

Department of
Performance Studies

7th Annual

**CURATING
PERFORMANCE
SYMPOSIUM**



NYU

TISCH SCHOOL
OF THE ARTS

SCHEDULE

10:00

Welcome!

10:15

11:30

Curation & The Decolonial Imperative: Care, Cure, Re-
dress, Activism

11:45

1:00

Curating Sonic Performance

1:00

2:00

Lunch Break

2:15

3:30

Pacific Intentions: Performance at the Edge of California

4:00

5:15

Grouping for *Group Works*

5:15

Group Works Celebration!

CURATING SYMPOSIUM 2023 CO-SPONSORS

This year's symposium is cosponsored by the Department of Visual Arts, University of California San Diego and the Tisch Institute of Performing Arts.

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PANEL 1: 10:15 - 11:30 AM

Curation and the Decolonial Imperative: Care, Cure, Redress, Activism

Curated by Jay Pather, Professor, University of Cape Town

Panelists: nora chipaumire, Khanyisile Mbongwa, Nomusa Makhubu and Jay Pather

Thinking through performance curation in contexts of crisis in the past decade has evoked several bristling and vital socially responsive positions. The panel will start here and aims to then look a little further into ideas around active participation, reparation and activism. At the centre of the nexus between decoloniality and performance production is an interrogation and wrestling out of the confines of modernity and representation that have produced forms of art saturated with a Eurocentric visual aesthetic. So, we ask: is it enough to simply assemble work that re-presents crisis with the prerequisite demographic box ticking while replicating old forms of viewing and participating?

Providing other provocations, artists working in societies in continued precarity are themselves searching for other ways of working with publics and communities. The sangoma (diviner/healer) and the activist have emerged as marked replacement for the artist in these societies. The panel considers the simple question - how do we care in these vivid, shifting scenarios? How do we navigate the paradox in cure? How do we in our attempts at care and assembly, aid in restoration and how may we consider reparation as acts of necessary curation?

Jay Pather is a multi-media artist, curator, writer, and teacher. He is Professor at the University of Cape Town where he directs the Institute for Creative Arts (ICA). He is curator for the Infecting the City Festival; the ICA Live Art Festival, the Afrovibes Festival (The Netherlands) and co-curates Spier Light Art (Cape Town). He has also co-curated for Season Africa (several cities in France), for Spielart in Munich and for Zeitz MOCAA in Cape Town. Recent publications include co-editing the book *Acts of Transgressions: Contemporary Live Art in South Africa*, and *Curating Dance: Decolonizing Dance*, an online journal for curating.org.

Nomusa Makhubu is an Associate Professor in Art History and Visual Culture at the University of Cape Town. She works broadly in art interventionism, popular culture, live art and social engagement in African visual art. She was the recipient of the ABSA L'Atelier Gerard Sekoto Award in 2006 and the Prix du Studio National des Arts Contemporain, Le Fresnoy in 2014. She received the American Council of Learned Societies (ACLS) African Humanities Program fellowship award and was selected to be an African Studies Association (ASA) Presidential fellow in 2016. In 2017, she was also a UCT-Harvard Mandela fellow at the Hutchins Centre for African and African American Research, Harvard University. In that same year, she was the First Runner Up for the Department of Science and Technology (DST) Women in Science Awards. Recognising the need for broader creative mentorship, collaborative practice and socially responsive arts, she started the Creative Knowledge Resources project. She co-edited a Third Text Special Issue: 'The Art of Change' (2013) and later co-curated with Nkule Mabaso the international exhibition, *Fantastic*, in 2015 and *The stronger we become* in 2019 at the 58th Venice Biennale in Italy. Makhubu is a member of the South African Young Academy of Science (SAYAS).

