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tbspMGMT and Abrons Arts Center Present

AMERICAN REALNESS 2016

JANUARY 7-17, 2016

ABRONS ARTS CENTER, 466 GRAND STREET AT PITT STREET
F, J, M, Z TRAINS TO DELANCEY/ESSEX, B, D TRAINS TO GRAND ST

American Realness returns **January 7-17, 2016**, for its seventh consecutive season at **Abrons Arts Center**. The festival utilizes all three theater and gallery spaces at Abrons and includes **off-site engagements** presented by **Sunday Sessions at MoMA PSI**, and **Gibney Dance Center** to construct a composition of dance, theater, music theater, performance and hybrid performative works featuring four world premieres, six U.S. premieres, three New York premieres, six engagements and one special-event work in progress presentation for a total of **sixty-seven performances of nineteen productions over eleven days**.

Featuring artists from across the U.S. with a concentration of New York makers and a small selection of international artists, American Realness offers audiences local, national, and international perspectives on the complicated and wondrous world we inhabit. Through visceral, visual, and text-based explorations of perception, sensation, form and attention, artists expose issues and questions around identity, ritual, blackness, history, pop-culture, futurity, and consumption in an American-focused, globally-minded context.

American Realness 2016 presents:

Four World Premieres:

Erin Markey, *A Ride on the Irish Cream*

Jillian Peña, *Panopticon* co-presented with **Performance Space 122**

The Bureau for the Future of Choreography, *Score for a Lecture*

James & Jen | McGinn & Again, *Over the River | Through the Woods*

Six U.S. Premieres:

Antonija Livingstone / Dominique Pétrin / Jennifer Lacey / Stephen Thompson,
Culture Administration & Trembling

Keith Hennessy & Jassem Hindi, *future friendships*

Yvonne Meier, *Durch Nacht und Nebel*

Jonathan Capdevielle, *Adishatz/Adieu* co-presented with **Performance Space 122**

Fernando Belfiore, *ALI 3FB<3*

Mette Ingvarstsen, *69 Positions* presented by **Sunday Sessions at MoMA PSI**

Three New York Premieres:

Ligia Lewis, *Sorrow Swag*

Heather Kravas, *dead, disappears*

Sara Shelton Mann, Keith Hennessy & Norman Rutherford, *Sara (the smuggler)*

Six Encore Engagements:

keyon gaskin, *its not a thing*

Jaamil Olawale Kosoko, *#negrophobia*

Larissa Velez-Jackson, *Star Crap Method* in association with **New York Live Arts**

M. Lamar, *DESTRUCTION*

Milka Djordjevich & Chris Peck, *MASS*

Jack Ferwer, *Mon, Ma, Mes (Revisité)* presented by **Gibney Dance Center**

Discourse Program

A **Movement Research** workshop with **Claudia La Rocco** titled *Creative Differences*

READING 2016, a series of commissioned essays published on AmericanRealness.com

More discourse activities to be announced soon.

...more

PERFORMANCE

Jennifer Lacey / Antonija Livingstone / Dominique Pétrin / Stephen Thompson
Culture Administration & Trembling U.S. Premiere

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

Run Time: 60 minutes

Abrons Arts Center, Main Gallery
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

In this intimate and out-of-bounds choreographic salon, time-based sculptures shift between the human and the animal, the real and the imaginary; a series of unexpected contemplative landscapes. Initiated by Antonija Livingstone in 2009 as a partnership with Jennifer Lacey, the work is an ever-expanding display of a collection of Medicine Dances: co-created and performed with Montréal-based visual artist Dominique Pétrin, Stephen Thompson, guest artist Dana Michel, and Berlin-based sound artist Brendan Dougherty. *Culture Administration & Trembling* invites the public to spend time together to wonder about being a spectator, a witness, or a companion.

Culture Administration & Trembling was co-produced by Festival TransAmériques, Agora de la Danse, Studio 303, Les Escapes Improbables Montréal. With support from Impulstanz, Vienna, Centre Choréographique Nationale de Langedoc-Rousillon, Fabrik Potsdam, Osprey Arts Center. This presentation is supported in part by Canada Council for the Arts, Goethe Institute and Cultural Services of the Quebec Government office in New York.

Heather Kravas
dead, disappears New York Premiere

Thursday, January 7, 8:30pm
Friday, January 8, 8:30pm
Saturday, January 9, 5:30pm
Sunday, January 10, 2:00pm

Run Time: 55 minutes

Abrons Arts Center, Underground Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

dead, disappears is a new solo work created and performed by Heather Kravas. Striving to reconcile the immediate with the verifiable, the work cites Richard Serra's 1967 *Verb* List in an investigation of self-referencing action. Kravas also regards her own body of work and her body itself as it moves through a landscape of effortful states. Words and action vie for primacy, and language eclipses movement with a litany of acts that could be performed by, for and on the artist. Generating emotional intensity as a by-product of sensual formality, *dead, disappears* invites the audience to view the performer as simultaneously woman and object—and to see their own observation as completion of the artistic act.

dead, disappears is made possible with an award from the Foundation for Contemporary Arts (2014), commissioning support from the OnEdge Festival/Santa Barbara Museum of Contemporary Art and additional support from Collective Address.

