

Institute of Performing Arts
**Performance
Studies**



Innovate, Network, Collaborate
March 6, 2021

SCHEDULE |

WELCOME AND INTRODUCTION

11 - 11:30 AM EST

ZOOM ROOM A

SESSION ONE

11:30 - 12:20 PM EST

Shivani Joshi, M.A. Candidate; Where Do Ideas Come From?

ZOOM ROOM A

Menghang Wu, M.A. '20; *Trace*

ZOOM ROOM B

Rotem Tashach, M.A. '19; Performing Speech, or: Octo-pus-tongue

ZOOM ROOM C

SESSION TWO

12:30 - 1:20 PM EST

Maria Piedad Fuller, M.A. '18; Performativity of an Amorphic, Fugitive, Teaching-Learning Space in Children Who Learn Ballet During the Pandemic

ZOOM ROOM A

Andrea Cesar, M.A. '16; Gender Blackness: Renegotiating Performativity

ZOOM ROOM B

Zachary Easterling, Ph.D. Candidate, M.A. '20 & **Henry Wilcox**, M.A. '20; Saccharine Sweets: Meditations on Pugilistic and Gastronomic Sweetness

ZOOM ROOM C

SESSION THREE

1:30 - 2:20 PM EST

Ertug Altinay, Ph.D. '16; European Fellowships and Applications Strategies

ZOOM ROOM A

Sonya Merutka, M.A. Candidate, Archive and the Assembly of Scraps

ZOOM ROOM B

Taylor Black, Ph.D. Candidate, Disinformation After Donald

ZOOM ROOM C

SESSION FOUR

2:30 - 3:20 PM EST

Cora Laszlo, M.A. Candidate, Finding Ways: Dance Improvisation Investigations

ZOOM ROOM A

Eva Reyes, M.A. '20 & **Mateo Hurtado**, M.A. '20; Speak On It: Upending Narratives of Digital - Fiction

ZOOM ROOM C

SESSION FIVE

3:30 - 4:20 PM EST

Jayel Gant, M.A. '19 & **Cree Noble**, M.A. '19; Untitled Play About Sex Work

ZOOM ROOM A

Kristen Kelso, M.A. '20 & **Amna Farooqi**, M.A. '20; In-Joy: Rehearsing Joy in Isolation

ZOOM ROOM C

AFTER PARTY

4:30 - 5 PM EST

Check your email for a separate After Party link!

SESSION ONE

11:30 - 12:20PM EST

Where do Ideas Come From?

This group brainstorming and idea session will center around talking about how to brainstorm together, doing some group exercises, and understanding a bit about creativity. We will find ways to inspire each other and do something together, at a time when many of us are feeling isolated and uninspired.

Shivani Joshi is an M.A. candidate in the Performance Studies department. She has been creating leadership content for over 5 years and has been experimenting with different creative processes. Shivani is looking forward to sharing this experience with her fellow students!

Trace

During this session Menghang will demonstrate her choreography, to achieve the reenactment of ancient poems/dances according to the idea of a body as an archive. In ancient China, poems and dance are never separated. The poem is an inspiration for her work. She also composed part of the music, based on the motif of a Chinese folk song. In doing so, she allowed for integration and clashes during her collaborative project. She is as interested in exploring reviving the lost Ancient philosophy and aesthetics in Ancient China, which is why the piece is titled Trace.

The project involves several topics in performance studies: the body as archive, dance reenactment, the performativity of Ancient Chinese literature. Participants will see how this work and Menghang's process experiments on how to process the sensuality in different ways: how to make sound visually? How to make movements that can be experienced virtually? How to make pictures embodied with bodies? How to understand craft in the posthuman era?

Menghang Wu is a dancer, choreographer, and scholar. Currently, she is a Ph.D. student at Ohio State University and is working on critical theory, Post-Marxism, and movement studies. Born in China to a scholarly family, Menghang drew great inspiration in the arts from her mother. Menghang's experiences in dance have largely centered on ballet performance since she began her training at the age of five years old. At the age of ten, she continued her education at Guangzhou Ballet School and after six years she was admitted by Beijing Dance Academy. In 2015 Menghang studied a Russian Vaganova Master Course at St. Petersburg, Russia with Tatiana Kolpaklova. Following her time in Russia, Menghang got her master degrees at Trinity Laban Conservatoire and New York University. She toured multiple countries and performed works by Hagit Yakira, Richard Chappell, and Jarkko Partanen.