PANEL 1: 10:15 - 11:30 AM

nora chipaumire was born in 1965 in what was then known as Umtali, Rhodesia (now Mutare, Zimbabwe). She is a product of colonial education for black native Africans - known as group B schooling - and has pursued other studies at the University of Zimbabwe (law) and at Mills College in Oakland, CA (dance). chipaumire's latest work is "NEHANDA", a large-scale opera. Before and up to the start of the global pandemic chipaumire has been touring "#PUNK 100% POP *NIGGA" a three-part live performance album. Her other live works include "portrait of myself as my father" (2016), "RITE RIOT" (2012) and "Miriam" (2012). She released a Radio Opera (2021), has been featured in dance films and made her directorial debut with the short film "Afro Promo #1 King Lady" (2016). Her long-term research project "nhaka," a technology-based practice and process to her artistic work, investigates the nature of black bodies and the products of their imaginations. "nhaka bhuku 1" has been published in 2020 at the courtesy of Matadero Publishing House (Spain). nora chipaumire is a four-time Bessie Award winner and was a recipient of the 2016 Trisha McKenzie Memorial Award for her impact on the dance community in Zimbabwe. chipaumire has been honored with awards such as the "Dance Bubble" grant from The Andrew W. Mellon Foundation (2021), a Guggenheim Fellowship (2018), two Doris Duke Artist Awards (2015 & 2023) and a Princeton Hodder Fellowship (2014). She is currently a Fellow at Quick Center for the Arts (2022-2023).

Khanyisile Mbongwa is a Cape Town based independent curator, artist and sociologist who engages with her curatorial practice as Curing & Care. Thus, using the creative to instigate spaces for emancipatory practices, joy, and play. Mbongwa is the curator of Puncture Points, founding member and curator of Twenty Journey and former Executive Director of Handspring Trust Puppets. She's one of the founding members of arts collective Gugulective, Vasiki Creative Citizens and WOC poetry collective Rioters In Session. In 2012, together with the late Unathi Sigenu, Mbongwa won the MTN New Contemporary Award. As part of her Honors in Curatorship 2013, Mbongwa curated Demonstrations: Performing Being Black, a two-part exhibition that questioned the idea of 'authentic blackness' manufactured by township tourism agencies and the concept of legitimate and illegitimate spaces. In 2014 she won the Africa Centre - Artist in Residency Laureate and took up residency at JIWAR in Spain in 2015. Mbongwa was the Special Guest at Liste Art Fair Basel 2015. In 2016 she curated *What Will We Tell Freedom?*, a series of public interventions kwaLanga as part of Africa Centre's public art festival Infecting The City. And her Offering piece Umikelo Oshisiwe formed part of the 2016 Afreaka Festival in Brazil, BONE 19 Festival in Switzerland 2017 and the National Arts Festival in South Africa 2017.

Curating Sonic Performance

Curated by Allen S. Weiss, Distinguished Teacher, Dept. of Performance and Cinema Studies

Panelists: Lou Mallozzi, Christof Migone, Tracie Morris, and Fred Moten

Early modernism (Italian and Russian Futurism, Dadaism, Jazz, avant-garde theater, etc.) saw a radical change to the arts of sound, such that the boundaries of traditional music and poetry were shattered. In the same epoch, the developing technologies of audio recording, amplification and broadcast offered new models for future (and futuristic) art forms and performance. Audio paradigms were transformed, genres blurred, and previously unimaginable sounds emerged. In part under the impetus of such publications as *Radiotext(e)* and *Wireless Imagination*, these sundry forms of sound art, performance art, and time-based media found a new space in academia and museums beginning in the 1990s, and they have flourished ever since. Our panelists – who are simultaneously performers, scholars, and curators – will discuss both the genealogy and the actuality of sonic art and aesthetics.

