

# FIFTH ANNUAL

# CURATING SYMPOSIUM

# CURATING PERFORMANCE: TAKING UP SPACE

**FRIDAY, APRIL 16, 2021**

## SCHEDULE

### 10:00am - Introduction

- Allen Weiss, Distinguished Teacher, NYU Performance Studies and Cinema Studies
- Malik Gaines, Associate Professor, NYU Performance Studies
- Alhena Katsof, Ph.D. Student

### 10:15am - Keynote: Marking Time: Art in the Age of Mass Incarceration

- Nicole Fleetwood, Professor of American Studies and Art History, Rutgers University

### 11:15am - NYU Performance Studies panel: “Desire Lines”

- Hendrik Folkerts, Dittmer Curator of Contemporary Art, Art Institute of Chicago
- Amber Jamilla Musser, Professor of American Studies, GW University
- Lumi Tan, Senior Curator, The Kitchen in New York
- Diya Vij, Associate Curator, Creative Time

### 12:45pm - lunch break

### 1:30pm - CCS Bard panel: “Spatial Choreographies of Protest”

- Nana Adusei-Poku, Senior Academic Advisor & Luma Foundation Fellow, CCS Bard
- ruby amanze, artist
- Nona Faustine, artist
- Dave McKenzie, artist
- Gee Wesley, arts organizer

### 3pm - Wesleyan ICPP panel: “On the Ground”

- Thomas J. Lax, Curator of Media and Performance, Museum of Modern Art
- Joshua Lubin Levy, Lecturer in Visual Studies, The New School
- Candace Thompson-Zachary, dancer and choreographer
- Noémie Solomon, Acting Director, Wesleyan ICPP

### 4:30pm - Performance Studies summation

- troizel., Ph.D. candidate
- Marquita Flowers, M.A. student
- Cora Laszlo, M.A. student
- Noah Witke Mele, B.A. student

## PARTICIPANT BIOGRAPHIES

### Keynote: Marking Time: Art in the Age of Mass Incarceration

**Nicole R. Fleetwood** | Nicole R. Fleetwood is a writer, curator, and professor of American Studies and Art History at Rutgers University, New Brunswick. She is the author of *Marking Time: Art in the Age of Mass Incarceration* (2020), winner of the National Book Critics Award in Criticism, the Charles Rufus Morey Book Award in art history, and the Frank Jewett Mather Award in art criticism. She is also the curator of the exhibition *Marking Time* at MoMA PS1. Her other books are *On Racial Icons: Blackness and the Public Imagination* (2015) and *Troubling Vision: Performance, Visuality, and Blackness* (2011). She is also co-editor of *Aperture* magazine's "Prison Nation" issue, focusing on photography's role in documenting mass incarceration, and co-curator of *Aperture*'s touring exhibition of the same name. Fleetwood has co/curated exhibitions and programs on art and mass incarceration at the Andrew Freedman Home, *Aperture* Foundation, Cleveland Public Library, Eastern State Penitentiary, MoMA PS1, Mural Arts Philadelphia, the Zimmerli Art Museum, and the Urban Justice Center. Her work has been supported by the Rockefeller Foundation's Bellagio Center, NYPL's Cullman Center for Scholars and Writers, ACLS, Whiting Foundation, the Art for Justice Fund, Denniston Hill Residency, Schomburg Center for Scholars-in-Residence, Andrew W. Mellon Foundation, and the NEH.