SESSION ONE

11: 30 - 12:20 PM EST

Performing Speech, or: Octo-pus-tongue

In this workshop we will make queer and unusual sounds and neuro-weird faces. This is not just to have a blast and be silly, but also to learn how a held back desire to speak, to express pulse eloquently and fully seriously impacts our skeletal posture, our ability to control our facial expressions, and our "attitude" and well-being. Through practice, we'll learn about the bone and muscle anatomy of speech, and how to produce audible brain thoughts without subconsciously tensing the muscles of speech. We'll also discuss what tongues and octopuses have in common, why this can be tragic, and how this can be an untapped source of ease and well-being.

An independent choreographer. Based in Mitzpe Ramon, Israel. **Rotem Tashach** specializes in lecture performance that investigates "the mechanics of the soul" or the connection between movement or the lack thereof and well- or ill-being.

SESSION TWO

12:30 - 1:20PM EST

Performativity of an Amorphic, Fugitive, Teaching- Learning Space in Children Who Learn Ballet During the Pandemic

This demonstration/skill share, based on an ongoing pedagogical experience, will share how a children's ballet class happens during the pandemic. Then, a discussion will be open about how a constantly changing teaching-learning space affects some children who are learning ballet; who face combined circumstances of in-person and remote learning. Ballet dancers have a high geometrical relationship with the studio/ stage that molds their aesthetic, technique and performance. Social-distance measures for in-person education, such as six-feet-square taped floors, have enhanced ballet learning which relies on knowing the surrounding space very well.

Through skills shared during the demonstration, participants will be familiar with social-distance measures that enhance ballet training by providing a high awareness of the geometrical space. They will also be familiar with examples of children trying to hold onto the dance space (examples of space performativity) as an indicator of pedagogical (teaching/learning) stops that are useful to rethink or reshape the dance class.

Maria Piedad is a choreographer, teacher and dance theorist graduated from the National Ballet School of Cuba, the NYU/ABT M.A. in ballet pedagogy and from the NYU M.A. in Performance Studies. She also teaches character, jazz, Latin-American, contemporary, and is an ABT Affiliate Teacher who has successfully presented students to examinations. With an artistic career of 24 years in Ecuador, Cuba and USA, Maria Piedad has been faculty of Ballet Hispanico, The Long Island Ballet Theatre, Brooklyn Ballet, and CUNY-College Now. She was teaching assistant at ABT JKO School; artistic advisor for "Danzas" Ballet School in Ecuador (2015-19); choreographer of ProDanza-Ecuador (2001-12); K-12 dance educator for the German and American Schools in Quito (2003-12); National Ballet of Ecuador's rehearsal director (2004-08) and faculty at "Alejo Carpentier" Ballet School in Havana (1999-2000). She currently works for American Youth Dance Theater and other dance schools in the metro area.

Gender Blackness: Renegotiating Performativity

Gender Blackness: Renegotiating Performativity is a workshop that will use a multidisciplinary approach to investigate how one's experiences and cultural identities shape their lives. Together, we will examine the ways in which gender norms/roles and black bodies are continuously being performative within their communities both socially and culturally. 'Gender Blackness' is an ideology that emphasizes the nuances of performativity; a concept in which communities continuously imposes cultural biases and societal traumas on oppressed bodies. To conclude, participants will write choreo-

SESSION TWO

12:30 - 1:20 PM EST

poems that capture the essence of personal experiences and narratives when they were subconsciously or consciously being performative.