Ligia Lewis
Sorrow Swag New York Premiere

Thursday, January 7, 10:00pm
Friday, January 8, 10:00pm
Sunday, January 10, 7:00pm

Run Time: 45 minutes

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

Sorrow Swag takes race and melancholy as points of departure for an experience that unfolds through the language of sadness. Performed by Biran Getnick with musical accompaniment by George Lewis, Jr., the performance uses texts and images derived from mid-century classical theater (Beckett and Anouilh) to interrogate race, authorship, gender, and grief. *Sorrow Swag* disrupts the canonical by means of an imaginative reformulation that prioritizes sensation. The work takes place in an immersive visual and auditory space and uses color as a synesthetic texture and emotional referent to produce a choreography that engages language, text, affect and embodiment.

Sorrow Swag was produced with funding from the Berlin Senat's Tanzstipendium with further support from Human Resources Los Angeles, ADA Studios Berlin, and a residency at Pieter Space LA.

Jaamil Olawale Kosoko
#negrophobia

Friday, January 8, 5:30pm
Saturday, January 9, 8:30pm
Sunday, January 10, 5:30pm
Monday, January 11, 8:30pm

Run Time: 75 minutes

Abrons Arts Center, Underground Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

#negrophobia examines the erotic fear associated with the black male body. Jaamil Olawale Kosoko juxtaposes interior and exterior landscapes to expose a confessional identity-mashup where visual and performance aesthetics collide in a face-off of self-revelation, ecstatic theatricality, and discomfort. Part social commentary and part self-critique, *#negrophobia* references issues related to grief, misogyny, and black patriarchal constructs of masculinity housed within the chaotic frame of a body and mind on the verge of psychosomatic collapse. *#negrophobia* features U.K. based model and night-life personality IMMA/MESS.

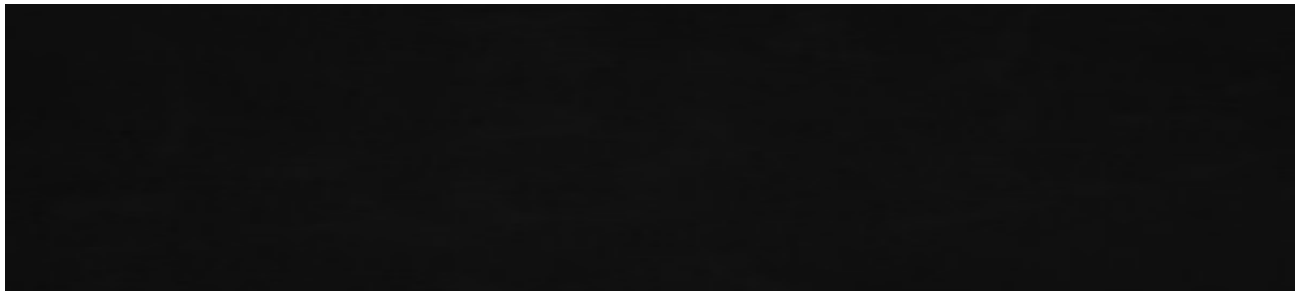
#negrophobia was originally commissioned by Gibney Dance Center as part of their Making Space series with additional support from friends of anonymous bodies and the Philadelphia Cultural Fund with residency support from the Bushwick Starr and Miami Theater Center. Additional developmental support from Harlem Stage.

keyon gaskin
its not a thing

Friday, January 8, 7:00pm
Saturday, January 9, 10:00pm
Monday, January 11, 10:00pm

Run Time: 40 minutes

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



Fernando Belfiore
ALI3FB<3 U.S. Premiere

Saturday, January 9, 2:30pm
Sunday, January 10, 8:30pm
Monday, January 11, 5:30pm

Tuesday, January 12, 8:30pm

Run Time: 45 minutes

Abrons Arts Center, Underground Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

“It is the transformation of substance that is my concern in art, rather than the traditional aesthetic understanding of beautiful appearances.” – Joseph Beuys on *Bathtub* (1960)

Working from Beuys’s theory of art and transformation *AL13FB<3* presents a series of encounters with objects to construct physical experiences and translate emotions. Leading the audience through a poetic and futuristic landscape, Fernando Belfiore explores the potential of theatrical magic, reshaping his environment as an act of renewal. From the very domestic to epic, from sacred to profane, from pop to sci-fi, the work proposes a journey where the body changes its materiality and shifts pathways of understanding. *AL13FB<3* is a trip through different frequencies; formed, informed, deformed and transformed by the body.