Lou Mallozzi, “Ear to the Ground,” is an interdisciplinary artist and educator in Chicago. He dismantles and reconstitutes gesture, sound, image, and language to poetically destabilize our relationships with the familiar through performances, installations, interventions, fixed media works, improvised music, drawings, and collaborations. His work has been exhibited and performed in many venues in the US and Europe, including the Museum of Contemporary Art Chicago, The Smart Museum at the University of Chicago, The Italian Cultural Institute of Chicago, and the Italian Pavilion of the Venice Biennale, 19PaulFort in Paris, TUBE Audio Art Series in Munich, Radiorevolten Festival in Halle, Constellation in Chicago, and many others. Mallozzi co-founded Experimental Sound Studio in Chicago in 1986, and for the next 30 years facilitated the presentation of exploratory sonic art works by more than 500 artists in festivals, exhibitions, performances, and transmissions throughout Chicago. Concurrently he began teaching at the School of the Art Institute of Chicago, where he is now chair and graduate coordinator of the Sound Department. Mallozzi has been awarded grants, fellowships, and residencies in support of his work, including the Rockefeller Foundation’s Bellagio Study Center, The Ishibashi Foundation/Japan Foundation, The Emily Harvey Foundation (Venice), and the Illinois Arts Council. In 2020, NewCity named him as one of thirty artists “foundational to the art world of Chicago.”

Fred Moten, “Fade Through Cure,” studies social movement and aesthetic experiment. His latest projects are a poetry collection, *Perennial Fashion Presence Falling* (Wave Books, 2023), a record album, *Fred Moten/Brandon López/Gerald Cleaver* (Reading Group Records, 2022) and an essay collection, *All Incomplete* (Minor Compositions, 2021), co-authored with Stefano Harney. In addition to his long-term collaborations with Harney, with López and Cleaver, with Wu Tsang and, especially, with Laura Harris, Julian Moten and Lorenzo Moten, he has worked with many other artists, artist collectives, and study groups, including The Black Arts Movement School Modality, The Center for Convivial Research and Autonomy, Renee Gladman, Renée Green, The Jazz Study Group, Jennie C. Jones, Le Mardi Gras Listening Collective, George Lewis, and William Parker. Fred teaches in the Departments of Performance Studies and Comparative Literature at New York University.

Christof Migone, "The Careless Curator Cantata," is an artist, teacher, curator, and writer. His writings have been published in *Aural Cultures*, *S:ON*, *Experimental Sound & Radio*, *Musicworks*, *Radio Rethink*, *Semiotext(e)*, *Angelaki*, *Esse*, *Inter*, *Performance Research*, *The Oxford Handbook of Sound Art*, *Sound Art (ZKM/MIT)*, etc. He co-edited the anthologies *Writing Aloud: The Sonics of Language* (Errant Bodies Press, 2001) and *Volumes* (Blackwood Gallery, 2015). He obtained an MFA from the Nova Scotia College of Art & Design in 1996 and a PhD from the Department of Performance Studies at the Tisch School of the Arts of New York University in 2007. He has released numerous solo and collaborative audio publications on various labels. He has curated, exhibited, and performed internationally. In 2006, the Galerie de l'UQAM in Montréal presented *Trou*, a mid-career survey of his work accompanied by a catalog. A book compiling his writings on sound art, *Sonic Somatic: Performances of the Unsound Body* was published in 2012. He was the Director/Curator of the Blackwood Gallery between 2008 and 2013. He is currently curating a 12-year event titled *You And I Are Water Earth Fire Air Of Life And Death*. He is a founding member of Avatar in Québec City. Co-Publisher of Squint Press with Alexandre St-Onge, and a recipient, with Marla Hlady, of the 2019 Glenfiddich Artist-in-Residence Prize. He lives in Toronto and is an Associate Professor in the Department of Visual Arts at Western University in London, Ontario.

Tracie Morris, "Channeling Curated Qualities," (MFA, Hunter College, CUNY; PhD, Performance Studies, NYU, 2006) was the inaugural Distinguished Visiting Professor of Poetry at the Iowa Writers' Workshop before joining the Workshop as its first African-American tenured Professor of Poetry. Tracie has presented innovative poetry, performance art and theory in over 30 countries and is the author/editor of 10 books (three forthcoming, 2023). She is a recording artist, songwriter and ASCAP member. University creative fellowships include the Woodberry Poetry Room (Creative Fellow, Harvard University), Center for Programs in Contemporary Writing (Writing Fellow, University of Pennsylvania) and Visiting Professor of the Practice at Brown University. She is a Guggenheim Poetry Fellow. Tracie is a Cave Canem alumna and former board member and designated a Master Artist of the Atlantic Center for the Arts. Her installations and performances have been presented by the Whitney Biennial, Dia:Chelsea, The New Museum, The Kitchen Performance Space, Albertine, Furious Flower, Victoria and Albert Museum, Centre Pompidou, among others. Her debut poetic short film, *Black Spring*, was commissioned by the Obermann Center for Advanced Studies and the Department of Cinematic Arts of the University of Iowa and has been screened in the United States and Brasil.

