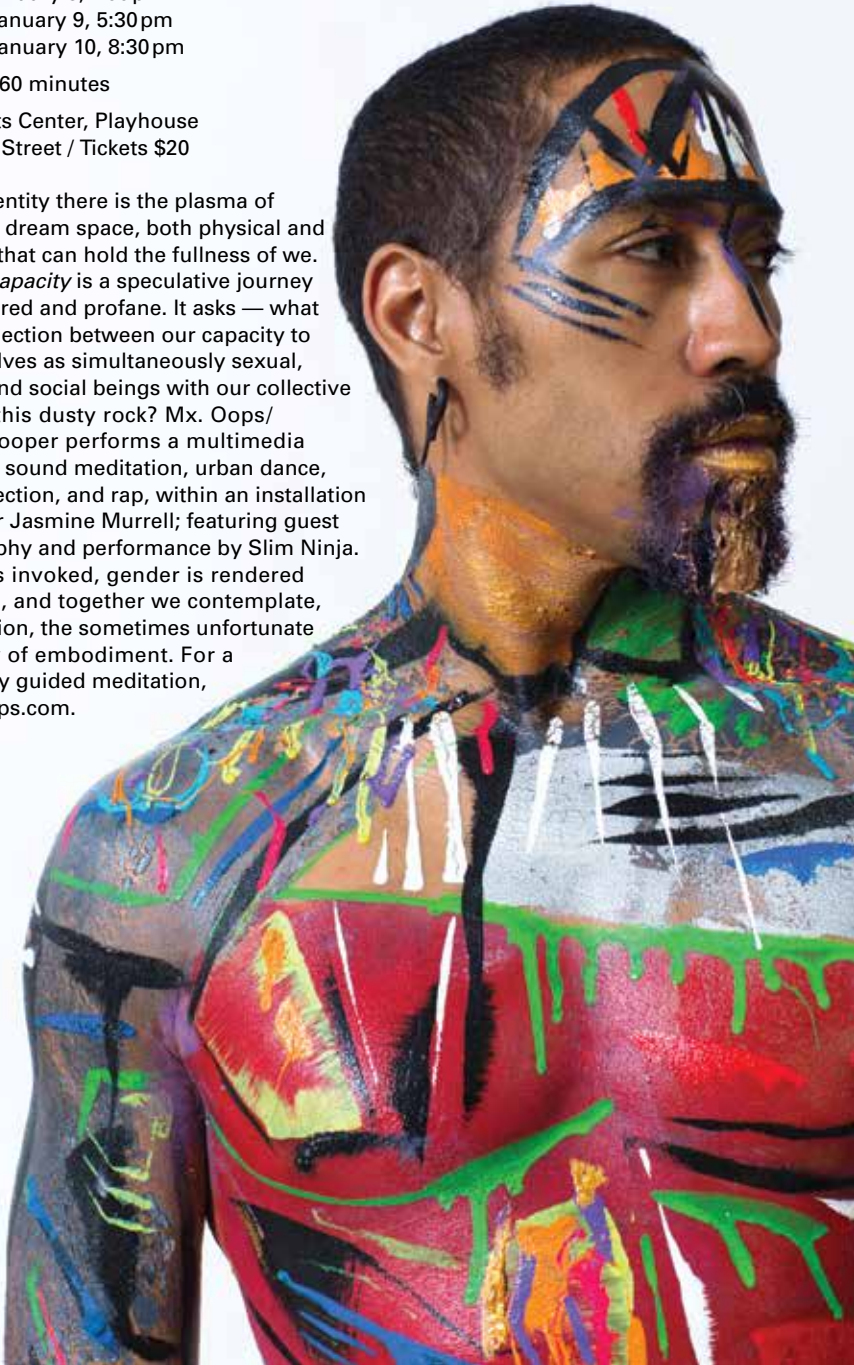
WORLD PREMIERE

Sunday, January 8, 7:00pm  
Monday, January 9, 5:30pm  
Tuesday, January 10, 8:30pm

Run Time: 60 minutes

Abrons Arts Center, Playhouse  
466 Grand Street / Tickets \$20

Beyond identity there is the plasma of oneness; a dream space, both physical and energetic, that can hold the fullness of we. *Carrying Capacity* is a speculative journey mixing sacred and profane. It asks — what is the connection between our capacity to love ourselves as simultaneously sexual, spiritual, and social beings with our collective future on this dusty rock? Mx. Oops/Wendell Cooper performs a multimedia ritual using sound meditation, urban dance, video projection, and rap, within an installation by sculptor Jasmine Murrell; featuring guest choreography and performance by Slim Ninja. The soul is invoked, gender is rendered ephemeral, and together we contemplate, in celebration, the sometimes unfortunate profundity of embodiment. For a preparatory guided meditation, visit [mxoops.com](http://mxoops.com).



# TINA SATTER/HALF STRADDLE

## Ghost Rings

Sunday, January 8, 10:00pm  
Monday, January 9, 2:30pm & 8:30pm  
Tuesday, January 10, 2:30pm

Run Time: 60 minutes

Abrons Arts Center, Playhouse  
466 Grand Street / Tickets \$20



In *Ghost Rings* a narrative of friendship and family-making unfurls through a pop song cycle that burrows and soars with a mix of deadpan magical realism and a thoroughly feminist worldview. Playwright and performer Tina Satter, songwriters and performers Chris Giaromo and Erin Markey and performer Kristen Sieh form a family band of yesteryear as they offer a tender and harrowingly funny, visual and sonic experience that traverses unexpected layers of romance.