AL13FB<3 is produced by Dansmakers Amsterdam in collaboration with ICK Amsterdam, Z Zentrum für Proben und Forschung Frankfurt, Work Space Brussels, and Fabrica de Movimentos Porto. Additional support provided by Prins Bernhard Cultuurfonds, AFK, Jonge Makers Fonds.

Jillian Peña

Panopticon World Premiere

Commissioned by Performance Space 122 and Lower Manhattan Cultural Council
Co-Presented with Performance Space 122

Saturday, January 9, 4:00pm
Sunday, January 10, 5:30pm
Monday, January 11, 10:00pm
Tuesday, January 12, 10:00pm
Saturday, January 16, 4:00pm
Sunday, January 17, 2:30pm

Run Time: 50 minutes

Abrons Arts Center, Experimental Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

Panopticon is a duet that is simultaneously a solo and a work for 100 dancers. Through reflections and multiplications using mirrors and video, a kaleidoscopic arena of bodies is created: simultaneously seen as individuals and objects. Inspired by the architectural concept of the panopticon, a structure in which everything is seen at all times, this performance aims to achieve omniscient visibility.

Panopticon is co-commissioned by Performance Space 122, the Jerome Foundation and Lower Manhattan Cultural Council. *Panopticon* was developed as part of PS122’s RAMP residency series, ImPulsTanz/DanceWEB and LMCC’s Extended Life Dance Development program made possible in part by The Andrew W. Mellon Foundation. PS122 presentation support provided by Mertz Gilmore Foundation, Harkness Foundation for Dance and Jerome Robbins Foundation.

Keith Hennessy & Jassem Hindi

future friend/ships U.S. Premiere

Saturday, January 9, 7:00pm
Sunday, January 10, 10:00pm
Tuesday, January 12, 10:00pm

Run Time: 60 minutes

Abrons Arts Center, Playhouse
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

future friend/ships is made out of oracles, science fiction and childish drone dances.

Projecting oneself into the future is more often than not a privilege reserved to a happy few, and a way to reproduce sameness. *future friend/ships* casts a different kind of physical fiction: We host the uninvited to conjure the curse. We are amateur oracles and oracle-making machines. We call upon fragments of raging poetry, broken machines, dying animals, and plastic flowers. We use arab future fiction and punk anxiety as excuses and models. We celebrate, among others, the poems of Nazik al Malaika and Donna Haraway. The more we generate potential for transformation, the more we will be surprised by the future. Otherness hosts otherness.

Keith Hennessy and Jassem Hindi describe their work as poetic reaction to all the madness in the world and in themselves, as an anarchic-queer alternative discourse, which despite all of the fierce attacks it displays, is as much a magnificent declaration of love to a world as it could be.

future friend/ships was created with support of Caroline Spellenberg, Nadine Jessen, Kampnagel, Circo Zero, and __hindiana__.

Larissa Velez-Jackson

Star Crap Method

Presented in association with New York Live Arts

Saturday, January 9, 8:30pm

Sunday, January 10, 8:30pm

Wednesday, January 13, 10:00pm

Thursday, January 14, 10:00pm

Friday, January 15, 4:00pm

Sunday, January 17, 5:30pm

Run Time: 90 minutes

Abrons Arts Center, Experimental Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

Star Crap Method is Larissa Velez-Jackson's compositional methodology that complicates and redefines the skill set of the contemporary dancer and functions as an absurd exposé of the inner workings of the dancer in process. Performers Tyler Ashley, Talya Epstein and Larissa Velez-Jackson collectively compose the entire work in real time, including the sound score of live vocals and digital sound. Bessie-award-winning lighting designer Kathy Kaufman improvises illumination throughout. The work is founded on Velez-Jackson's improvisational practice that embraces technical brilliance and failure in equal measure, ushering in a form of interdisciplinary creative limitlessness with opportunities for great humor, and vulnerability.

Star Crap Method was made possible by the Movement Research Artist-in-Residence Program '12-'13, funded, in part, by the Jerome Foundation and the Davis/Dauray Family Fund, Gibney Dance Center boo-koo residency, Spaceworks LIC c/o Chocolate Factory, and donations from the project's 152 Kickstarter backers.

Sara Shelton Mann, Keith Hennessy & Norman Rutherford

***Sara (the smuggler)* New York Premiere**

Monday, January 11, 7:00pm

Tuesday, January 12: 7:00pm

Wednesday, January 13, 8:30pm

Run Time: 60 minutes

Abrons Arts Center, Playhouse
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

Sara Shelton Mann has worked in dance for over fifty years, spending time in New York as a dancer for Alwin Nikolais and Murray Louis before moving to San Francisco, where she was a founding member of the radical experimental dance-music-performance company Contraband from 1985-1994. Her work and life in dance have influenced generations of Bay Area artists.