### NYU Performance Studies panel: "Desire Lines"

**Hendrik Folkerts** | Hendrik Folkerts (M.A. Art History, University of Amsterdam) is the Dittmer Curator of Contemporary Art at the Art Institute of Chicago. His commitment to performance and body politics, global and feminist art histories, and supporting the work of contemporary artists through the process of commissioning, unfolds in exhibitions, collection presentations, and performance and research programs at the Art Institute--for instance, the exhibition *I strongly believe in our right to be frivolous* of the work of Lebanese artist Mounira Al Solh (February 8-April 29, 2018); *iterations* (2019-2021), a series of performance commissions that presents new works by Alexandra Bachzetsis, Math Bass, Cevdet Erek, Ralph Lemon, Paulina Olowaska, Cally Spooner, and Evelyn T. Wang; a solo exhibition of the work of Malangatana Ngwenya, one of Mozambique's most important modern artists (March 21-July 7, 2020); and a solo exhibition of Cape Town-based artist Igshaan Adams, planned for 2022. He was the curator at *documenta 14* (Athens, April 8-July 16 / Kassel, June 10-September 17, 2017) from 2014 until 2017. Together with the team led by artistic director Adam Szymczyk, he was responsible for the exhibitions in Athens, Greece, and Kassel, Germany. With a focus on performance and scores, indigenous practices, and Southeast Asian & Pacific art, he also shepherded a larger number of new artist commissions for the exhibition. Prior to this, Folkerts was the Curator of Performance, Film, and Discursive Programs at the Stedelijk Museum in Amsterdam (2010 until 2015). From 2009 to 2011, Folkerts was the coordinator of the Curatorial Program at de Appel Arts Centre in Amsterdam.

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His texts have been published in journals and magazines such as *South as a State of Mind*, *Mousse Magazine*, *Artforum International*, *The Exhibitionist*, *Metropolis M*, *Art & the Public Sphere*, as well as numerous exhibition catalogues. Most recently, he contributed to monographs on Mounira Al Solh, Vivian Suter, Bouchra Khalili, Carlos Motta, Alexandra Bachzetsis, and Samson Young. Folkerts is co-editor of *The Shadowfiles #3: Curatorial Education* (2013), *Facing Forward: Art & Theory from a Future Perspective* (2014) and the journal *Stedelijk Studies #3: The Place of Performance* (2015).

**Amber Jamilla Musser** | Amber Jamilla Musser is an associate professor of American studies at George Washington University. Her research is at the intersection of aesthetics, race, gender, and sexuality studies. Dr. Musser has also published widely on race and critical theory, queer femininities and race, race and sexuality, and queer of color critique. She is the author of *Sensual Excess: Queer Femininity and Brown Jouissance* (New York University Press, 2018), which received a 2018 Arts Writer's Grant from the Warhol Foundation, and *Sensational Flesh: Race, Power, and Masochism* (New York University Press, 2014). She also coedited, along with Kadji Amin and Roy Pérez, *Queer Form: Aesthetics, Race, and the Violences of the Social*, a special issue of *asap/Journal* (May 2017). Currently, she is beginning a project on noise, ethics, and aesthetics. She also writes art reviews for *Brooklyn Rail*.

**Lumi Tan** | Lumi Tan is Senior Curator at The Kitchen in New York, where she has organized exhibitions and produced performances with artists across disciplines and generations since 2010. Most recently, Tan has worked with Kevin Beasley, Lex Brown, Jibade-Khalil Huffman, Baseera Khan, Autumn Knight, and Kenneth Tam. Prior to The Kitchen, Tan was Guest Curator at the Fonds Régional d'Art Contemporain Nord Pas-de-Calais in France, director at Zach Feuer Gallery, and curatorial assistant at MoMA/PS.1. Her writing has appeared in *The New York Times*, *Artforum*, *Frieze*, *Mousse*, *Cura*, and numerous exhibition catalogues. She was the recipient of 2020 VIA Art Fund Curatorial Fellowship.

**Diya Vij** | Diya Vij is the Associate Curator of Public Programs at the High Line where she organizes and oversees all adult-focused live events including performances, festivals, workshops, talks, walks, and strategic partnerships. As a public space in the nexus of sustainability, design, horticulture, and contemporary art, High Line Public Programs seeks to nurture the health and wellbeing of the individual, the city, and the planet through art-centered and civically oriented happenings on and off the High Line. Prior to the High Line, Diya was in charge of special projects for the Commissioner's Unit in the New York City Department of Cultural Affairs. In that role, she created the Public Artists in Residence program, a municipal residency program that embeds artists into the city agencies to address New York City's most pressing issues.

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Participating artists have included Tania Bruguera, Tatyana Fazlalizadeh, Onyedika Chuke, and Ebony Noelle Golden. In addition, she was a project lead for the Agency's citywide Diversity, Equity, and Inclusion initiative; public monument efforts; CreateNYC, New York City's first cultural plan, and various arts-based projects for the Mayor and First Lady of New York City. She organized several large-scale programs including "What Can We Do? Immigration Summit for Cultural Organizations" in October 2018. She was previously a curatorial fellow and communications manager at the Queens Museum.

