Throughout the day, guests are invited to come in and out of the collective programming while also invited to quietly explore the space where stations, resources, and accommodations will be available to be activated.

11:30am: Sound Bath, GraceElaine F. Osborne

12pm: Land Acknowledgement, devynn emory and Angie Pittman

12:10pm: Welcome, Seta Morton


12:35pm: mmm, devynn emory (with a post-performance/lecture conversation, facilitated by Seta Morton)

1:15pm: Vibrational Tuning, led by iele paloumpis

1:30pm: Open space exploration

2pm: Kin & Care Research Group Panel Conversation, devynn emory, Maura Nguyen Donohue Angie Pittman, iele paloumpis, Jaime Shearn Coan. Moderated by Jaime Shearn Coan.

2:45pm: Collective Land Acknowledgment

3pm: A Shared Meal in the Parish Hall: a stew by Maura Nguyen Donohue.

You may sign up for a 20-minute cupping session with Kristin Cheng anytime between 1-4pm.

All times are approximate.

@DanspaceProject
#PLATFORM2020

This series of long form conversations unfolds over four Saturday afternoons during PLATFORM 2020: Utterances From The Chorus. They will allow for different ways to gather, talk, and share practice. Curators, artists, audience, writers, scholars, friends and family will take this slow time to process the lines of inquiry guiding the Platform to come together, across disciplines.

In 2016, Danspace Project’s Lost & Found Platform revealed the persistent connections between artists and legacies of care. Dance is a vital vehicle for this heightened attending that we call care, and during that (11th) Platform, curated by Ishmael Houston-Jones and Will Rawls to focus on the impacts and echoes of the HIV/AIDS epidemic, time became elastic, history reshaped itself, and tenacious bonds formed among kindred spirits.

Initiated by Danspace Executive Director and Chief Curator, Judy Hussie-Taylor in Spring 2019 and with facilitation from Danspace Project’s Assistant Curator, Seta Morton, The Kin & Care Research Fellows: devynn emory, iele paloumpis, Angie Pittman, Jaime Shearn Coan and Maura Nguyen Donohue have been following individual threads that have gathered along the lines of blood and time. The group has circulated questions and writings about what it is to be kith, kin and/or comrades, as well as the sustainability of care as a practice.

Plans for the culminating event grow out of conversations about time as it relates to trauma, death and dying, queer time, “crip-time.” It has
They have thus committed to formalism as a hospice Nurse. Emory was institutionally trained in liminality as a healer/bodyworker and emergency/person, and in their work in multiple realms of states of being both in their body as a transgender beingproductions sources from multiple in-between adult inpatient psychiatric unit, and Sanctuary For Jasmine worked at Montefiore Hospital in the Mental Health, The Changing Room, and in private and compassionate care Jasmine supports each to cultivate intrapersonal curiosity. Jasmine committed to maintaining a trauma focused, Creative Arts Therapist, Dance/Movement New York City. Her artistic practice is grounded in improvisation, listening, spirituality, and intuitive knowledge. Her work often features themes of space, process, memory, ritual, healing, and reconfigurations of the senses. Through her work and artistic practices she sees herself as being a conduit, activator, and curator of collective and private experiences that draw attention to the power of connection, critical awareness, and listening deeply.

Alejandra Osipina is a first-generation native New Yorker. Theatre and Dance/Movement are her family's roots in Colombia. She has been active for several years in various advocacy and performance projects locally and beyond, and also works as a media access provider, creating closed captions and audio descriptions. Always glad to be a part of formative works to share with new audiences, she has previously worked with organizations such as Heidi Latsky Dance, Infinity Dance Theater, ZCO/Dance Project, Kinetic Light, the Queens Theatre, Hi-Glass Entertainment, and others.

devynn emory is a mixed Lenape/Blackfoot choreographer and dance artist living in Lenapethaking, his/her body's dreamwork or/and becomingsources from multiple in-between states of being both in their body as a transgender person, and in their work in multiple realms of liminality as a healer/bodyworker and emergency/hospice Nurse, emory was institutionally trained in rigorous classical lineages of line and exactitude. They have thus committed to formalism as a tool for structural reclamation, investigation and decolonization of pattern making. In addition to making checkboxes of Blackness, is/ism, and the violent inherence in late-stage capitalism. The group has investigated the complex symbolism and rich materiality of blood in relation to ancestry, indigeneity, seropositivity, and Eastern and Western medicine, and healing. We will gather in the Sanctuary of St. Marks church. The day will end with a shared meal in the Parish Hall of St. Mark's church.

Kristin Cheng began her training at the McKinnon Institute of Massage in Ocala, CA in 2006 where she received massage training in western massage as well as shiatsu and acupressure. This served as an introduction to eastern medicine and a starting point for falling in love with Chinese Medicine. Kristin received her NY State License in Massage Therapy in 2013, and a Masters of Science in Oriental Medicine in 2015. Advanced training has included pre/post natal massage certification, ashatsu massage, Thai massage, facial gua sha, neurofunctional acupuncture, and other electro-acupuncture methods. Her present life as a modern dancer and a lifelong love of movement informs her work. She is the owner and practitioner at Gotham Holistic.