A work about dance, history, lineage, friendship, healing, and love, *Sara (the smuggler)* is a solo by the legendary Sara Shelton Mann, created in collaboration with Keith Hennessy and composer Norman Rutherford. The work is inspired by *Growing Up In Public*, a performance by Lucas Hoving, choreographed by Remy Charlip in 1984.

Sara (the smuggler) was made possible with support from the Kenneth Rainin Foundation and Theater Bay Area's CA\$H grant. Additional support from CounterPulse, ODC Dance Commons, and GFTA/SF Hotel Tax Fund.

Yvonne Meier**Durch Nacht und Nebel** U.S. Premiere

Monday, January 11, 7:00pm

Tuesday, January 12, 7:00pm

Friday, January 15, 7:00pm

Saturday, January 16, 7:00pm

Run Time: 45 minutes

Abrons Arts Center, Experimental Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

Hair raising and naked inside and out, *Durch Nacht und Nebel* is a winding journey through wondrous scenes where props interact in mysterious, elegant and frightening ways. Half public enemy, half baby-devouring witch, Yvonne Meier presents body politics in an extreme fashion and does not shy away from showing her age. Through numerous scenes Meier transforms herself with provocative costumes. Huge paintings will be made with a giant paintbrush. #Art

Durch Nacht und Nebel is presented with additional support from Abrons Arts Center.

Antonio Ramos and the Gang Bangers**MIRA EL!**

Tuesday, January 12, 5:30pm

Wednesday, January 13, 8:30pm

Thursday, January 14, 5:30pm

Friday, January 15, 8:30pm

Run Time: 45 minutes

Abrons Arts Center, Underground Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

In *MIRA EL!* Antonio Ramos and the Gang Bangers present a psychological and physiological investigation of identity, intimacy and isolation. The work delves into the masculine/feminine dichotomy to expose, examine and undermine its binary construction as it simultaneously manipulates the concept and construction of the self that exists in the virtual realm.

MIRA EL! is made possible with support from Movement Research Artist-in-Residence program and with additional residency support from CPR – Center for Performance Research with support from the Andrew W. Mellon Foundation.

Milka Djordjevich & Chris Peck**MASS**

Wednesday, January 13, 5:30pm

Thursday, January 14, 8:30pm

Friday, January 15, 10:00pm

Run Time: 60 minutes

Abrons Arts Center, Playhouse
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

In *MASS*, three female dancers execute an interdependent score of movement and music choreographed by Milka Djordjevich and composed by Chris Peck. The women are a choir of image, action and voice. Hyper-objectified anonymous forms and three-part harmonies pulse and throb through the artifice of the theater. Performers oscillate between action and inaction, singing and dancing, chanting and swaying. They act as an engine that evolves through space and generates friction over time. *MASS* unveils the materiality of the moving and sonic female body, unraveling its inherent choreographed codes. Like a prayer, it proceeds without manipulation, loving the flaw.

MASS was commissioned by the Kitchen, NYC and developed at Abrons Art Center, the Lower Manhattan Cultural Council Swing Space, Pieter and PACT Zollverein, Essen Germany. *MASS* is a sponsored project of Show Box L.A. funded in part with generous support from the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the City of Los Angeles Department of Cultural Affairs. *MASS* would not be possible without the generous support of the individual donors of our Kickstarter campaign.

M. Lamar
DESTRUCTION

Wednesday, January 13, 5:30pm
Thursday, January 14, 8:30pm
Saturday, January 16, 10:00pm

Run Time: 70 minutes

Abrons Arts Center, Underground Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

DESTRUCTION is a song of mourning for what Antony Paul Farley calls "the motionless movement of death through slavery, segregation and neo-segregation." Drawing on themes of apocalypse, end times, and rapture found in Negro Spirituals, the work explores radical historical expressions, and invokes long-held and continued calls to end our white supremacist world order. *DESTRUCTION* is a futuristic salvaging of the negro spirit destroyed in the flames of the western world.

Erin Markey
A Ride on the Irish Cream World Premiere

Wednesday, January 13, 7:00pm
Thursday, January 14, 7:00pm
Friday, January 15, 10:00pm
Saturday, January 16, 1:00pm & 10:00pm
Sunday, January 17, 10:00pm

Run Time: 90 minutes

Abrons Arts Center, Experimental Theater
466 Grand Street / tickets \$20 / AbronsArtsCenter.org

Written and created by Erin Markey, *A Ride on the Irish Cream* is a musical anchored inside the memory of a Michigan backyard on the bank of the Kawkawlin River. A live band and original score become the space for the thrills and terrors of a relationship between Reagan (Markey), a vainglorious self-made girl, and Irish Cream (Becca Blackwell), her family's pontoon boat/horse. They are in love, but when their relationship is tested by dust ruffles, sex for money, severe T-storms, and a secret cellar, the only way to stay together is to remember all the parts of themselves their bodies tried to forget.