"This is the sky for you."

*Ghost Rings* was commissioned by New York Live Arts for its 50 & Change Commission series with support from the National Endowment for the Arts and the New York City Department of Cultural Affairs. Additional support provided by the Doris Duke Impact Artist Award and Foundation for Contemporary Arts. *Ghost Rings* was created through residencies at the Performing Garage, the Orchard Project, and Pataphysics Playwriting Workshop.



## A vibrant, abstract collage of colorful geometric shapes, lines, and textures. The composition is dense and layered, featuring a variety of colors including red, blue, yellow, green, and purple. The word "INSTALLATION" is prominently displayed in large, white, sans-serif capital letters across the center of the image. The background is a complex arrangement of overlapping patterns, including stripes, grids, and organic shapes, suggesting a dynamic and multi-dimensional artistic installation.

# FRANKLIN EVANS

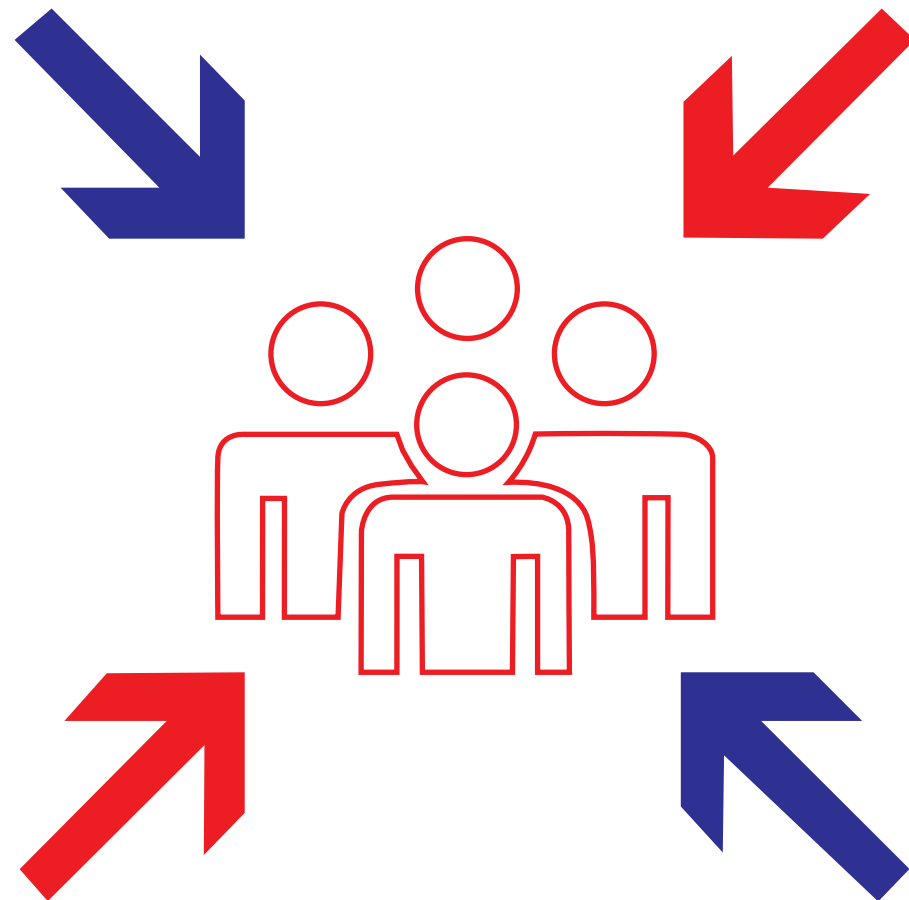
## XLtime

Thursday January 5 – Sunday, January 22, 2017

Abrons Arts Center, Main Gallery  
466 Grand Street / Free



Franklin Evans creates painting installations with the artist's studio as his subject. Evans collaborated with Trajal Harrell on the scenic design for *Twenty Looks or Paris is Burning at the Judson Church (S)*. American Realness 2017 presents the digital publication release of Trajal Harrell's *Twenty Looks or Paris is Burning at The Judson Church (XL)/The Publication*, co-edited in collaboration with Thibault Lac and Tom Engles. The release is accompanied by an installation, entitled *XLtime*, created by visual artist Franklin Evans made in collaboration with (XL).



# THE BUREAU FOR THE FUTURE OF CHOREOGRAPHY

## US in the US

Thursday, January 5 – Sunday, January 22, 2017

Abrons Arts Center, Upper Gallery  
466 Grand Street / Free

The Bureau for the Future of Choreography proposes a score for political action. The score engages American Realness Festival visitors in several choreographic structures inherent to democratic process.



# PROCESS





CYNTHIA OLIVER

## Virago-Man Dem

Curated by Craig Peterson

Saturday, January 7, 6:00pm

Run Time: 45 minutes

Gibney Dance: Agnes Varis Performing Arts Center  
280 Broadway (53A Chambers) / Free / RSVP [GibneyDance.org](http://GibneyDance.org)

*Virago-Man Dem* navigates black masculinities through movement, and spoken language and visual design. Troubling the term “Virago’s” reference to characteristically male behaviors and female cultural transgressions, *Virago-Man Dem* is a nuanced study in the multiplicities of masculinity within cultures of Caribbean and African American communities. The work is based on the lives of its performers, Duane Cyrus, Jonathan Gonzalez, Shamar Watt, and Niall Noel Jones, and moves from their specific experiences to broader cultural trajectories.