Jasmine Cohen (LCAT, R-DMT) is a Licensed Creative Arts Therapist, Movement Psychotherapist, and dance artist. She is deeply committed to maintaining a trauma focused, intersectionality- and anti-oppressive oriented practice. Working collaboratively to cultivate intrapersonal curiosity, Jasmine encourages strengths-based reflection through the somatic and creative experience. Winner of the National Arts and Compassionate care Jasmine supports each to cultivate intrapersonal curiosity, Jasmine committed to maintaining a trauma focused, Creative Arts Therapist, Dance/Movement New York City. Her artistic practice is grounded in improvisation, listening, spirituality, and intuitive knowledge. Her work often features themes of space, process, memory, ritual, healing, and reconfigurations of the senses. Through her work and artistic practices she sees herself as being a conduit, activator, and curator of collective and private experiences that draw attention to the power of connection, critical awareness, and listening deeply.

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iele paloumpis is a dance artist, death doula and writer. As a disabled, queer, trans survivor from a working class family, e/iel has been interested in creating containers for sharing artistic practices: “Could we create a Platform for artists to be in a conversation with one another and offer that to a broader audience?” The result is a program that will culminate in four weeks with multiple voices, artistic collaborations, and interdisciplinary juxtapositions.

Together, Okpokwasili and Hussie-Taylor developed these lines of curatorial inquiry for the Platform:

How do we weave a collective song? How can the voice and body be a site of resistance and transformation? How can we share artistic practices - between artists and between artists and audiences?

PLATFORM 2020 follows Okpokwasili’s longstanding inquiries addressing the lives of young women of color. It borrows its title from Saidiya Hartman’s introduction to her book Wayward Lives, Beautiful Experiments.

In addition to Okpokwasili and Hussie-Taylor, the Platform’s curatorial team includes Danspace Associate Curator and Program Director, Lydia Bell, and Seta Morton, Assistant Curator, Public Engagement.

Issue #10 of Danspace Project’s journal At the Intersection of HIV/AIDS, Race, and Sexuality. A current 2019-2020 CUNY/Schomburg Center for Research in Black Culture, Preservation and Research Center, CUNY Library, the Platform’s curatorial team includes Danspace Associate Curator and Program Director, Lydia Bell, and Seta Morton, Assistant Curator, Public Engagement.


Asiya Nadad and Okwui Okpokwasili, day pulls down the sky (2015) a filament in gold leaf (in-person: $10)

 PLATFORM 2020: Utterances From The Chorus, Volume 1 (in-person: $20 / $15 Danspace members)

 Streaming Soon! The day pulls down the sky album will soon be available for sale on major streaming sites! 
Funding for PLATFORM 2020
PLATFORM 2020: Utterances From The Chorus is made possible with lead support from the Lambent Foundation, The Andrew W. Mellon Foundation, Ford Foundation, National Endowment for the Arts, and the Howard Gilman Foundation.

About Danspace Project
Danspace Project presents new work in dance, supports a diverse range of choreographers in developing their work, encourages experimentation, and connects artists to audiences. For 45 years, Danspace Project has supported a vital community of contemporary dance artists in an environment unlike any other in the United States. Located in the historic St. Mark’s Church-in-the-Bowery, Danspace shares its facility with the Church, The Poetry Project, and New York Theatre Ballet. Danspace Project’s Commissioning Initiative has commissioned over 540 new works since its inception in 1994.

Danspace Project pays respect to Lenape peoples. We acknowledge that this work is situated on the Lenape island of Manhahtaan (Mannahatta) in Lenapehoking, the Lenape homeland. We pay respect to Lenape land, water, and ancestors past, present and future.

Accessibility
Danspace Project’s main entrance is wheelchair accessible via a ramp.

The Parish Hall is accessible through the 11th street doors via one (8 inch high) step or a (28.5 inch wide) temporary ramp with assistance from our staff. Please request the use of the temporary ramp, ahead of the event date.

All gender bathrooms are accessible via a stairway (24 steps that are all 7.5 inches high). A same-level, one stall restroom is available near Danspace Project’s main performance space in the church Sanctuary.

The doorway of that bathroom is 33 inches wide. There is a small corridor to pass through when moving between the Sanctuary and Parish Hall, the narrowest corner of this corridor is 29 inches wide.

CART (Communication access real-time captioning) will be provided.

Audio Description will be Provided for devynn emory’s mmm performance lecture

If you have food sensitivities or allergies please proceed with caution.

PLATFORM 2020 Performances & Events

FEB 28, MAR 6, 13, & 20 | 6-10PM Okwui Okpokwasili & Peter Born: SITTING ON A MAN’S HEAD

FEB 29 | 12-4PM Saturday Afternoon Conversation #2: Kin & Care: Jaime Shearn Coan, Maura Donohue, devynn emory, ile paloumpis, and Angie Pittman

MAR 7 | 11AM-4PM Saturday Afternoon Conversation #3: Voice & Body: Saidiya Hartman, Simone Leigh, Okwui Okpokwasili in conversation with Jasmine Hearn, Tendayi Kuumba, Benedict Nguyen, Samita Sinha, Tatjana Tenenbaum, and Asiya Wadud

MAR 9-10 | 7PM Nacera Belaza and Meryem Jazouli: A SHARED EVENING

MAR 14 | 8PM Okwui Okpokwasili and Samita Sinha: A SHARED EVENING

MAR 19 | 8PM Poetic Utterance #1: Justin Hicks, NIC Kay, Tendayi Kuumba & Greg Purnell, Alice Sheppard, Pamela Sneed, and Ni’Ja Whitson

MAR 21 | 12-4PM Saturday Afternoon Conversation #4: Slowness: Okwui Okpokwasili, Tina Campt. Catering by YARDY.

MAR 21 | 8PM Poetic Utterance #2: Eisa Davis, Yves B Golden x Venison Man, Madeleine Hunt-Ehrlich, M Lamar, Ogemdi Ude, and Mariana Valencia

Buy your tickets now at danspaceproject.org!

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