Erin Markey received generous support from NYPAC, the New York Performance Artists Collective, for the development of *A Ride on the Irish Cream*. This work was created, in part, through the Artist in Residence Program at BAX/Brooklyn Arts Exchange with support from the National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, Andrew W. Mellon Foundation, Foundation for Contemporary Arts, The Jerome Robbins Foundation and the Jerome Foundation; by the Franklin Furnace Fund supported by Jerome Foundation and by public funds from the New York State Council on the Arts, and the New York City Department of Cultural Affairs in partnership with the City Council. Additional residency support was provided by a Mount Tremper Arts and Baryshnikov Arts Center. *A Ride on the Irish Cream* is presented with additional support from Abrons Arts Center.

Jack Ferver
Mon, Ma, Mes (Revisit )
Presented by Gibney Dance Center

Wednesday, January 13, 9:30pm
Thursday, January 14, 9:30pm
Friday, January 15, 9:30pm
Saturday, January 16, 9:30pm

Run Time: 60 minutes

Gibney Dance: Agnes Varis Performing Arts Center
280 Broadway / tickets \$15-\$20 / GibneyDance.org/MakingSpace

Mon, Ma, Mes (Revisité) examines the permeability between the real and the fictive, utilizing performative constructs to deconstruct where, how, and why we make personas for ourselves. Originally created in 2012 for FIAF's Crossing the Line Festival (hence "Revisité"), this stylized lecture-performance has been built to grow, adapt, and change alongside Ferver's concerns and larger creations, creating a humorous and disarming retrospective of his life and work. Through sudden shifts in style and form, blurred boundaries emerge between the realms of grand theatrics and stark naturalism, the persona and the self.

Mon, Ma, Mes was originally commissioned by the French Institute Alliance Française for the Crossing The Line Festival in 2012.

Mette Ingvarstsen

69 Positions U.S. Premiere

Presented by Sunday Sessions at MoMA PSI

Friday, January 15, 3:00pm

Saturday, January 16, 3:00pm

Sunday, January 17, 3:00pm

Run time: 105 minutes

MoMA PSI, VW Dome

22-25 Jackson Avenue / tickets \$15 or \$13 for MoMA & MoMA PSI Members / momapsi.org/sundaysessions

Excess, nudity, orgy eroticism, ritualistic pleasure, audience participation and political engagement, all expressions of the sexual utopia particular to the counterculture and experimental performances of the 60's. This guided tour through an archive of sexual performances, serves as a filter for Mette Ingvarstsen to explore unresolved issues about sexuality in contemporary practices. In doing so, her body turns into a field of physical experimentation and uncanny sexual practices emerge in relation to the environment that surrounds her.

69 Positions leads visitors through a space with performances, books, films, texts and images brought alive through movement and speech in order to experience the connection between the intimate sphere and public space.

With this solo the Danish choreographer Mette Ingvarstsen starts a new cycle of work, where she places sexuality, the relation between the politics of the body and structures of society, in focus.

69 Positions is a production of Mette Ingvarstsen / Great Investment. Co-production provided by apap / szene (Salzburg), Musée de la Danse/Centre Chorégraphique National de Rennes et de Bretagne, Kaaithheater (Brussels), PACT Zollverein (Essen), Les Spectacles vivants – Centre Pompidou (Paris), Kunstencentrum BUDA (Kortrijk), BIT Teatergarasjen (Bergen). Additional support provided by Théâtre National de Bretagne (Rennes), Festival d'Automne à Paris, DOCH - University of dance and circus (Stockholm). Funded by: The Flemish Authorities & The Danish Arts Council. This work programme has been funded with support from the European Commission.

Sunday Sessions is organized by Jenny Schlenzka, Associate Curator, with Alex Sloane, Curatorial Assistant; Rosey Selig-Addiss, Associate Producer and Lucy Lie, Production Assistant.

Sunday Sessions and the VW Dome at MoMA PSI are made possible by a partnership with Volkswagen of America.

Jonathan Capdevielle

Adishatz/Adieu U.S. Premiere

Co-presented with Performance Space 122

Friday, January 15, 7:00pm

Saturday, January 16, 8:30pm

Sunday, January 17, 4:00pm

Run Time: 60 minutes

Abrons Arts Center, Playhouse

466 Grand Street / tickets \$20 / AbronsArtsCenter.org

Through formative teenage years spent learning to imitate pop icons like Madonna and singing the greatest hits from the 1980s, *Adishatz/Adieu* is a self-portrait of performer and ventriloquist Jonathan Capdevielle; a collection of songs that wander between real life and fantasy. As the work moves between music and conversation, memories of childhood are conjured up alongside a past that continues to inform his shifting identity. On a journey to capture the personas of others, Capdevielle strives to discover the most truthful version of himself. Sung a cappella, *Adishatz/Adieu* aims to study of the vulnerability of adolescence.