Allen S. Weiss is the author and editor of over forty books in the fields of performance theory, landscape architecture, gastronomy, sound art and experimental theater, including *Phantasmic Radio*; *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia*; and *Varieties of Audio Mimesis: Musical Evocations of Landscape*. His radio work includes *L'Indomptable* (a documentary on dolls for France Culture, with Gregory Whitehead); *L'Art audiophonique aux USA* (France Musique); *Glissando* and *Radio Gidayū* (respectively a drama and a soundscape for the Klangkunst program of Deutschlandfunk Kultur). He directed *Theater of the Ears* (a play for electronic marionette and taped voice based on the writings of Valère Novarina) and *Danse Macabre* (a marionette theater for the dolls of Michel Nedjar), and produced a documentary film on Nedjar's dolls, *Poupées des ténèbres / Dolls of Darkness*. He is Distinguished teacher in Performance Studies and Cinema Studies at NYU.

Pacific Intentions: Performance at the Edge of California

Curated and moderated by Malik Gaines, Associate Professor UC San Diego.

Panelists: Jill Dawsey, Senior Curator, Museum of Contemporary Art San Diego, Ricardo Dominguez, Artist, Chair & Associate Professor, Visual Arts, UCSD, Daril Fortis, Independent Curator, Tijuana, and Matana Roberts, Musician, Assistant Professor of Music, UCSD

Artists and curators discuss their performance experience and approaches to its planning and care, while considering the Californias as a performance context.

Daril Fortis is a Tijuana-based curator exploring the politics of memory around performance art, archives, and bodies. In 2014, he co-founded the art organization Periférica and served as Program Coordinator until its dissolution in 2019. Since 2017, he has conducted a research project focusing on the history of performance art in Tijuana with the support of PECDA-BC (2017), Patronato de Arte Contemporáneo (2020, 2021), and Fundación Jumex Arte Contemporáneo (2019, 2022). He earned a BFA at the Autonomous University of Baja California (UABC, 2015) and an Archives Management Specialization at the Mexican School of Archives (2021). He is an MSc candidate in Sociocultural Studies at the Institute for Cultural Research-Museum UABC. His most recent curatorial project is *La performance fronteriza* (2022) on the collective memory of the women artists that practiced performance art in the late 80's and early 90's in the Tijuana-San Diego border region.

Ricardo Dominguez was a founding member of Critical Art Ensemble (<http://critical-art.net/>) and a cofounder of Electronic Disturbance Theater 1.0 (EDT), a group who developed virtual sit-in technologies in solidarity with the Zapatistas communities in Chiapas, Mexico, in 1998 (<https://anthology.rhizome.org/floodnet>). His recent Electronic Disturbance Theater 2.0/b.a.n.g. lab project with Brett Stalbaum, Micha Cardenas, Amy Sara Carroll, and Elle Mehrmand, the Transborder Immigrant Tool - <https://tbt.tome.press/> (a GPS cell phone safety net tool for crossing the Mexico/US border) was the winner of "Transnational Communities Award" (2008), an award funded by Cultural Contact, Endowment for Culture Mexico-US and handed out by the US Embassy in Mexico. The Transborder Immigrant Tool was also under investigation by the US Congress, the FBI, Homeland Security, UCSD and UCOP in 2009-2010 and was reviewed by Glenn Beck in 2010 as a gesture that potentially "dissolved" the U.S. border with its poetry. He also is co-founder of "particle group", with artists Diane Ludin, Nina Waisman, Amy Sara Carroll, whose art project about nano-toxicology entitled "Particles of Interest: Tales of the Matter Market" He was a Society for the Humanities Fellow at Cornell University (2017-18), a Rockefeller Fellow (Bellagio Center, Italy) during the summer of (2018), and a UCLA Luskin Institute on Inequality and Democracy Fellow (2021). He took part in a video series entitled *An Oral History of the Internet*, for the NYUAD Art Gallery, (https://www.nyuad-artgallery.org/en_US/resources/watch/an-oral-history-of-the-internet/), (2021). Ricardo is also chair of the Department of the Visual Arts at UC San Diego. Many of his articles and essays can be found at: <https://ucsd.academia.edu/RicardoDominguez>