## BIG DANCE THEATER

17c

Curated by Craig Peterson

Wednesday, January 11, 8:00pm

Thursday, January 12, 8:00pm

Run Time: 60 minutes

Gibney Dance: Agnes Varis Performing Arts Center  
280 Broadway (53A Chambers) / Free / RSVP [GibneyDance.org](http://GibneyDance.org)



*17c* is the newest Big Dance Theater ensemble work, built around the problematic 17th century diaries of Samuel Pepys. Pepys danced, sang, strummed, shopped, strove, bullied and groped – and he recorded all of it in his diary, completely unfiltered. Using all the data to be found – the copiously prolific diaries themselves, Margaret Cavendish’s 17th century radical feminist play *The Convent of Pleasure*, three centuries of marginalia, and the ongoing annotations of the web-based devotees at [www.pepysdiary.com](http://www.pepysdiary.com) – *17c* dismantles an unchallenged historical figure and embodies the women’s voices omitted from Pepys’ intimate portrait of his life. Big Dance Theater continues its formal fascination with building systems of dance that challenge theater, while allowing the structure of the work itself to bring contemporary meaning to the making and un-making of our subjective past.

*17c* is produced by Big Dance Theater and co-commissioned by Carolina Performing Arts/UNC Chapel Hill, Brooklyn Academy of Music, Philadelphia FringeArts, the Old Vic/London, The Yard (Chilmark, MA), Diane and Adam E. Max, Virginia and Timothy Millhiser, the Starry Night Fund, and the Heimbinder Family Foundation. *17c* is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts. *17c* is also funded, in part, by the Big Dance Theater Creation Circle, individual contributors committed to the development and support of the company’s newest works.



## IN THE WORKS

### Dance in Process Resident Artists & Guests

Sunday, January 8, 10:00am – 4:00pm

Gibney Dance Choreographic Center  
890 Broadway, 5th Floor / Free

*In the Works* features informal showings from Gibney Dance's *Dance in Process* resident artists and guests. Participating artists include Melinda Ring, Larissa Velez-Jackson, Antonio Ramos and Yanira Castro. Guest artists curated by Meredith Boggia include Anna Sperber, Michelle Boulé, Jaamil Olawale Kosoko, Katie Workum, Bjorn Safsten, and iele paloumpis. Gibney Dance Company will share an excerpted presentation of Gina Gibney's recent premiere *Folding In*.

10:00am Melinda Ring  
10:30am Anna Sperber  
11:00am Michelle Boulé  
11:30am Jaamil Olawale Kosoko  
12:00pm Larissa Velez-Jackson  
12:30pm Gibney Dance Company  
1:00pm Antonio Ramos  
1:15pm Katie Workum  
2:30pm Bjorn Safsten  
3:00pm Yanira Castro  
3:30pm iele paloumpis



# DISCOURSE



# DISCOURSE

The American Realness 2017 DISCOURSE series is curated by Ali Rosa-Salas. Across five writing commissions for READING and four public conversations, Rosa-Salas offers festival audiences ruminations, critiques and public dialogues across a range of issues and ideas presented in the performance program and facing the world at large. Taking the shape of performance lectures, workshops, and artist talks, DISCOURSE emphasizes the urgency of critical artistic practice, viewership and scholarship as they concern race, aesthetic politics, cultural equity, and more. Life is more real than ever these days, and the work is palpable. Let's talk it out.

# READING

READING offers commissioned essays from Katie Brewer Ball, Maya Harakawa, Danielle Jackson, Ikechukwu Casmir Onyewuenyi, and Kieran Swann. The pieces situate the festival performance program within an interdisciplinary dialogue and consider the political, conceptual, and aesthetic strategies brought to bare in the work of the festival artists. Check [AmericanRealness.com/reading](http://AmericanRealness.com/reading) for posted essays throughout and following the festival.