Indygo Afi Ngozi, original name **Andrea A Cesar** (born August 6, 1993, P-au-P, Haiti) is a *multidimensional movement artist, choreographer and educator. Indygo received a BS from SUNY New Paltz, an MA in Performance Studies from New York University and proceeded to pursue a second MA and a NYS K-12 Dance Education Professional Certificate from Hunter College. Indygo is a full time Dance Education teacher at Humanities II and an Adjunct Lecturer at Hunter College. **Libya Pugh** is a performing artist and educator. She attended the University of Louisiana at Lafayette (B.A) and The University of Illinois-UC (M.F.A) in performance. She is a co-founding ensemble member of Congo Square Theatre in Chicago. Libya has worked at Steppenwolf Theatre, Looking-glass, Centerstage, Ars Nova, Harlem School of the Arts, New Victory, and Vineyard Theatre. She is currently the Theatre teacher at New Visions Charter High School in the South Bronx.

Saccharine Sweets: Meditations on Pugilistic and Gastronomic Sweetness

Since at least the days of Gene "The Fighting Marine" Tunny, the art of the pugilist has often been referred to as "The Sweet Science". But what does it mean for a movement, or way of movement, to be sweet? This project explores how gastronomy and movement theory coincide in the body of the skillful fighter and well-balanced dish. In the process of bridging these two seemingly disparate fields of human activity in theory and practice, we reveal how the analytic of sweetness can be used to appreciate the ontic of being as manifest in the west.

Participants will learn how the notion of sweetness can be used to appreciate a wide range of human activity, that it can serve not only as a metric of human virtuosity but also as a means to appreciate the ontology of the human itself.

Zachary Easterling (they/them) is a first-year PhD student in the department of performance studies at NYU. The native North Carolinian leverages their background in anthropology, philosophy, african american studies, performance studies, and boxing in order to generate illuminations about being as is, in order to begin the process of imagining/performing being as ought. Today their work mostly deals with western boxing as an expression of human virtuosity and public intimacy, with the main takeaway being how boxing gesturings toward the possibilities of being as being-together. **Henry Wilcox** is a NYC based writer, cook and engineer from Tennessee. They study improvisational disruptions of framing, celebration under duress, breakthroughs and breakdowns, experimental escape from control, bittersweetness, happy crying and waking dreams. They enjoy losing track of days in the park and evenings in the pub, making playlists dedicated to pleasant memories, and potlucks on occasion.

SESSION THREE

1:30 - 2:20PM EST

European Fellowships and Applications Strategies

The current status of the job market in and beyond the United States makes it difficult for scholars to obtain research funding or secure full-time employment in academia. These dynamics particularly affect the humanities, especially scholars of minoritarian backgrounds and junior scholars. In this context, research grants and fellowships have become even more important for researchers at all levels. While there are numerous funding schemes in Europe that are open to international scholars, graduate students and faculty in the United States are often not familiar with them. This workshop will introduce participants to different types of national and international fellowship and grant schemes in Europe. With the aid of real-life proposals, we will examine key strategies for developing research projects according to the expectations of each program and writing successful applications. While our focus will be on European grants and fellowships, the workshop is designed to be relevant for all grant applications.

Rüstem Ertug Altınay obtained his PhD in Performance Studies at NYU in 2016. He currently teaches in the Department of Visual Communication Design at Kadir Has University in Istanbul, where he also serves as the principal investigator of the project “Staging National Abjection: Theatre and Politics in Turkey and Its Diasporas,” funded by the European Research Council’s Starting Grants Program. Before joining Kadir Has University, Ertug held a Core Curriculum postdoctoral teaching fellowship at NYU, and postdoctoral research fellowships at Sabancı University and the University of Vienna, funded by the Marie Skłodowska-Curie Individual Fellowship and the Ernst Mach Worldwide Grant, respectively. He also held residential fellowships at various institutions in Austria, Denmark, Germany, Iceland, Italy, Turkey, and the United States. In 2020, he became a recipient of the Young Scientist Award of the Science Academy of Turkey. Ertug is also a playwright, dramaturg, and dramatic translator with international experience.