PANEL 3: 2:15 - 3:30 PM

Jill Dawsey is Senior Curator at the Museum of Contemporary Art San Diego. She has organized over twenty exhibitions at MCASD, including, most recently, *Griselda Rosas: Yo te cuido* (with Anthony Graham, 2023), *Carmen Argote: Filtration System for a Process-Based Practice* (with Isabel Casso, 2022); *Niki de Saint Phalle in the 1960s* (co-curated with Michelle White, Menil Collection, 2021-2022); and *Yolanda López: Portrait of the Artist* (2021). Past projects include *Being Here with You/ Estando aquí contigo: 42 Artists from San Diego and Tijuana* (2018) and *The Uses of Photography: Art, Politics, and the Reinvention of a Medium* (2016, University of California Press), an exhibition that examined a network of conceptual artists active at the University of California, San Diego between the late 1960s and early 1980s, including Eleanor Antin, Martha Rosler, Allan Sekula, and Carrie Mae Weems. Dawsey has organized solo exhibitions with artists Scolli Acosta, Edgar Arceneaux, Andrea Chung, Yve Laris Cohen, Colter Jacobsen, Adriana Lara, Xaviera Simmons, and Marnie Weber, among others. Prior to MCASD, Dawsey held curatorial posts at the San Francisco Museum of Modern Art and the Utah Museum of Fine Arts at the University of Utah. She has taught curatorial practice at California College of the Arts and art history at the University of Utah and UC Irvine. She attended Bryn Mawr College, the Whitney Independent Study Program, and received a PhD in art history from Stanford University.

Matana Roberts (they/them) is an internationally recognized saxophonist, composer, sound experimentalist and mixed-media practitioner. Roberts works in many contexts and mediums, including improvisation, dance, poetry, and theater. They expose the intuitive spirit-raising traditions of American creative expression while maintaining a deep and substantive engagement with narrativity, history, community and political expression within improvisatory sonic and visual structures. They have received numerous awards and international recognition of their work. They have been invited to teach, lecture, run workshops and/or take up artistic residencies in countless places around the world under different conditions and with diverse communities over the past two decades. They have released a series of recorded work to high acclaim and regularly exhibit their visual work in international group and solo exhibitions.

Malik Gaines is Associate Professor of Visual Arts at the University of California San Diego. He has written many articles and essays about art and performance in the journals *Women & Performance* and *Art Journal*, in periodicals such as *Artforum* and *Frieze*, and for museum books and artist monographs published by MoMA and many others. His book, *Black Performance on the Outskirts of the Left: A History of the Impossible* (2017) followed the routes of radical political ideas through performances of the 1960s. He is working on a second book dealing with contemporary art and performances that act against the limits of U.S. sovereignty. Gaines has performed and exhibited extensively with the group My Barbarian – whose 2021-23 survey exhibition and performance series toured from the Whitney Museum in New York to the ICA Los Angeles – and in other collaborations. He is co-artistic director of The Industry opera company. Among other projects, The Industry will present his opera Star Choir, which he composed with Alexandro Segade's libretto, in fall of 2023 at the Mt. Wilson Observatory northeast of Los Angeles. Gaines holds a PhD in Performance Studies from UCLA, an MFA in Writing from CalArts, and a BA in History from UCLA.

Grouping for “Group Works”

curated and moderated by Ethan Philbrick, PS Alum and Adjunct.