## ALI ROSA-SALAS

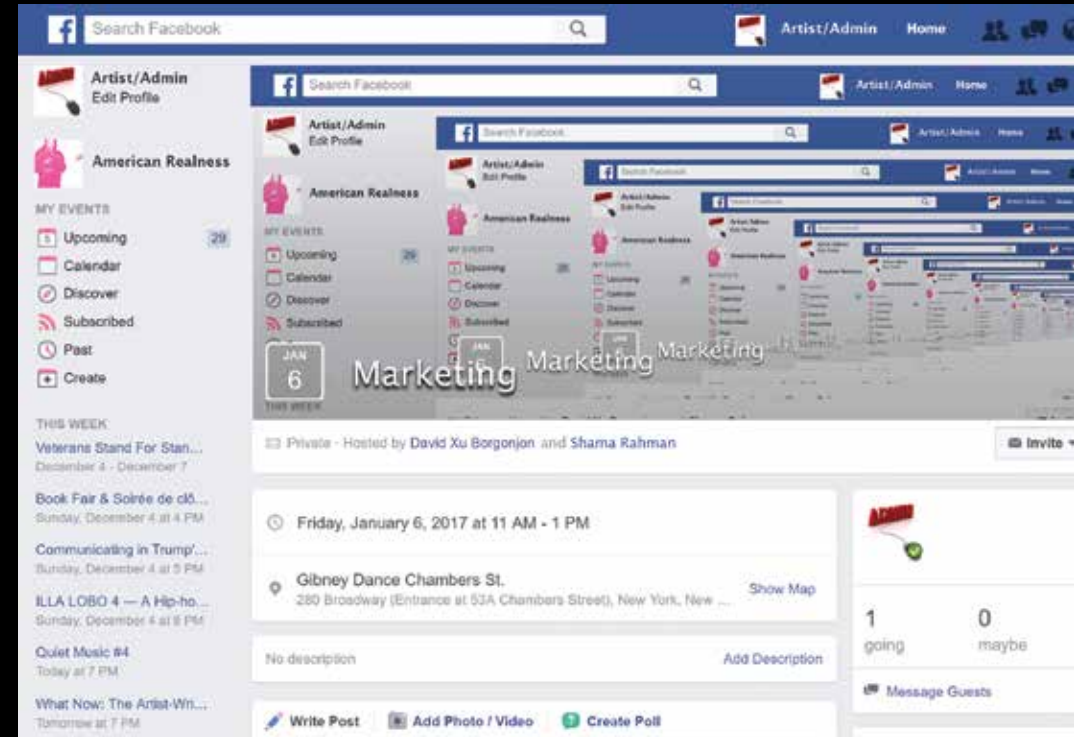
Ali Rosa-Salas is an independent curator from Brooklyn, NY. She has curated exhibitions and produced public programs for AFROPUNK, Barnard Center for Research on Women, Danspace Project, Knockdown Center, MoCADA, TOP RANK Magazine, and Weeksville Heritage Center. Ali is currently an MA candidate at the Institute for Curatorial Practice in Performance at Wesleyan University and the Artist Services Manager at BAX | Brooklyn Arts Exchange.

## ARTIST/ADMIN 5: MARKETING

Moderated by David Borjonjon and Shama Rahman

Friday, January 6, 11:00am – 1:00pm

Gibney Dance: Agnes Varis Performing Arts Center, Studio H  
280 Broadway / Free / RSVP [AmericanRealness.com](http://AmericanRealness.com)



Culture is as mediated as ever. Social media has amplified the documentation and reception of cultural production, while also providing more and more granular ways of quantifying the success of a work. What are ways that artists and administrators think about marketing as a cultural practice? How can differing versions of work be presented to different audiences (or, say, markets) and to what extent does this liberate or hamper artistry? This session is co-facilitated with J. Soto and Alex Rodabaugh.





## AESTHETICS LIVE WITHIN THE STRUCTURE OF WHITENESS JUST LIKE WE DO

Moderated by Jaime Shearn Coan, with  
Emily Berry, Moira Brennan, Cori Olinghouse,  
Craig Peterson, Jesse Phillips-Fein, and  
EmmaGrace Skove-Epes

Saturday, January 7, 11:00am–2:00pm

22 Boerum Place / Free / RSVP [AmericanRealness.com](mailto:AmericanRealness@gmail.com)

For this event, white dance artists, presenters, funders, and writers will reflect on how their practices are informed by and operate within white aesthetic supremacy, and how they have worked to visibilize and challenge the normalization of whiteness in their dance communities and within their particular positions in the field. With the intention of shifting the labor often placed on artists of color in discussions of racial equity to white artists, the remarks of the opening white-identified speakers will serve as starting points for the consequent conversation. This event will feature presentations/conversations on three topics: 1. How white aesthetic supremacy structures the evaluation and reception of contemporary concert dance and experimental performance. 2. Identifying white aesthetics and cultural appropriation in dance-making practices. 3. Equity vs. Inclusion in presenting, funding and casting dance.

## NATIVE AMERICAN REALNESS

Rosy Simas and Christopher K. Morgan  
in conversation with Sara Nash

Saturday, January 7, 3:45pm–5:15pm

22 Boerum Place / Free / RSVP [AmericanRealness@gmail.com](mailto:AmericanRealness@gmail.com)



Following recent protest of the originally released American Realness 2017 performance program, and the festivals historic curatorial blindness towards Native American artists, this conversation welcomes Native Contemporary Choreographers Rosy Simas (Seneca) and Christopher K. Morgan (Native Hawaiian) to discuss the state of Native American performance work across the US and the epidemic of institutional negligence, insensitivity and attempted erasure of and towards Native American / Indigenous / First Nations' values, histories and contributions to contemporary artistic practice. This conversation seeks to investigate how our dominant culture's historical insensitivity aids in forms of cultural appropriation, Redface, and racism in artistic practice, spectatorship and presenting. Does Redface sell? Is curating Native artists seen as risky, unsellable, or uninteresting, or does this speak to institutional and societal ignorance? In dialogue with Sara Nash (NEFA), Simas and Morgan will share action strategies artists, administrators, and audiences can take in order resist our complicity in settler colonial cultural practices. This conversation will additionally include presentations on the work of contemporary practicing Native artists.

Invited Indigenous guests: Elder/Healer Janice Bad Moccasin (Dakota/Lakota), educator Ramona Kitto Statley (Dakota), Andre Bouchard (of Kootenai and Ojibwe descent), choreographer and activist Emily Johnson (Yup'ik), director of Dancing Earth Rulan Tangen, co-director of Safos Dance Yvonne Montoya, and many others.