### CCS Bard panel: "Spatial Choreographies of Protest"

**Nana Adusei-Poku** | Nana Adusei-Poku is Senior Academic Advisor and Luma Foundation Fellow at the Center for Curatorial Studies, Bard College. She held the position of Visiting Professor Research Professor for Cultural Diversity from 2013 to 2014, for Visual Cultures at the Willem de Kooning Academy (2015–17), and was Guest Lecturer at the University of Arts, Zurich from 2012-2018. Her articles have been published in Nka Journal of Contemporary African Art, eflux, Kunstforum International, Flash Art, L'Internationale, and Darkmatter a.o., and translated in English, German, Portuguese, French, and Swedish. She curated the event Performances of No-thingness at the Academy of Arts Berlin in 2018 and the still ongoing program Longing on a Large Scale at Pomona College Museum of Art in conjunction with Todd Gray's exhibition Euclidean Gris Gris.

**ruby amanze** | ruby onyinyechi amanze makes drawings about the magical potential of space. Incorporating a working vocabulary of just seven elements, amanze plays with the possibilities of spatial relationships, both within the page and beyond its borders. Elements include swimming pools, fragmented architectural references, okada [motorcycle taxis], pigeons in flight and mythologically-appearing characters, ada and audre - who masquerade as swimmers, divers, dancers and pseudo lovers. Recurring beings and inanimate objects have the same function; flat forms that interact and move [play] through endless configurations. Her research is rooted in various three-dimensional expressions, including architecture, design, geometry and movement/dance languages such as Gaga. Existing in all these practices is an intentional construction of space and therefore, a recognition of its malleability. amanze is interested in the inherent ability of a work on paper to appear flat within its perimeter, while also conveying depth and infinite expansion. To remain minimal, yet achieve a spatially complex and poetic essence is the challenge in amanze's drawings. amanze has exhibited her work globally in New York, Johannesburg, Paris, London and Lagos. She currently resides between Philadelphia and Brooklyn.

**Nona Faustine** | Nona Faustine is an award-winning photographer whose work focuses on history, identity, representation, and evokes a critical and emotional

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understanding of the past and proposes a deeper examination of contemporary racial and gender stereotypes. Faustine's images have been published in a variety of national and international media outlets such as Artforum, New York Times, Huffington Post, Hyperallergic, The Guardian, New Yorker Magazine and the LA Times, among others. Faustine's work has been exhibited at National Portrait Gallery, Harvard University, Rutgers University, Maryland State University, Studio Museum of Harlem, Brooklyn Museum and the Carnegie Museum. In 2019, she was the recipient of the NYSCA/NYFA Fellowship, Colene Brown Award, Anonymous Was A Woman. A finalist in the Outwinn Boochever Competition of the National Portrait Gallery 2019, Faustine was selected for the first inaugural class of Kehinde Wiley's Black Rock Senegal Residency in 2020.

**Dave McKenzie** | Born in 1977 in Kingston, Jamaica, and currently residing in New York, Dave McKenzie earned a BFA in printmaking from the University of the Arts, Philadelphia, and attended the Skowhegan School of Painting and Sculpture, Skowhegan, Maine. McKenzie uses video, performance, and text to explore how and why subjects engage-with and become-with one another. In 2004, while an artist-in-residence at The Studio Museum in Harlem, McKenzie engaged in a year-long project in which he periodically walked the streets of Harlem wearing a suit, a tie, and a William Jefferson Clinton mask. In 2007 he re-staged the performance, along with two other performances, under the title All Together Now for Performa 07, New York (2007). Recent solo exhibitions include Dave McKenzie: Everything's Alright, Nothing's Okay!, Rosenwald-Wolf Gallery, University of the Arts, Philadelphia (2012); Dave McKenzie, Aspen Art Museum, Colorado (2010); and Momentum 8: Dave McKenzie, Institute of Contemporary Art, Boston (2007). His work has also been featured in many group exhibitions, including at the Whitney Biennial, New York (2014); Contemporary Arts Museum Houston; New Museum of Contemporary Art, New York; Indianapolis Museum of Art; the Studio Museum in Harlem, New York; and the Brooklyn Museum. His first solo museum presentation in New York City, curated by Adrienne Edwards, opens in 2021 at the Whitney Museum of American Art.

