
Danspace Project

Spring 2022

PLATFORM 2022:

The Dream of the Audience (Part II)

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.

Mission & History

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 over 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 570 new works since its inception in 1994.

Danspace Project provides context for audiences and increased support for artists. Our public programs (including Danspace Presents, Platforms, Food for Thought, DraftWork), Commissioning Initiative, residencies, guest artist curators, and contextualizing activities and materials are core components of CW² offering a responsive framework for artists' works. Since 2010, we have produced fourteen Platforms, published fourteen print catalogues and five e-books, launched the Conversations Without Walls discussion series, and explored models for public discourse and residencies.

Visit Us

Danspace Project is located inside the historic St. Mark's Church in-the-Bowery at 131 East 10th Street (at 2nd Avenue) in New York City's East Village.

Phone: (212) 674-8112 | **Email:** info@danspaceproject.org | danspaceproject.org

Danspace Project Presents

PLATFORM 2022: *The Dream of the Audience (Part II)*

iele paloumpis

In place of catastrophe, a clear night sky

Thursday, May 26, 3pm

Saturday, May 28 3pm

ACT I: Ζωστηρια

Gilded Armor or, the ones who make life through movement

~ Intermission ~

ACT II Αλέτωρ

Rooster or, the one who perceives the first light

This performance runs approximately 90 minutes.

Audio Description (AD) will be provided by the performers.

Director:

iele paloumpis

Created and performed in collaboration with the Core Cast:

Marielys Burgos Meléndez

Seta Morton

Alejandra Ospina

M. Rodriguez

Ogemdi Ude

Krishna Christine Washburn

María Wethers

Narrative Audio Description:

Alejandra Ospina

Guest Singers:

Rae De Vine

Joanna Groom

CJ Holm

Samita Sinha

Adrien Lorenzo Weibgen

Set Design:

Textiles by iele paloumpis, Adrien Lorenzo Weibgen, and Core Cast

Mycelium կարասներ (Armenian-style vases) by Nora

Chavooshian

Costuming:

iele paloumpis, with headpieces by lily gold

Dramaturgy:

Seta Morton

Souli Song:

Seta Morton, iele paloumpis, and Adrien Lorenzo Weibgen

Sound Design / Editor:

Everett Saunders

Additional Sound Consulting:

M. Rodriguez

Lighting Design:

Kathy Kaufmann

Project Management:

Seta Morton and Benedict Nguyen

Stage Manager / Production Assistant:

Katherine De La Cruz

Production Assistant:

Caroline Kittredge Faustine

Danspace Project Production Team

Production Management:

Niko Tsocanos

Lead Audio Technician:

Vincent Dee

Electricians: Blaize Adler-Ivanbrook, Mara Einson, Emily LaRoche, Kristin Paige

Biographies

Marielys Burgos Meléndez (Core Cast) I am an Afro-Arawak artistic researcher, mover, audio describer, writer, and communicator from Boriké (P.R.). Rooted in decolonial/ liberation practices, I investigate mobility-migration-displacement, embodied spiritualities, indigenous and western somatics, ancestral wisdom, and my own indigeneity. I hold an MA in Dance Studies and currently work as Digital Communications Consultant/ Strategist for arts organizations. *Errática* (2019) is my first self-published artist book in collaboration with Taller Asiray. Marielysbm.com

Nora Chavooshian (Set Designer: Vases) is a sculptor and production designer. She has designed several films for director John Sayles, sculptural set pieces for director Martin Scorsese, videos for Bruce Springsteen and Madonna, and many other films and videos. Her sculpture has been exhibited throughout the U.S. and is in private and public collections in the U.S. and Europe. In the casting of mycelium, she is exploring the sustainable and revelatory world of growing this network of living interwoven organisms as opposed to using extracted material.

Katherine De La Cruz (Stage Manager / Production Assistant) is an Afro Dominican dancer, choreographer and arts administrator based in Brooklyn, New York. She is an alumna of Hunter College where she earned a BA in Anthropology and Dance. She has performed in various venues and festivals both live and virtually including City Center's Fall for Dance festival, The Estrogenius Festival and The American Dance Festival. Currently she is a member of the Soul Dance Company.