## SHIFT/SHAPE

### Tara Aisha Willis with Ligia Lewis, Dana Michel and Ni'Ja Whitson

Monday, January 9, 11:00am – 1:00pm

Abrons Arts Center, Underground Theater  
466 Grand Street / Free / RSVP AmericanRealness.com



A conversation bringing together performance-makers Ligia Lewis, Dana Michel and Ni'Ja Whitson, who contend with the symbolic, corporeal and affective terms of blackness, each from distinct approaches to practice and performance. Bodies navigating through (and as) the emotional and historical landscapes of racial politics; shape-shifters activating and fragmenting recognizable identity signifiers and the stage's familiar conventions. How do black bodily experiences arrive in the intimacy (and alienation) of the present moment in performance? Moderated by Tara Aisha Willis.

## THE INCOMPREHENSIBLE NEGRO

### M. Lamar and Jaamil Olawale Kosoko in Conversation

Tuesday, January 10, 11:00am – 12:30pm

Abrons Arts Center, Underground Theater  
466 Grand Street / Free / RSVP AmericanRealness.com

"I came to theory because I was hurting – the pain within me was so intense that I could not go on living. I came to theory desperate, wanting to comprehend to grasp what was happening around and within me. Most importantly, I wanted to make the hurt go away. I saw in theory then a location for healing."

*Teaching to Transgress: Education as a Practice of Freedom* by bell hooks

Structured as a conversation collapsing strategies of performance as life practice, theory, and public discourse, *The Incomprehensible Negro* reveals the internal life worlds and creative practices of two artists whose creative work have been deeply inspired by the black radical tradition. Over the course of a 75 minute performance-discussion, artists M. Lamar and Jaamil Olawale Kosoko expand upon how Black theory, scholarship, literature and music have influenced them as performance makers and thinkers. Both artists will perform and share excerpts from their work as part of the conversation.

\**The Incomprehensible Negro* is a concept coined by M. Lamar.





**PARTY**



# OPENING NIGHT TOAST

PASS THE CHAMPAGNE

Become a Member of the House

Thursday, January 5, 5:00pm–7:00pm  
Abrons Arts Center, Culpeper Gallery / 466 Grand Street / Free

Kick off American Realness 2017 with a champagne toast to celebrate the start of the eighth season of the festival! Starting at 5pm American Realness donors aka Members of the House are welcome to toast the season launch in the Culpeper Gallery at Abrons Arts Center. At 6pm the event welcomes all festival-goers to the revelry. Become a member of the House of Realness by making a contribution at [americanrealness.com/donate](http://americanrealness.com/donate). Membership perks include American Realness merch, reserved seats to festival performances and behind the scenes VIP access!

# BOOK RELEASES

TRAJAL HARRELL

Twenty Looks... (XL)/ The Publication

Friday, January 6, 11:00pm–1:00am  
Abrons Arts Center, Main Gallery / 466 Grand Street / Free

American Realness 2017 presents the digital publication release of Trajal Harrell's *Twenty Looks or Paris is Burning at The Judson Church (XL)/The Publication. (XL)*, co-edited in collaboration with Thibault Lac and Tom Engels, is the final work in Harrell's epic *Twenty Looks...* series, all of which has been seen at American Realness between 2010 and 2017. The release is accompanied by an installation, entitled *XLtime* created by visual artist Franklin Evans made in collaboration with (XL).

IVO DIMCHEV

Stage Works 2002–2016

Monday, January 9, 11:00pm–1:00am  
Abrons Arts Center, Underground Theater / 466 Grand Street / Free

American Realness 2017 hosts a publication release in celebration of Ivo Dimchev's recently published *Stage Works 2002–2016*. Over 400 pages document, with text and image, all of Dimchev's stage works including *FEST* and *The P Project*, seen by New York audiences at Abrons Arts Center in collaboration with American Realness and Queer New York International.

# CALENDAR





## THURSDAY, JANUARY 5

5:00 pm	Members of the House Opening Night Toast	AAC CUL
6:00 pm	The Bureau for the Future of Choreography, <i>US in the US</i> Opening	AAC GAL
6:00 pm	Franklin Evans, <i>XLtime</i> Opening	AAC GAL
7:00 pm	Will Rawls, <i>The Planet-Eaters: Seconds</i>	AAC UDG
8:30 pm	Meg Stuart, <i>An evening of solo works</i>	AAC PLY
10:00 pm	Dana Michel, <i>Mercurial George</i>	AAC EXP

## FRIDAY, JANUARY 6

11:00 am	David Borjon and Shama Rahman with J. Soto and Alex Rodabaugh, <i>Artist/Admin 5: Marketing</i>	GD 280 H
5:00 pm	Kimberly Bartosik/daela, <i>Étroits sont les Vaisseaux</i>	GD 280 A
5:30 pm	Jen Rosenblit, <i>Clap Hands</i>	AAC EXP
5:30 pm	Karol Tyminski, <i>This is a musical</i>	AAC UDG
7:00 pm	Kimberly Bartosik/daela, <i>Étroits sont les Vaisseaux</i>	GD 280 A
7:00 pm	Trajal Harrell, <i>Twenty Looks...(S)</i>	AAC PLY
8:00 pm	AmeriSHOWZ, <i>Circle of Champions 2017</i>	GD 280 H
8:30 pm	Dana Michel, <i>Mercurial George</i>	AAC EXP
8:30 pm	Will Rawls, <i>The Planet-Eaters: Seconds</i>	AAC UDG
10:00 pm	Meg Stuart, <i>An evening of solo works</i>	AAC PLY
11:00 pm	Trajal Harrell, <i>Twenty Looks...(XL)/The Publication</i> Digital Publication Release Party	AAC GAL