**Gee Wesley** | Gee Wesley is an arts organizer born in Monrovia, Liberia, and based in New York. Wesley has held previous roles as Program Director at Recess (Brooklyn, NY), Curatorial Fellow at SculptureCenter (Queens, NY), Curatorial Fellow at the Institute of Contemporary Art (Philadelphia, PA), and adjunct faculty in the Curatorial Practice MFA program at the Maryland Institute College of Art (Baltimore, MD). Wesley is a founder and co-director of Ulises, a bookshop and curatorial platform based in Philadelphia. Wesley's work addresses the relationship between publics and publications and the role of small-scale and independent art initiatives in incubating new modes of curatorial and artistic practice.

From 2015 to 2017, Wesley was the Spiegel-Wilks Curatorial Fellow at the Institute of

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Contemporary Art in Philadelphia. While at ICA, Wesley helped to steward the institutional initiative I is for Institute with curator Alex Klein and organized numerous public events and performances with artists and writers including Black Quantum Futurism, Andrew Durbin, Juliana Huxtable, Jacolby Satterwhite, Metropolitarians, and SCRAATCH. Wesley has held positions at The Barnes Foundation, Lightbox Film Center, and Slought, and was a curatorial collaborator for Philadelphia Assembled, an exhibition and public project organized for the Philadelphia Museum of Art by artist Jeanne van Heeswijk. He is a founder of Bruce Martin Gallery, an apartment project space based in Richmond, Virginia from 2016 to 2017.

### Wesleyan ICPP panel: “On the Ground”

**Thomas J. Lax** | Thomas J. Lax is a Curator of Media and Performance at the Museum of Modern Art. He recently co-organized the exhibition Judson Dance Theater: The Work is Never Done with Ana Janevski and Martha Joseph and with Linda Goode Bryant is preparing the exhibition Just Above Midtown: 1974 to the Present. Previously, he worked at the Studio Museum in Harlem for seven years. Thomas is on the board of Danspace Project and teaches at Wesleyan University. He is on the advisory committees of Contemporary And, The Laundromat Project, Participant Inc., and Recess Assembly. A native New Yorker, Thomas holds degrees in Africana Studies and Art History from Brown University and Columbia University. In 2015, he was awarded the Walter Hopps Award for Curatorial Achievement and he was a 2017 Center for Curatorial Leadership Fellow.

**Joshua Lubin-Levy** | Joshua Lubin-Levy is a writer, dramaturg and curator based in New York City. He is on faculty at the Institute for Curatorial Practice in Performance at Wesleyan University, the senior Joan Tisch Teaching Fellow at the Whitney Museum of American Art, and is currently working as a curator for the Institute for Arts and Civic Dialogues. His forthcoming book project is titled “Uncertain: Jack Smith Performs the Hatred of Capitalism.”

**Candace Thompson-Zachery** | Candace Thompson-Zachery, born in Trinidad and Tobago, now local to Brooklyn, operates between the spheres of dance, cultural production, fitness and wellness, with a focus on the Contemporary Caribbean. She has had an established career as a performer, choreographer, fitness professional, cultural producer, teaching artist, community facilitator and Caribbean dance specialist. In addition to her work in these areas, she leads, Dance Caribbean COLLECTIVE, an organizational platform for Caribbean dance in the diaspora and ContempoCaribe, an ongoing choreography and performance project and has been recently appointed Manager of Justice, Equity and Inclusion Initiatives at Dance/NYC while a 2nd year student in the Performance Curation program at ICPP. As a cultural producer and strategist, Candace has worked with many organisations and artists bringing their