Archive and the Assembly of Scraps

This workshop will consider the personal assembly of objects, physical and digital, in what could be understood as an archive, or otherwise just a collection of things. We will address archiving for artists, the pleasures of dis/organization, socializing by way of helping each other parse through our things, as well as note keeping and journals. Attendees are encouraged to bring materials to the workshop that they would like to work with. These could include: artistic documentation, writing notes and drafts, personal libraries, stuff from under the sink, your thoughts, crap and scraps of paper you can’t let go of. Workshop participants will come away with an understanding of at least one other person’s way of dis/organizing and get some tips about professional artist

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1:30 - 2:20 PM EST

studio archiving. Together we will look at materials, books, and diaries by Anne Carson, Renee Gladman, Susan Sontag, Octavia Butler, Jimmy Robert, and Adrian Piper highlighting a queer/feminist enthusiasm for noting the everyday.

Sonya Merutka is a queer scholar, community organizer, reader, and archivist. Their work engages contemporary feminist and queer performance art, choreographic gesture, queer theory, critical race studies, and animacy studies. Having spent many years in photo darkrooms, artists’ studios, a Berlin gallery, digging through dust, reading diaries, and collecting bits of paper, archiving and assembling have become a regular part of their practice.

Disinformation After Donald

The past five years have seen enormous change in the landscape of virtual communication, and the state of disinformation is perhaps more chaotic and untenable than ever before. In a moment when “performative” social media acts turn into conspiracy theories, and ultimately into life-threatening false beliefs, it is crucial that we as scholars understand how disinformation forms, and how social media has changed over the course of the Trump presidency. While we live daily with social media platforms, and their social consequences, it is often challenging to think and write inside of ongoing crisis, and performance has much to offer in considering our informational moment. This workshop offers space to begin to approach the challenge of disinformation as activists, scholars, and performers. We’ll discuss recent developments in the research about disinformation, how dis- and misinformation work together in the media landscape, and how social media platforms have altered their behavior in response to events from 2016 to today. Then, participants will be invited to share and work with examples of disinformation in current events, particularly as it relates to their own work, to explore how performance studies can offer a vital interrogative to interrupt cycles of mis- and disinformation.

Taylor Black is a Ph.D. candidate in performance studies at NYU, working and teaching at the intersections of ethics, critical digital studies, and performance. Their research uses the principles of performance studies to study acts of lying on social media. Taylor is also Associate Editor at the Brooklyn Museum and consults on virtual communities, offering an understanding of how performance can help combat disinformation, strengthen our digital relationships, and build a better internet.

SESSION FOUR

2:30 - 3:20PM EST

Finding Ways: Dance Improvisation Investigations

This workshop is based on the Klauss Vianna Technique (KVT), a Brazilian dance and somatic education technique. KVT is deeply rooted in movement research and investigation. It is also focused on group and spatial awareness. Rather than reproducing and memorizing dance steps, we will focus on finding new ways of dance through provocations and a set of instructions. This workshop invites you to listen to your body, breathe through your joints, discover silent gaps, feel your weight, supports, and impulses—it is an invitation to open spaces. The remote situation makes it impossible to share the same space, its temperature, and smells; however, we will find other layers of research, looking for strategies to blur the Zoom tiles. We will also direct our attention to our place/room, investigating forms of seeing, occupying, touching, and being touched by it in different forms.

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 the Klauss Vianna Technique for teenagers, titled *Outros Caminhos de Dança: Técnica Klauss Vianna para Adolescentes e para Adolescentes*.

SESSION FOUR

2:30 - 3:20 PM EST

Speak on It: Upending Narratives of Digital-Fiction

Eclipsed by the strenuous circumstances of a global pandemic, the valued gestures of human communication and expression have been stifled in the virtual realm. Whether being present in Zoom (class)rooms, social gatherings, or the new pressure of folding together separations of home life, work life - the very essences of being together demand an invigorated thinking through by way of Performance. Thinkers De Certeau and Goffman, respectively, offer theoretical entryways to more closely consider the politics at play concerning navigating everyday life-performativity, along with the “masks” required for affective survival. The scope and thought terrain of *Speak On It: Upending Narratives of Digital-Fiction* pry both at the fundamental glitches located across speaking one's own truth separated from physical space/s and the meaning attached to a collective mourning of being-with. Sampling, summoning past live performances, critical race theory, and Performance Studies among other fields, co-facilitators Eva Margarita & Mateo Hurtado invoke the quandary facing scholars and humans alike: the world making practices available to us in the before times have collapsed on and off-screen, thus prompting with outlets for reinvention. If the social-interstitial has to be performed, declared, who will you reach when you speak on it?