## SATURDAY, JANUARY 7

11:00 am	Jaime Shearn Coanwith Emily Berry, Moira Brennan, Cori Olinghouse, Craig Peterson, Jesse Philips-Fein and EmmaGrace Skove-Epes, <i>Aesthetics live within the structure of whiteness just like we do</i>	22 BP
3:45 pm	Rosy Simas and Christopher K. Morgan with Sara Nash, <i>Native American Realness</i>	22 BP
4:00 pm	Big Dance Theater, <i>Cage Shuffle</i>	AAC G05
5:00 pm	Kimberly Bartosik/daela, <i>Étroits sont les Vaisseaux</i>	GD 280 A
5:30 pm	Juliana F. May, <i>ADULT DOCUMENTARY</i>	AAC EXP
5:30 pm	Ni'Ja Whitson/The NWA Project, <i>A Meditation on Tongues</i>	AAC UDG
6:00 pm	Cynthia Oliver, <i>Virago-Man Dem</i>	GD 280 C
7:00 pm	Big Dance Theater, <i>Cage Shuffle</i>	AAC G05
7:00 pm	Kimberly Bartosik/daela, <i>Étroits sont les Vaisseaux</i>	GD 280 A
7:00 pm	Meg Stuart, <i>An evening of solo works</i>	AAC PLY
8:00 pm	AmeriSHOWZ, <i>Circle of Champions 2017</i>	GD 280 H
8:30 pm	Jen Rosenblit, <i>Clap Hands</i>	AAC EXP
8:30 pm	Karol Tyminski, <i>This is a musical</i>	AAC UDG
10:00 pm	Trajal Harrell, <i>Twenty Looks...(S)</i>	AAC PLY

## SUNDAY, JANUARY 8

10:00 am	<i>In the Works, Dance in Process</i> , Resident Artists & Guests	GD 890
4:00 pm	Big Dance Theater, <i>Cage Shuffle</i>	AAC G05
5:30 pm	Ligia Lewis, <i>minor matter</i>	AAC EXP
5:30 pm	Ivo Dimchev, <i>Songs and Book</i>	AAC UDG
7:00 pm	Big Dance Theater, <i>Cage Shuffle</i>	AAC G05
7:00 pm	Mx. Oops/Wendell Cooper, <i>Carrying Capacity</i>	AAC PLY
8:00 pm	AmeriSHOWZ, <i>Circle of Champions 2017</i>	GD 280 H
8:30 pm	Juliana F. May, <i>ADULT DOCUMENTARY</i>	AAC EXP
8:30 pm	Ni'Ja Whitson/The NWA Project, <i>A Meditation on Tongues</i>	AAC UDG
10:00 pm	Tina Satter/Half Straddle, <i>Ghost Rings</i>	AAC PLY

## MONDAY, JANUARY 9

11:00 am	Tara Aisha Willis, Dana Michel, Ligia Lewis and Ni'Ja Whitson, <i>shift/shape</i>	AAC UDG
1:00 pm	Juliana F. May, <i>ADULT DOCUMENTARY</i>	AAC EXP
2:30 pm	Tina Satter/Half Straddle, <i>Ghost Rings</i>	AAC PLY
4:00 pm	Dana Michel, <i>Mercurial George</i>	AAC EXP
4:00 pm	Ni'Ja Whitson/The NWA Project, <i>A Meditation on Tongues</i>	AAC UDG
5:30 pm	Mx. Oops/Wendell Cooper, <i>Carrying Capacity</i>	AAC PLY
7:00 pm	Ligia Lewis, <i>minor matter</i>	AAC EXP
7:00 pm	Will Rawls, <i>The Planet-Eaters: Seconds</i>	AAC UDG
8:30 pm	Tina Satter/Half Straddle, <i>Ghost Rings</i>	AAC PLY
10:00 pm	Jen Rosenblit, <i>Clap Hands</i>	AAC EXP
10:00 pm	Ivo Dimchev, <i>Songs and Book</i>	AAC UDG
11:00 pm	Ivo Dimchev, <i>Stage Works 2002-2016</i> Book Release Party	AAC UDG

## TUESDAY, JANUARY 10

11:00 am	M. Lamar and Jaamil Olawale Kosoko in Conversation, <i>The Incomprehensible Negro</i>	AAC UDG
1:00 pm	Jen Rosenblit, <i>Clap Hands</i>	AAC EXP
2:30 pm	Tina Satter/Half Straddle, <i>Ghost Rings</i>	AAC PLY
4:00 pm	Ligia Lewis, <i>minor matter</i>	AAC EXP
4:00 pm	Karol Tyminski, <i>This is a musical</i>	AAC UDG
5:30 pm	Trajal Harrell, <i>Twenty Looks...(S)</i>	AAC PLY
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8:30 pm	Mx. Oops/Wendell Cooper, <i>Carrying Capacity</i>	AAC PLY
10:00 pm	Juliana F. May, <i>ADULT DOCUMENTARY</i>	AAC EXP
10:00 pm	Will Rawls, <i>The Planet-Eaters: Seconds</i>	AAC UDG

See next page for additional events and venue legend...