Adishatz/Adieu is produced by Bureau Cassiopée. *Adishatz/Adieu* was commissioned by Centre Chorégraphique National de Montpellier Languedoc Roussillon dans le cadre de domaines - FR, Centre Chorégraphique National de Franche-Comté à Belfort dans le cadre de l'accueil-studio - FR and BIT Teatergarasjen, Bergen with the development support of Centre national de la Danse (FR). Additional support provided by The Cultural Services of the French Embassy in the United States and Institut Français, Barbara Watson, Henry Pillsbury and with the help of DACM and the technical staff of Quartz, Scène Nationale de Brest.

The Bureau for the Future of Choreography
Score for a Lecture World Premiere

Friday, January 15, 5:30pm
Saturday, January 16, 2:00pm
Sunday, January 17, 7:00pm

Run Time: 55 minutes

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

In *Score for a Lecture*, a sequence of speech acts choreograph the theater as a medium and institution that literally speaks. Instant collaboration reinvigorates institutional critique as a choreographed blooper. *Score for a Lecture* creates space to redefine the value of failure while we are inside the theater, the institution, the group, the pair and the self. In *Score for a Lecture*, as with all projects by The Bureau for the Future of Choreography, everyone becomes an agent of The Bureau.

James & Jen | McGinn & Again
Over the River | Through the Woods World Premiere

Saturday, January 16, 5:30pm
Sunday, January 17, 7:00pm

Run Time: 55 minutes

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

Over the River | Through the Woods, the diptych debut by the family collective: McGinn & Again, follows the passage of a hero. Constantly shifting self and time, we embark on a journey of antiquities inspired by a cyclical history. Juxtaposed sound and image paint mosaics of humorous composition and development. Sonnets, shanties, and charades are shared by allies along the way. We carve out a home... a Scottish den... for feast and frolic.

Over the River | Through the Woods was funded in part by Chez Bushwick, Inc. and the Mertz Gilmore Foundation Late-Stage Production Stipend. Additional support provided by the Movement Research Artist-in-Residence Program, funded, in part, by the Jerome Foundation, the Andrew W. Mellon Foundation, and the Davis/Dauray Family Fund. Rehearsal support was also provided through a boo-koo Residency at Gibney Dance.

DISCOURSE

A Movement Research Workshop with Claudia La Rocco
CREATIVE DIFFERENCES

Thursday, January 7, 3:00pm – 6:00pm
Sunday, January 10, 10:00am – 1:00pm
Tuesday, January 12, 3:00pm – 6:00pm

Abrons Arts Center, Room 307 (Thursday and Sunday) and Room 302 (Tuesday)
466 Grand St. / workshop \$90 / MovementResearch.org

Criticism is art. It's unruly - but also tethered to the art of others, and to whatever culture(s) it seeks to interrogate. These are my beliefs, anyway. What are yours? This workshop functions like a laboratory, open to individuals interested in understanding themselves and their world through art.

Participants will have access to discounted tickets to festival performances.

READING***A Platform for Critical Writing***

AmericanRealness.com/reading

READING started as a zine in 2013 and became a blog in 2014. The project continues in 2016 with a series of commissioned essays. All writings will be posted to AmericanRealness.com/reading. Be sure to check out the blog leading up to and throughout the festival for critical and contextual writings reflecting on festival artists, performances and the local, national and international dance and contemporary performance scene.

More discourse activities to be announced soon.

CALENDAR

THURSDAY, JANUARY 7, 2016

3:00pm – 6:00pm	Claudia La Rocco <i>Creative Differences</i> , Session 1	Room 307
6:00pm – 7:00pm	Members of the House Champagne Toast	Culpeper Lobby
7:00pm – 8:00pm	Antonija Livingstone / Dominique Pétrin / Jennifer Lacey / Stephen Thompson <i>Culture Administration & Trembling</i>	GAL
8:00pm – 10:00pm	Antonija Livingstone, Stephen Thompson, Jennifer Lacey & Dominique Pétrin <i>Culture Administration & Trembling</i>	GAL
8:30pm – 9:30pm	Heather Kravis, <i>dead, disappears</i>	UDG
10:00pm – 10:40pm	Ligia Lewis, <i>Sorrow Swag</i>	PLY