Mateo Hurtado (He/Elle) is a cuir concomitant of comedic performance, born in Chicago, IL and currently Brooklyn based. Fusing curating, research, and hyper-critical writing, Hurtado sieges the political strata of comedy as a means to unravel a post utopic somewhere else. Co-Founder of the Brown Theatre Collective and (re)active on social media at @_laserpipe.

Originally from South Central Los Angeles, **Eva Margarita** is an Afro-Latinx performance artist and scholar. Situating herself at the intersection of rhetoric and performance studies, Eva Margarita's work explores conjure, ceremourning, and ritual performance. Her critical writings investigate diasporic sociological haunting with the intention of unsettling colonial forms of gathering. For more information visit evamargaritaperforms.com.

SESSION FIVE

3:30 - 4:20PM EST

Untitled Play About Sex Work

This session will serve as a workshop of a new untitled play. The audience can join in to imagine being a 20 something college student turned sugar baby for older men you have never met before. This is the story of the rise and fall of Reya, a professional sugar baby turned OnlyFans superstar. This workshop will follow her highs and lows as she navigates the online sex work community during a pandemic/recession. Get your coins ready!

We are hoping participants are entertained and question the idea of sex work during a pandemic. We hope participants can give us critical feedback on this show and how to incorporate more theoretical frameworks to the show.

This piece was written by **Jayel Gant** (M.A. Performance Studies 2019). They will be the main facilitator. Cree Nobel will be acting as actor and note taker.

Jayel Gant (They/them) - Playwright - Jayel is a black queer artist and scholar whose work focuses on family, childhood, and recreational practices. At Knox College they developed and produced plays, screenplays, and short fiction detailing the beauty and absurdism of black childhood. During their M.A. candidacy at NYU's department of performance studies, Jayel explored black intimacy and resistance by way of performances on hair care and the affective effort of black femme sexuality. Their current project explores social nuances and psychological affect of sex work on young BIPOC psyches in our swipe dating age. In addition to writing Jayel also practices theatre by way of movement coaching, acting, costume design, and social justice dialogue facilitation.

Cree Noble (she/her) - Assistant Director/Deviser - Originally hailing from Central Illinois, she is a 2018 graduate of DePaul University where she studied both Journalism and Peace, Justice, and Conflict Studies with a minor in Performance Studies. She received her Master's in Performance Studies at Tisch School of the Arts at NYU. Her work includes a documentary theatre one-woman show called *Sasha* from Chicago which documented the lives of women of color whose lives have been impacted by the Trump Administration. At NYU, she worked on a documentary-style theatre show called *What's It All For?* that highlighted the 2019 Jussie Smollett incident. She was recently seen in the devised piece *Rewriting the Declaration of Independence* from NYU's Theatre Education Production. She is currently pursuing her second Master's in Clinical Mental Health Counseling at DePaul University to become a Registered Drama Therapist. She is interested in theatre as a social justice and therapeutic tool, that not only creates social change but healing for people, especially Black women and girls.

SESSION FIVE

3:30 - 4:20 PM EST

In-Joy: Rehearsing Joy in Isolation

When was the last time you felt pure unadulterated joy? This past year has forced individuals to reexamine and redefine what it means to produce joy under these conditions of isolation and genocide. Theorists have conceptualized "joy" in contexts ranging from Lacan's jouissance to Buddhist practices of radical love & liberation. Though as a concept, joy transcends the bounds dictated by various fields of study, the conjoining element carrying on throughout is a sense of "wholeness" which accompanies the joy we bring/find/create/etc. So how do two depressed and anxious theatre artists begin answering any of these questions? We conduct a rehearsal. Through a short series of theatrical devising techniques and somatic exercises, together with participants we will aim to discover the ways in which joy can be generated. What does joy itself generate? Can we transmit affect to one another using what we have in our immediate surroundings? And is it still possible, in a time rife with rampant infection, to find joy in infectious laughter? Throughout this rehearsal process, we'll play with absence, isolation and togetherness. See what playing with play brings us; and if anything, if it gets us even close, to the idea of joy.