## WEDNESDAY, JANUARY 11

8:00 pm Big Dance Theater, 17c

GD 280 H

## THURSDAY, JANUARY 12

8:00 pm Big Dance Theater, 17c

GD 280 H

## LEGEND

AAC UDG	Abrons Arts Center Underground Theater
AAC PLY	Abrons Arts Center Playhouse
AAC EXP	Abrons Arts Center Experimental Theater
AAC GAL	Abrons Arts Center Main Gallery
AAC CUL	Abrons Arts Center, Culpeper Gallery
AAC G05	Abrons Arts Center, Studio G05
GD 280 A	Gibney Dance: Agnes Varis Performing Arts Center at 280 Broadway, Studio A
GD 280 C	Gibney Dance: Agnes Varis Performing Arts Center at 280 Broadway, Studio C
GD 280 H	Gibney Dance: Agnes Varis Performing Arts Center at 280 Broadway, Studio H
GD 890	Gibney Dance Choreographic Center at 890 Broadway
22 BP	22 Boerum Place, Brooklyn, New York

## PHOTO CREDITS

## PERFORMANCE

Jen Rosenblit, Maria Baranova; Will Rawls, Brian Rogers; Meg Stuart, Giannina Urmeneta Ottiker; Dana Michel, Sammy Rawal; Jen Rosenblit, Maria Baranova; Karol Tyminski, Marta Ankiersztejn; Trajal Harrell, Miana Jun; Kimberly Bartosik/daela, Ryutaro Mishima; *AmeriSHOWZ*, Paula Court; Big Dance Theater, Michael Almereyda; Ni'Ja Whitson/The NWA Project, courtesy of the artist; Juliana F. May, Alex Escalante; Ligia Lewis, Dorothea Tuch; Ivo Dimchev, courtesy of the artist; Mx. Oops/Wendell Cooper, Stan Pierson, bodypaint by Charly Joaquin Dominguez, Tina Satter/Half Straddle, Maria Baranova

## INSTALLATION

Franklin Evans, courtesy of Franklin Evans, The Bureau for the Future of Choreography: *US in the US*, image BFC, Franklin Evans: *XLtime*, courtesy of Franklin Evans

## PROCESS

Cynthia Oliver, Chris Cameron, courtesy of MANCC; Cynthia Oliver, Chris Cameron, courtesy of MANCC; Big Dance Theater, Jeff Larson; In the Works, Yackez (Larissa and Jon Velez-Jackson), Maria Baranova

## DISCOURSE

Will Rawls, Darial Sneed; *Artist/Admin 5: Marketing*, courtesy of David Borgonjon; *Aesthetics live within the structure of whiteness just like we do*, courtesy of Lakela Brown; *Native American Realness*, Rosy Simas, Tim Rummelhoff, Christopher K. Morgan, Brianne Bland; *shift/shape*, Camille McQuat; *The Incomprehensible Negro*, Scott Shaw

## PARTY

Image by Michael Hart

## CALENDAR

Meg Stuart, Giannina Urmeneta

## BACK INSIDE COVER

Mx. Oops/Wendell Cooper, Stan Pierson, bodypaint by Charly Joaquin Dominguez

design: tbsp in collaboration with Sondra Graff/rpm:projects

# AMERICAN REALNESS tbsp<sup>MGMT</sup>

Created by Thomas Benjamin Snapp Pryor (tbspMGMT) in partnership with the Abrons Arts Center in January 2010, American Realness is a festival of contemporary dance and performance. An internationally recognized platform for the discovery of new works from subversive artists, tearing at the boundaries of their forms, American Realness commands attention for the proliferation of choreographic and performative practices transcending the traditions and rewriting the definitions of American dance and performance. In 2014 the festival expanded its scope to include the work of international artists, engaging in a global dialogue on the practice and presentation of contemporary dance and performance.

tbspMGMT is an experiment in new models of management, curation, and presentation for new dance and contemporary performance. tbspMGMT builds support to produce and diffuse artists' projects through a network of national and international residency centers, contemporary art centers, festivals, universities, foundations, and municipalities. Through the maintenance of ongoing dialogues between artists and institutions, tbspMGMT works to identify and strengthen these networks through partnerships around new research and artistic production.

Thomas Benjamin Snapp Pryor, Founder, Curator, & Producer  
Sarah Lurie, Production Manager  
Ali Rosa-Salas, Associate Curator  
Aaron Minerbrook, Assistant Production Manager  
Bek Berger, Associate Producer  
Debbie Huang, Ticket Services Manager  
Marin Sander-Holzman / Marin Media Lab, Festival Media Producer  
Ian Douglas, Festival Photographer  
Sasha Kleinplatz, Artist Liaison  
Gabrielle Weinstein, Experimental Production Stage Manager  
Olivia Edery, Experimental Lighting Supervisor  
Amanda Barrafato, Experimental Sound Supervisor  
Courteney Leggett, Playhouse Production Stage Manager  
Travis Seminara, Playhouse Lighting Supervisor  
Joseph Wolfslau, Playhouse & Festival Sound Supervisor  
Katie Hesketh, Underground Production Stage Manager  
Elizabeth Stewart, Underground Lighting Supervisor  
Heather Motz, Underground Sound Supervisor  
Catherine Bloom, Wenchi Chou, Anya Kopischke, Hana Mastrogiacomio,  
Bjorn Lee Varella, Administrative Interns  
Fatima Anaza, Marie-Sol Kim, Madison Lane, Cassidy Pearsall,  
Juliette Romens, Lily Whiteman, Production Interns

American Realness is made possible in part with support from the Abrons Arts Center, The Andrew W. Mellon Foundation, The Mertz Gilmore Foundation, rpm:projects, and the generous support of many individuals.