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works and visions to life. These include Dance and Performance Institute of Trinidad and Tobago, WIADCA (NY), Sydnie L. Mosley Dances, Renegade Performance Group, most recently assisting Claire Tancons, a curator for the Sharjah Biennial 2019, on her performance series within the platform ‘Look For Me All Around You’. Candace produces her own dance work under two umbrellas: ContempoCaribe and Dance Caribbean COLLECTIVE. ContempoCaribe is a choreography and performance project creating art that embodies the plurality of experiences within the Caribbean Diaspora. ContempoCaribe’s work has been performed at Dance Caribbean COLLECTIVE’s New Traditions Festival, COCO Dance Festival (Trinidad and Tobago), Dancing While Black: jumpin’ fences, Dance Enthusiast’s Moving Caribbean in NYC, Draftwork at Danspace Project among others. She has received special awards including being a part of the inaugural Dancing While Black Fellowship Cohort 2015/2016, an Adelphi University 2016/2017 10 Under 10 program awardee, and a Dixon Place Artist-in-Residence for fall 2017. Dance Caribbean COLLECTIVE founded by Thompson-Zachery in 2015, is a collaborative and organising body, creating platforms for dance artists developing work from a Caribbean perspective within the local diaspora community in NYC. DCC produces a season of Caribbean cultural and educational events leading up to the tri-annual New Traditions (Dance) Festival. Learn more about DCC at [dancecaribbeancollective.org](http://dancecaribbeancollective.org).

**Noémie Solomon** | Noémie Solomon works as a teacher, writer, dramaturge, and curator in the field of contemporary dance and performance. She recently co-curated the performance series Rituals of Care with Stephanie Rosenthal at the Gropius Bau in Berlin. She edited the collections DANSE (an anthology and a catalogue published by Presses du réel, 2014 and 2015) that translate and present key texts on the somatic and linguistic trades between Francophone and North American choreographic cultures. Her PhD dissertation was awarded the Michael Kirby Memorial Prize for Distinguished Doctoral Dissertation at New York University in 2012. She received two Andrew W. Mellon Postdoctoral Fellowships: at McGill University where she researched the question of sovereignty in Québécois choreography since 1948, and at Brown University as part of the Dance and/in the Humanities global initiative. Noémie is Acting Director at the Institute for Curatorial Practice in Performance at Wesleyan University.

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### Performance Studies summation

**troizel.**| troizel (they/troizel) is black + alive and that means more than these words can express. a thinker + doer, currently, troizel is a PhD candidate in Performance Studies at NYU, teaching fellow at New Museum of Contemporary Art, and managing editor of *Women & Performance: a journal of feminist theory*. you can catch them watching real housewives, rupaul's drag race, or building legos.

**Marquita Flowers**| Marquita Flowers is a Bronx born and based visual thinker, curator and financial educator. The form of their work is constantly evolving and ranges across disciplines but the core intention is to support artists of color build sustainable and joy filled careers.

Marquita received her B.F.A from Otis College of Art and Design with a concentration in Sculpture/ New Genres and is currently a M.A. candidate in Performance Studies at New York University's Tisch School of the Arts. Marquita is interested in the legacy of racial capitalism within the arts, aesthetic practices and in the art market. Their current research looks at historical and contemporary formations of artist collectives and cooperatives that have thrived in refusal of capitalist labor and practices.

**Cora Laszlo**| Cora Laszlo is a Brazilian dance-maker, choreographer, teacher, and author. She holds a BA in Dance and a Licentiate degree in Dance Teaching from UNICAMP (Brazil), a specialization degree in Klauss Vianna Technique from PUC-SP (Brazil), and is a Performance Studies MA candidate at NYU. Cora has been based in New York since 2018, where she created her most recent dance solo (December 32), which was performed at the Movement Research at the Judson Church, Open Performance, and SESC (Brazil). She is currently a LEIMAY Arts in the Community Garden Commissioned Fellow. Cora has been the recipient of several Brazilian grants for dance and has also established partnerships with artists from different media and nationalities. Cora is a Klauss Vianna Technique specialist—a Brazilian dance and somatic education technique. In 2018, she published a peer-reviewed book on teaching contemporary dance improvisation for teenagers, titled *Outros Caminhos de Dança: Técnica Klauss Vianna para Adolescentes e para Adolescer*.

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**Noah Witke Mele**| Noah Witke Mele (they/them) makes performance.