FRIDAY, JANUARY 8, 2016

5:30pm – 6:30pm	Jaamil Olawale Kosoko, <i>#negrophobia</i>	UDG
5:30pm – 6:30pm	Antonija Livingstone / Dominique Pétrin / Jennifer Lacey / Stephen Thompson <i>Culture Administration & Trembling</i>	GAL
6:30pm – 8:30pm	Antonija Livingstone, Stephen Thompson, Jennifer Lacey & Dominique Pétrin <i>Culture Administration & Trembling</i>	GAL
7:00pm – 7:40pm	keyon gaskin, <i>its not a thing</i>	PLY
8:30pm – 9:30pm	Heather Kravas, <i>dead, disappears</i>	UDG
10:00pm – 10:40pm	Ligia Lewis, <i>Sorrow Swag</i>	PLY

SATURDAY, JANUARY 9, 2016

2:30pm – 3:30pm	Fernando Belfiore, <i>AL13FB<3</i>	UDG
4:00pm – 5:00pm	Jillian Peña, <i>Panopticon</i>	EXP
5:30pm – 6:30pm	Heather Kravas, <i>dead, disappears</i>	UDG
7:00pm – 8:00pm	Keith Hennessy & Jassem Hindi, <i>future friend/ships</i>	PLY
8:30pm – 9:30pm	Larissa Velez-Jackson, <i>Star Crap Method</i>	EXP
8:30pm – 9:30pm	Jaamil Olawale Kosoko, <i>#negrophobia</i>	UDG
10:00pm – 10:40pm	keyon gaskin, <i>its not a thing</i>	PLY

SUNDAY, JANUARY 10, 2016

10:00am – 1:00pm	Claudia La Rocco, <i>Creative Differences</i> , Session 2	Room 307
2:00pm – 3:00pm	Heather Kravas, <i>dead, disappears</i>	UDG
5:30pm – 6:30pm	Jillian Peña, <i>Panopticon</i>	EXP
5:30pm – 6:30pm	Jaamil Olawale Kosoko, <i>#negrophobia</i>	UDG
7:00pm – 7:40pm	Ligia Lewis, <i>Sorrow Swag</i>	PLY
8:30pm – 9:30pm	Larissa Velez-Jackson, <i>Star Crap Method</i>	EXP
8:30pm – 9:30pm	Fernando Belfiore, <i>AL13FB<3</i>	UDG
10:00pm – 11:00pm	Keith Hennessy & Jassem Hindi, <i>future friend/ships</i>	PLY

MONDAY, JANUARY 11, 2016

5:30pm – 6:30pm	Fernando Belfiore, <i>AL13FB<3</i>	UDG
7:00pm – 8:15pm	Sara Shelton Mann, Keith Hennessy & Norman Rutherford, <i>Sara (the smuggler)</i>	PLY
7:00pm – 8:00pm	Yvonne Meier, <i>Durch Nacht und Nebel</i>	EXP
8:30pm – 9:30pm	Jaamil Olawale Kosoko, <i>#negrophobia</i>	UDG
10:00pm – 10:40pm	keyon gaskin, <i>its not a thing</i>	PLY
10:00pm – 11:00pm	Jillian Peña, <i>Panopticon</i>	EXP

TUESDAY, JANUARY 12, 2016

3:00pm – 6:00pm	Claudia La Rocco, <i>Creative Differences</i> , Session 3	Room 302
5:30pm – 6:30pm	Antonio Ramos and the Gang Bangers, <i>MIRA EL!</i>	UDG
7:00pm – 8:15pm	Sara Shelton Mann, Keith Hennessy & Norman Rutherford, <i>Sara (the smuggler)</i>	PLY
7:00pm – 8:00pm	Yvonne Meier, <i>Durch Nacht und Nebel</i>	EXP
8:30pm – 9:30pm	Fernando Belfiore, <i>AL13FB<3</i>	UDG

10:00pm – 11:00pm	Jillian Peña, <i>Panopticon</i>	EXP
10:00pm – 11:00pm	Keith Hennessy & Jassem Hindi, <i>future friend/ships</i>	PLY

WEDNESDAY, JANUARY 13, 2016

5:30pm – 6:30pm	Milka Djordjevich & Chris Peck, <i>MASS</i>	PLY
5:30pm – 6:30pm	M. Lamar, <i>DESTRUCTION</i>	UDG
7:30pm – 9:00pm	Erin Markey, <i>A Ride on the Irish Cream</i>	EXP
8:30pm – 9:30pm	Sara Shelton Mann, Keith Hennessy & Norman Rutherford, <i>Sara (the smuggler)</i>	PLY
8:30pm – 9:30 pm	Antonio Ramos and the Gang Bangers, <i>MIRA EL!</i>	UDG
9:00pm – 10:00pm	Jack Ferver, <i>Mon, Ma, Mes (Revisité)</i>	GIB
10:00pm – 11:30pm	Larissa Velez-Jackson, <i>Star Crap Method</i>	EXP