Panelists: Hannah Baer, Tavia Nyong’o (Yale University), Summer Kim Lee (UCLA), and Thomas (T.) Jean Lax (NYU, MoMA).

This roundtable assembles a group of scholars, curators, and writers to respond to cellist and writer Ethan Philbrick’s new book, *Group Works: Art, Politics, and Collective Ambivalence* (Fordham University Press, April 2023). *Group Works* is an exciting new reflection on the role of artistic collaboration, collectivism, and the politics of group formation in the neoliberal era. Written against both phobic and romantic accounts of collectivity, *Group Works* contends that the group emerges as a medium for artists when established forms of collective life break down. Philbrick engages with this subject by pairing group pieces in dance, literature, film, and music from the 1960s and 1970s downtown Manhattan scene with a series of recent group experiments: Simone Forti’s dance construction, *Huddle* (1961), is put into relation with contemporary re-performances of Forti’s score and huddling as a feminist political tactic; Samuel Delany’s memoir of communal living, *Heavenly Breakfast: An Essay on the Winter of Love* (1969/78), speaks to performance artist Morgan Bassichis’s 2017 communal musical adaptation of Larry Mitchell’s 1977 text, *The Faggots and Their Friends Between Revolutions*; Lizzie Borden’s experimental documentary of feminist collectivity, *Regrouping* (1976), sits alongside visual artist Sharon Hayes’s 2014 piece on Manhattan’s Pier 54, *Women of the World Unite! they said*; and Julius Eastman’s insurgent piece of chamber music for four pianos, *Gay Guerrilla* (1979), resonates alongside contemporary projects that take up Eastman’s legacy by artists such as Tiona Nekkia McClodden.

Ethan Philbrick is a cellist, artist, and writer. He holds a PhD in performance studies from New York University and has taught at Pratt Institute, Muhlenberg College, and New York University. His book, *Group Works: Art, Politics, and Collective Ambivalence*, is forthcoming from Fordham University Press (April 2023). Recent projects include *Slow Dances* (with Anh Vo, Tess Dworman, Niall Jones, Tara Aisha Willis, nibia pastrana santiago, and Moriah Evans) at The Kitchen Video Viewing Room (2020) and Montez Press Radio (2022), *DAYS* (with Ned Riseley), *Mutual Aid Among Animals* at the Park Avenue Armory (2022), *Song in an Expanding Field* at The Poetry Project (2022), *Case* at Rashid Johnson and Creative Time’s Red Stage (2021), *The Gay Divorcees* (with Robbie Acklen, Lauren Bakst, Lauren Denitzio, Paul Legault, Joshua Thomas Lieberman, Ita Segev, and Julia Steinmetz) (2021), *March is for Marches* (with Morgan Bassichis) at Triple Canopy (2019), *Disordo Virtutum* at Museum of Art and Design (2020), *10 Meditations in an Emergency* at The Poetry Project and Berkeley Art Museum and Pacific Film Archive (2019/2020), *Choral Marx* at NYU Skirball (2018), and *Suite for Solo For Cello and Audience* at Grey Art Gallery (2016).

Hannah Baer is a writer and therapist based in New York. Her writing has appeared in The Guardian, Artforum, Jewish Currents, and the Los Angeles Review of Books. She is the author of the memoir *trans girl suicide museum*.

Tavia Nyong’o is Chair and Professor of Theater & Performance Studies, Professor of American Studies, and Professor of African-American Studies at Yale University. He was previously acting Chair and Associate Professor of Performance Studies at New York University. His current research and teaching interests span black queer cultural and performance studies, contemporary art and aesthetic theory, speculative genres, afrofuturism, and black sound studies.