Born in rural Vermont, now living in Brooklyn, their work—which often blurs between dance and writing—makes bodies out of language and urges those words to do more than they can.

Currently pursuing a degree in Performance Studies at NYU, Noah thinks/writes about science fiction, sex/gender, and affixes (with a particular affinity for dis-, re-, and trans-).

Noah's performance has been presented at Judson Church, Phantom Theater, Movement Research, Lost Nation Theater, deep in the Vermont woods, and on Brooklyn rooftops with mediocre views of Manhattan. Their writing hasn't appeared anywhere of note (unless you count tucked into the desk drawers of loved ones), but is scattered in caches across the internet, sometimes under pseudonyms.

## FACILITATOR BIOS

**Alhena Katsof** | Alhena Katsof is a writer who organizes exhibitions and performances in close conversation with artists. Her collaborative projects include the film commission and exhibition *Telepathic Improvisation* with Pauline Boudry/Renate Lorenz and *Towards the Unknown*, a touring exhibition of drawings, scores, and graphic notations by the autophysiopsychic musician Yusef Lateef. The performances she created with Dana Yahalomi, Director of Public Movement, have been staged at international venues including the Santarcangelo Festival, Göteborg International Biennial for Contemporary Art, and Solomon R. Guggenheim Museum. With Yahalomi she co-authored the book *Solution 263: Double Agent* (Sternberg Press), which analyzes the way art is used as a tool of oppression by the Zionist project. Katsof's performance-lectures have been presented at venues including the Center for Experimental Lectures, Rongwrong, and Bridget Donahue Gallery. With Karen Kelley and Barbara Schroeder, Katsof co-edited and contributed to *Andrea Geyer: Dance in a Future with All Present* (Dancing Foxes Press and PICA). She has written catalog essays about artists including Polly Apfelbaum, Nicole Eisenman, and Gordon Hall, and her writing about exhibitions has been published in volumes such as *The Artist As Curator: An Anthology* (Mousse Publishing) and *How Institutions Think: Between Contemporary Art and Curatorial Discourse* (MIT Press). Katsof was the research assistant on *David Hammons: Bliz-aard Ball Sale* (MIT Press), Elena Filipovic's book-length study of the artist. She is adjunct faculty in the Department of Visual Studies at Eugene Lang College of Liberal Arts, The New School and is pursuing a PhD in the Department of Performance Studies at Tisch School of the Arts, New York University.

**Malik Gaines** | Malik Gaines is a writer and a performer. Gaines has curated exhibitions and performance programs independently, including for LAXART, where he was a curator from 2005-2012, with solo shows by Anna Sew Hoy, Kalup Linzy and Colter Jacobsen and performances by Eleanor Antin and The Bodacious Buggerrilla, and as co-curator of the Hammer Museum's biennial exhibition *Made in LA* (2012).

**André Lepecki** | André Lepecki works and researches at the intersection of critical dance studies, curatorial practice, performance theory, contemporary dance and visual arts performance. Selected curatorial work includes Chief Curator of the festival IN TRANSIT (2008 and 2009 editions) at Haus der Kulturen der Welt, Berlin. Co-curator of the archive *Dance and Visual Arts* since the 1960s for the exhibition *MOVE: choreographing you*, Hayward Gallery (2010).

**Allen Weiss** | Allen S. Weiss is committed to both interdisciplinary research and experimental performance across the media. Among his theoretical works are *The Aesthetics of Excess* (SUNY); *Phantasmic Radio* (Duke); *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia* (Wesleyan); *Feast and Folly: Cuisine, Intoxication, and the Poetics of the Sublime* (SUNY); *Varieties of Audio Mimesis: Musical Evocations of Landscape* (Errant Bodies); and most recently *Zen Landscapes: Perspectives on Japanese Gardens and Ceramics* (Reaktion). He has also written two gastronomic autobiographies, *Autobiographie dans un chou farci* (Mercure de France) and *Métaphysique de la miette* (Argol). His creative work includes *Theater of the Ears* (a play for electronic marionette and taped voice), *Danse Macabre* (a marionette theater for the dolls of Michel Nedjar), and a novel, *Le livre bouffon* (Le Seuil).

## DEPARTMENT STAFF

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