Kristen Kelso is a translator, director, writer, and performance artist based in Brooklyn. Her research and performance work focus on memory and trauma, familial archives and embodied acts of translation. Her work has been seen at the Gene Frankel Theatre, The Tank, Dallas Theater Center, Cara Mía Theatre, Shakespeare Dallas, Amphibian Stage Productions and Kitchen Dog Theater, among others. She holds an MA in Translation Studies (Spanish) from UT Dallas and an MA in Performance Studies from NYU.

Amna Farooqi (Performance Studies MA '20): Born and raised in suburban New Jersey, she's no stranger to NYU! After receiving her undergraduate degree from Gallatin at NYU in 2015, Amna went on to work as an assistant at talent agencies including William Morris Endeavor (WME) and Creative Artists Agency (CAA). Most recently, she served as the Executive Assistant to the Artistic and Managing Directors at New York Theatre Workshop.

VIRTUAL GALLERY

Percussive Feet: A Collaboration of Movement and Rhythm

Two percussive dance artists from different continents, each carrying the tradition of a unique art form, came together online in an expression of cross-cultural exploration during this global pandemic. This collaborative project was created and performed by B.A. students Tanya Bagnato and Chandsi Kataria. They hope viewers will find joy in experiencing the intrinsic similarities between their beloved Tap Dance and Bharatanatyam.

Tanya Bagnato and Chandsi Kataria are both performing artists who are in their first year at Performance Studies. To view more of their work, please visit their respective websites: <https://www.tanyabagnato.com/> and <https://www.chandsikataria.com/>

Censura

A censura is a metrical pause or break in a verse where one phrase ends and another phrase begins. What does it mean to stop, to break, to be in the fracture? “Censura” delves into this space amidst theoretical formulations of the break. A study in putting our attachments into play/pleasure/knowledge/worlds, “censura” focuses on viscerally transgressive movement, broken transmission, material degradation of moving image, and scoring affect. Engaging Foucault’s preface to his seminal text “Madness and Civilization: A History of Insanity in the Age of Reason,” we hack up the text and stage its live re-enactment in a screen-recorded transcription.

“Censura” draws on our familial archives, audio visualization, Super 8 footage, the video work of trans peruanx artist and philosopher Giuseppe Campuzano, the 1950 short film *Un Chant d’Amour* by Jean Genet which features the uncredited dancing of Coco Le Martiniquais, and field recordings from collaborators. We start with sound engineering, editing, automating, and overlaying sonic textures to inform new combinations of frequencies. Working separately and together first in the digital audio workspace and then in video editing software, we improvise and play off each other. Details become portals in a disobedient multitude. “Censura” celebrates its disorder, lending itself to the power-potential of glitches and errors.

VIRTUAL GALLERY

(@solychaski) is a duo comprised of Chaski No (they/them) and Sol Cabrini de la Ciudad (she/her). Operating in a tradition of loss and disappearance, they are interested in the affirmation of fragments through a collaborative practice communing with the incommensurable geographies of an alterity that resists interpretation. Maneuvering blur and rupture through expanded audiovisual performance/engineering, **Chaski’s** work deals with the cybernetics of desire and memory, visceral transgression, dysrhythmia, and discontinuity. **Sol Cabrini** (trans)mits research between moving image, trans dysfunctional bodily conformity, and sound editing as a way of productive fragmentation.

Project for Cybernetics of Sex

This 3-part piece, drawing on an archive of fetish/kink related content that are customs Chaski has created for clients of the past few years. The videos themselves are all different, each one an enactment of a certain fantasy the client brings to me, granted they are within my limits.