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# ABRONS ARTS CENTER

ABRONS  
ARTS CENTER  
HENRY STREET  
SETTLEMENT

The Abrons Arts Center is the OBIE Award-winning performing and visual arts program of Henry Street Settlement. The Center supports the presentation of innovative, multi-disciplinary work; cultivates artists in all stages of their practice through educational programs, commissions, and residencies; and serves as an intersection of cultural engagement for local, national, and international audiences and arts-workers.

Each year the Center offers over 250 performances; 14 gallery exhibitions; 25 residencies for performing and studio artists, playwrights, and curators; and 100 different classes in dance, music, theater, and visual art. The Center also provides New York City public schools with teaching artists, introducing more than 3,000 students to the arts annually.

Henry Street Settlement, founded in 1893, serves 50,000 New Yorkers each year with social service, arts and health care programs from 17 program sites on Manhattan's Lower East Side.

Hang out with us.

Craig Peterson, Artistic Director  
Kim Cox, Registrar  
Nichi Douglas, Engagement Manager for Performance  
Chantara Ellis, Engagement Manager for Visual Arts  
Jon Harper, Technical Director  
Carl Johnson, House Manager  
Maedhbh McCullagh, Managing Director  
Kenny Olguin, Assistant Technical Director  
Jason Ortiz, Assistant House Manager  
Rose Marie Ortiz, Operations Manager  
Mekala Pavlin, Administrative & Marketing Assistant  
David Savoy, Audience & Performing Artists Services  
Benjamin Schrier, Engagement Manager for Music  
Carolyn Sickles, Director of Engagement  
Christopher Watkins, Visual Arts Coordinator  
Emma Zurer, Engagement Program Assistant  
Jaimie Maitlin, Julia Pagan, Front Desk Receptionists  
Donna Riley, Andrew Riley, Branden Langley, Ariela Richards,  
Box Office Associates

FOUNDATIONS: Aaron Copland Fund for Music, Louis and Anne Abrons Foundation, Alphawood Foundation, Andrew W. Mellon Foundation, ASCAP Foundation Irving Caesar Fund, Barker Welfare Foundation, Consulate General of the Netherlands, Daniel J. and Edith A. Ehrlich Foundation, Exploring the Arts, Howard Gilman Foundation, Hyde & Watson Foundation, Jacques and Natasha Gelman Trust, Jerome Foundation, Joan Mitchell Foundation, Mertz Gilmore Foundation, Milton and Sally Avery Arts Foundation, Quebec Government Office, Spingold Foundation, The Bulova Stetson Fund, The Emily Davie and Joseph S. Kornfeld Foundation, The Harkness Foundation for Dance, The Harold and Miri Steinberg Charitable Trust, The Peg Santvoord Foundation; CORPORATIONS: ConEdison, Deutsche Bank; INDIVIDUAL: Tita Cahn Trust; GOVERNMENT: New York City Department of Cultural Affairs CASA, New York State Council on the Arts, National Endowment for the Arts, New York City Department of Education, New York City Department of Cultural Affairs

# GIBNEY DANCE

GIBNEY DANCE

Gibney Dance is a groundbreaking organization whose mission is to bring the possibility of movement and self-expression where it otherwise would not exist. Gibney Dance works through three interrelated fields of activity: Center, two beautiful spaces at 890 and 280 Broadway comprising a vibrant performing arts complex; Company, the acclaimed resident dance ensemble led by choreographer Gina Gibney; and Community Action, a highly respected and impactful social action program.

## GIBNEY DANCE FOR AMERICAN REALNESS

Gina Gibney, Artistic Director & CEO  
Ben Pryor, Director of Performance and Residency Programs  
Margaret Tudor, Producer  
Nora Alami, Programs Manager  
Stacy Bauerlein, Director of Development & Strategic Marketing  
Gina Marie Borden, Development Associate  
Niya Nicholson, Development Assistant  
Julia Vickers, Marketing Manager  
Katy Chappellie, Marketing Assistant  
Beth Leonard, Senior Accounts Manager  
Ashley Peters, Accounts Manager  
Asami Morita, Technical Director  
Caitlin Thurgood, Technical Supervisor  
Audrey Stanley, Box Office Manager  
Meredith Clemons, Sara Pereira da Silva, House Managers  
Shirley Dai, Yuntong Man, Amanda Stambrosky, Samantha Trombly,  
Eva Vargas, Production Apprentice Crew  
Scott Shaw, Resident Photographer  
Dana Katz, Resident Filmmaker  
Chris Schimpf, Sacks & Company, Press Representative  
Elyse Desmond, Operations & Facilities Manager

Gibney Dance presenting programs are made possible with generous lead support from the Howard Gilman Foundation.