THURSDAY, JANUARY 14, 2016

5:30pm – 6:30pm	Antonio Ramos and the Gang Bangers, <i>MIRA EL!</i>	UDG
7:00pm – 8:30pm	Erin Markey, <i>A Ride on the Irish Cream</i>	EXP
8:30pm – 9:30pm	Milka Djordjevich & Chris Peck, <i>MASS</i>	PLY
8:30pm – 9:30pm	M. Lamar, <i>DESTRUCTION</i>	UDG
9:00pm – 10:00pm	Jack Ferver, <i>Mon, Ma, Mes (Revisité)</i>	GIB
10:00pm – 11:30pm	Larissa Velez-Jackson, <i>Star Crap Method</i>	EXP

FRIDAY, JANUARY 15, 2016

4:00pm – 5:30pm	Larissa Velez-Jackson, <i>Star Crap Method</i>	EXP
5:30pm – 6:30pm	The Bureau for the Future of Choreography, <i>Score for a Lecture</i>	UDG
7:00pm – 8:00pm	Jonathan Capdevielle, <i>Adishatz/Adieu</i>	PLY
7:00pm – 8:00pm	Yvonne Meier, <i>Durch Nacht und Nebel</i>	EXP
8:30pm – 9:30pm	Antonio Ramos and the Gang Bangers, <i>MIRA EL!</i>	UDG
9:00pm – 10:00pm	Jack Ferver, <i>Mon, Ma, Mes (Revisité)</i>	GIB
10:00pm – 11:00pm	Milka Djordjevich & Chris Peck, <i>MASS</i>	PLY
10:00pm – 11:30pm	Erin Markey, <i>A Ride on the Irish Cream</i>	EXP

SATURDAY, JANUARY 16, 2016

1:00pm – 2:30pm	Erin Markey, <i>A Ride on the Irish Cream</i>	EXP
2:00pm – 3:00pm	The Bureau for the Future of Choreography, <i>Score for a Lecture</i>	UDG
4:00pm – 5:00pm	Jillian Peña, <i>Panopticon</i>	EXP
5:30pm – 6:30pm	James & Jen McGinn & Again, <i>Over the River Through the Woods</i>	PLY
7:00pm – 8:00pm	Yvonne Meier, <i>Durch Nacht und Nebel</i>	EXP
8:30pm – 9:30pm	Jonathan Capdevielle, <i>Adishatz/Adieu</i>	PLY
9:00pm – 10:00pm	Jack Ferver, <i>Mon, Ma, Mes (Revisité)</i>	GIB
10:00pm – 11:00pm	M. Lamar, <i>DESTRUCTION</i>	UDG
10:00pm – 11:30pm	Erin Markey, <i>A Ride on the Irish Cream</i>	EXP

SUNDAY, JANUARY 17, 2016

1:00pm – 2:00pm	Jonathan Capdevielle, <i>Adishatz/Adieu</i>	PLY
2:30pm – 3:30pm	Jillian Peña, <i>Panopticon</i>	EXP
5:30pm – 7:00pm	Larissa Velez-Jackson, <i>Star Crap Method</i>	EXP
7:00pm – 8:00pm	James & Jen McGinn & Again, <i>Over the River Through the Woods</i>	PLY
7:00pm – 8:00pm	The Bureau for the Future of Choreography, <i>Score for a Lecture</i>	UDG
10:00pm – 11:30pm	Erin Markey, <i>A Ride on the Irish Cream</i>	EXP

LEGEND

308	Abrons Arts Center Room 308
GAL	Abrons Arts Center Main Gallery
GIB	Gibney Dance at 280 Broadway
EXP	Abrons Arts Center Experimental Theater
UDG	Abrons Arts Center Underground Theater
PLY	Abrons Arts Center Playhouse

CREDITS

AMERICAN REALNESS / tbspMGMT

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
Will Cotton, Production Manager
Erik Rogers, External Relations Manager
Bek Berger & Hanna Parry, Artist Services
Debbie Huang, Ticket Services
Ian Douglas, Festival Photographer
Marin Sander-Holzman / Marin Media Lab, Festival Media Producer

ABRONS ARTS CENTER

The Abrons Arts Center is the OBIE Award winning performing and visual arts program of Henry Street Settlement. The Abrons 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 Abrons offers over 250 performances, 12 gallery exhibitions, 20 residencies for performing and studio artists, and 100 different classes in dance, music, theater, and visual art. The Abrons also provides New York City public schools with teaching artists, introducing more than 3,000 students to the arts.

Henry Street Settlement, founded in 1893, serves 60,000 New Yorkers each year with social service, arts and health care programs from 17 program sites on Manhattan's Lower East Side.

Jay Wegman, Director
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Kim Cox, Registrar
Jonathan Durham, Director of Exhibitions and AIRspace
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