Chaski is using one of these videos, which they’ve distorted with threshold and other effects to an outline, that focuses on them getting themselves off - a masturbatory loop. They made the audio drawing on a collection of internet artifacts and remixing/sampling them. They recommend using headphones for the best listening experience, but keeping an eye on the volume to not hurt your ears. It will be more affectively powerful with the volume up, though.

In terms of continuing this project, Chaski intends for this video to be one part of a series. This one focuses on submission, and the next one will focus on domination, while the third will break from that binary and express a more fluid space of queer sexual sensibility, endorsing a politics that enables a multiplicity of desires and identifications. But this is not to say that submission/domination aren’t queer positionalities, because they most definitely are.

Chaski No (they/them, Performance Studies B.A. ‘20): Maneuvering blur and rupture through expanded audiovisual performance/engineering, Chaski’s work deals with the cybernetics of desire and memory, visceral transgression, dysrhythmia, and discontinuity.

VIRTUAL GALLERY

heritage under (de)construction

“heritage under (de)construction” is a selection of performance documentations and video performances by three female visual artists from Greece: Anna Papathanasiou, Maria Louizou and Eleni Tsamadia. This selection of performances aims to investigate the cultural particularities enabled by the artists’ practices and work through notions of the “traditional” by utilizing a contemporary vision and aesthetic. The featured artists engaging with performance practices are re-thinking narratives of Greek heritage through a subversive mode of performing the ancient, the historical and the sacred, in order to blur its “structural seams” and comment on its construction. All three of them are exploring Greek cultural elements in order for them to be deconstructed and rethought in a contemporary critical context.

Odette Kouzou (b. 1994, M.A. ‘19) lives and works in Athens as a curator and a researcher. She holds a Master’s degree in Performance Studies and a Bachelor’s in Art History from Athens School of Fine Arts (‘17). With a background in art history, she operates through the lens of various feminisms to curate, research, write and meditate on contemporary art and performance matters. She has been involved in various creative environments, such as Snehta Residency, Hyle (founded by Georgia Sagri), and ArtAthina2019. Currently, she works as a research and curatorial assistant alongside Aphrodite Gounou (Contemporary Art Advisor of the Museum of Cycladic Art in Athens and Chisenhale Gallery in London). She also works as a production associate of Greece in USA (founded by curator Dr. Sozita Goudouna). Finally, she has been nominated as an emerging curator for Whitechapel and NEON Curatorial Exchange Program 2020.

Kouzou made this selection of performance documentations and video-performances to give the opportunity for international audiences to discover works of Greek artists and engage with an art scene they weren’t familiar with before.

breath&blood // a delirium on haptics & refusal

breath&blood // a delirium on haptics & refusal is a project on the desire to remain obscure flesh, shrouded in tremulous mysticism with other things. It is a queer practice of poetics that has emerged as an overall recast of body, subject, human, thing. Sadé’s exploration of interobjectivity with the typewriter is only made possible by her willingness and openness to embracing her own illegibility and proximity to no-thingness. b&b is what else after the exhale, rhizoming lines of resistance, the desirability of bodylessness, and its potentialities. In an effort to transmute the biopolitical toxins and molecular processes of neoliberalist capture out of/through the Body, out of/through Man, she adopts the neologism, breath&blood, to express the texture and materiality

VIRTUAL GALLERY

of her practice of refusal through visual and concrete poetry.

Sadé Powell was born in Baltimore and raised in every borough of New York City. She’s spent the last 7 years in Oakland as an organizer, leading and implementing community-based programs for BIPOC and queer youth in the Bay Area. She is a visual and concrete poet influenced by typewriter art and has self-published poems grappling with mysticism, fugitivity, love, thingliness, queerness, and grief. Her recent typewriter collection, *breath&blood // a delirium on haptics & refusal*, is an imaginative experimentation on interobjectivity as proximity and relation to otherwise potentialities.

Sadé holds a BA in Cultural Anthropology from San Francisco State University and is currently a MA candidate in Performance Studies at NYU Tisch.