PANEL 4: 4:00 - 5:15 PM

(*Tavia Nyong'o continued*) Nyong'o's first book, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009) won the Errol Hill award for the best book in black theater and performance studies. In it he showed how 'race mixing' had been alternately presented as the solution to anti-black racism and a threat to white supremacy in the nineteenth century, arguments sustained by locating 'amalgamation' in some distant past or future. Black performance, he argued, with its insistent relationship to the 'now,' consistently disrupted those fantasies. His second book, *Afro-Fabulations: The Queer Drama of Black Life* (2018) won the Barnard Hewitt award for best book in theater and performance studies. Departing from millennial debates over post-blackness and afro-pessimism, Nyong'o argued that the drama of black life exceeds the social conditions that seek to negate it. Taking up a broad spectrum of performance and performative aesthetics, *Afro-Fabulations* locates the intersection of blackness and queerness in speculative modes of social life. He is currently embarking on a study of critical negativity in the twenty-first century.


Thomas (T.) Jean Lax is a curator, writer and scholar specializing in black art and performance. At the Museum of Modern Art, they recently curated the exhibition *Just Above Midtown: 1974 to the Present for 2022* with Lilia Rocio Taboada in collaboration with JAM's founder Linda Goode Bryant. In 2019, they worked with colleagues across MoMA on a major rehang of its collection and co-organized the exhibition *Judson Dance Theater: The Work is Never Done* in 2018 with Ana Janevski and Martha Joseph. Their other collaboratively-organized exhibitions include the *Projects Series* for emerging artists; *Unfinished Conversations*, inspired by the cultural theorist Stuart Hall; and the contemporary art quintennial, *Greater New York*. Previously, they worked at The Studio Museum in Harlem for seven years organizing *When The Stars Begin To Fall: Imagination and the American South* and participating in the landmark "*f show*" contemporary art series. Thomas is a contributor to publications including *Prospect*, *New Orleans*, *Artforum*, *October*, *The Nation*, *T Magazine* and *Vanity Fair*, among others. Thomas is on the board of *Danspace Project* and the *Jerome Foundation* and teaches at the *Institute for Curatorial Practice in Performance*. They are on the advisory committees of *Contemporary And*, *The Laundromat Project*, *Participant Inc.*, and *Recess Assembly*.

Summer Kim Lee specializes in critical race and ethnic studies, feminist theory, queer theory, performance studies, and Asian American art, literature, and culture. She is completing her first monograph, currently titled, *Spoiled: Hostile Forms and the Matter of Asian American Aggression*, which traces the significance of aggression and hostility for contemporary Asian American artists and writers who take up the spoiled, messy matter of the racialized, gendered body as that which deidealizes and deforms corrective modes of representation and interpretation, and challenges the burdensome assumption that their work should be cathartic sites for healing and repair in the face of racist discrimination and violence. She is also co-editor of a special issue of *Women & Performance: a journal of feminist theory* titled, "Performances of Contingency: Feminist Relationality and Asian American Studies After the Institution." She has published work in *Social Text*, *ASAP/Journal*, *Post45*, *Asian Diasporic Visual Cultures and the Americas*, *GLQ*, *Los Angeles Review of Books*, *The New York Times Magazine*, and *The Nation*. Prior to joining the UCLA English faculty in 2020, she was a Mellon Faculty Fellow in English and Creative Writing at Dartmouth College, as well as a Guarini Dean's Postdoctoral Fellow in English and Creative Writing and Women's, Gender, and Sexuality Studies at Dartmouth College.

GROUP WORKS CELEBRATION: 5:15 - 6:00 PM

This reception celebrates the release of Ethan Philbrick's *Group Works* with a performance in response to the book and Simone Forti's dance construction *Huddle* by Anh Vo (M.A. '19).

Anh Vo is a Vietnamese dancer and writer based in Brooklyn, NY. They create dances and texts about pornography and queer relations, about being and form, about identity and abstraction, about history and its colonial reality. They receive their degrees in Performance Studies from Brown University (BA) and New York University (MA). Vo is currently a 2023-2025 Jerome Hill Artist Fellow.



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Cover Photo:

Simone Forti's *Huddle*, performed by students at Loeb Student Center, New York University, May 4th, 1969. Photograph by Peter Moore; © Northwestern University. Peter Moore Photography Archive, Charles Deering McCormick Library of Special Collections, Northwestern University Library.