Video-Collage Re-Inventing Love During Pandemic

This video-collage consists of the images from the live rehearsals for a group dance-theater piece; solo studies created in private spaces which explore the themes of “fragmented body” and “infinite subjectivity”; and photos and footage from the streets of NYC taken during the pandemic and social protests in the spring of 2020. The text in the video-collage is from Alain Badiou’s “In Praise of Love,” Mallarmé’s poem “The Fool Chastised,” and Sean Lewis’s writing in response to the events in the city. The sound score includes the music by the composition by the avant-garde composer Luigi Nono, “The Forest is Young and Full of Life,” Jason Ciaccio playing the guitar, and an excerpt from a live recording from the protests. The images and scenes are linked to each other through visual and visceral associations in a non-linear, surreal fashion. The creation of the video-collage involved email discussion as well as exchange between the collaborators of the newly made kinetic materials.

The performers in the video excerpts and photos are Julie Fotheringham, Michael Mangieri, Sean Lewis, Julian Donahue and Marija Krtolica. The video-college was shown at the Borders: “Fragmented Identities” and “New Landscapes,” Itsliquid Festival in Venice (Italy) in Fall 2020.

Marija Krtolica (M.A. ‘10) is a choreographer and dance scholar. She holds an M.A. in Performance Studies (Tisch School of the Arts), an M.F.A. in choreography (UC Davis), and a Ph. D. in dance (Temple University). Her doctoral dissertation “The Embodiment of the Unconscious: Hysteria Surrealism and Tanztheater” (2018) addressed the relationship between the nineteenth century hysteria, and 20th century dance-theater. As an art maker, Marija aims to join vigorous movement practice, poetry of human embodiment, and theoretical inquiry. Her article “Expression and Symptom” was published in Documenta (Ghent University), September 2019.

DEPARTMENT EVENTS

SPRING 2021

Book Talk: The Empty Room

March 17, 2021 | 6 P.M. EST

Join the Department of Performance Studies in conversation about Sadia Abba's novel, *The Empty Room*. Abbas will be joined by poet, fiction writer, critic, and translator John Keene and artist Shahzia Sikander. This conversation will be moderated by Professor Fred Moten.

Curating Performance: Taking Up Space

April 16, 2021 | 10-5 P.M. EST

Before the pandemic, we planned to gather in person to discuss the ways performances may activate, contest, and reframe specific spaces. In this, we hoped to identify performance's potential to raise questions about how publics are constituted, the limits of infrastructure, uses of land and its resources, and how works of art contribute to territorializing projects. These questions of space have only grown more complex since then; in the past year we've seen our performances move online and outdoors, we've seen stakes raised around interiors, enclosure, and property; and we've begun to imagine what it will mean to return to institutional performance venues after a long absence. With these developments in mind, we continue to ask, and even more urgently, what does it mean to take up space with performance?

Co-organized by Malik Gaines and Alhena Katsof with the Department of Performance Studies in collaboration with Center for Curatorial Studies, Bard College; Institute for Curatorial Practice in Performance, Wesleyan University; and with support from NYU Center for the Study of Gender and Sexuality.

The Sense of Brown: JEM JAM

May 11, 2021 | 6:30-8 P.M. EST

Hemi TV and the Department of Performance Studies presents the Sense of Brown: JEM JAM, a show to celebrate the release of seminal Performance Studies scholar Jose Esteban Muñoz's new book: *The Sense of Brown*. Vaudevillian, frenetic, a futuristic frenzy within the variety show tradition, JEM JAM assembles Dance, Music, Theatre, Poetry and Comedy among other interstitial happenings-of-the-live to lift our shared current moment of isolation into orbit; Chicago born caribeñx comedian, Mateo Hurtado, shreds sounds and guffaws as the MC. Headlining the lineup is comedic flagrant force, the hyper-effervescent Dynasty Handbag. Joe Louis y la Banda Onírica de la Puerta Roja, MARIKISCRYCRY, Monique Simone, Lili Pujol, and Victor I. Cazares round out the lineup of this lush, luscious JEM-focused flight towards space/s of playful performance.

RSVP information for all events can be found on the Performance Studies website on the events tab!

DEPARTMENT STAFF

PRAXIS 2021

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