Rae De Vine (Guest Singer) is an interdisciplinary artist and facilitator who engages with the arts as an invaluable vehicle for healing and building community. A storyteller and weaver, their work spans multiple genres, contexts and locales. @raeraendem

Caroline Kittredge Faustine (Production Assistant) is a transsexual divorcée, stage director, sound designer, and musician. She develops new queer plays, plays bass guitar for comedian Tessa Skara and Canine Wedding, and makes soundscapes for cash. Her work as a director has been seen in NYC, Maine, and Chicago, and she has designed sound in Chicago and NYC. She cofounded the Brooklyn queer arts incubator Undiscovered Countries. Her cat is named Rhinoceros.

lily gold (Costume Designer: Headpieces) is a dance artist and witch who lives and works with/on the occupied lands of the Haudenosaunee Confederacy and Lenape, where she was born. Compelled by the reality of our deep interconnectedness, lily's work currently turns to interoceptive curiosity to decolonize power within ourselves and the structures we weave. These practices straddle spiritual and material realms. lily also studies and practices somatic healing through an anti-oppression framework. lilysgold.com

Joanna Groom (Guest Singer) is a lifelong singer who has had the pleasure of working and collaborating with paloumpis on such previous works as *Oceanic End* and *not unordered in not resembling*. Joanna is honored to lend her voice to such an important piece. Having recently uncovered long lost familial connections to Anatolia, specifically an Armenian/Iranian heritage, she is grateful to play a part in this beautiful work.

CJ Holm (Guest Singer) is a dancer, choreographer, vocal artist, writer, and educator living in Lenapehoking since 2006. Their main

work right now is facilitating dance creation and performance in a public school for young adults with multiple disabilities. They are honored to sing with iele and crew once again.

Kathy Kaufmann (Lighting Designer) A New York City native, she is happy to be back at Danspace and collaborating with iele and company. She designs regularly for Dorrance Dance, Joanna Kotze, Mariana Valencia, Rebecca Stenn, Leonardo Sandoval & Gregory Richardson's *Music From the Sole*, Vicky Shick, The Bang Group, and Ephrat Asherie Dance. Upcoming projects include designs for Nami Yamamoto at Roulette, Mariana Valencia at Abrons, Ephrat Asherie at Vail Dance Festival and Dorrance Dance. Ms. Kaufmann is a two time Bessie recipient.

Seta Morton (Core Cast, Dramaturge, Project Manager) is a curator, writer, arts-administrator, and dance artist based in Lenapehoking. She is the Associate Curator, Public Engagement and Managing Editor of Publications at Danspace Project.

Benedict Nguyen (Project Manager) is a dancer, writer, and creative producer based on Lenapehoking and Wappinger lands (South Bronx, NY).

Alejandra Ospina (Core Cast, Narrative Audio Describer) is a first-generation native New Yorker and full-time wheelchair user whose family has roots in Colombia. She has been active for several years in various advocacy and performance projects online, locally and beyond, and also works as a media access provider, creating closed captions and audio descriptions. Alejandra is the Program Coordinator for Dark Room Ballet with Krishna Washburn and the principal audiobook narrator for the collection *Disability Visibility: First-Person Stories from the Twenty-First Century*.

iele paloumpis (Director) is a visually impaired dance artist, herbalist, astrologer and end of life doula living in Canarsie/ Munsee territory in Lenapehoking. Their work is rooted in kinesthetic awareness, trauma-informed griefwork, and ancestral re-membrance practices that reflect fragmented lineages across queer, trans and crip aural histories, alongside their Greek, Anatolian and Irish-American diasporic bloodlines. Most recently, iele has been exploring intergenerational trauma and resilience related to centuries of occupation, forced displacement, and eventually the 1923 population exchange between Greece and Turkey, known to Greeks as “The Catastrophe.” iele’s choreographic work has been presented throughout the U.S. and abroad, including at Brooklyn Arts Exchange, New York Live Arts, Franklin Street Works, and the Zil Culture Center in Moscow, among others. In 2020-21, iele was a Danspace Artist Research Fellow and a Founding Member of Movement Research’s Accessibility Advisory Team. www.ielepaloumpis.com.

M. Rodriguez (Core Cast, Sound Consultant) is a sound artist and educator living in Canarsie and Munsee Lenape territory. They are white, Latinx, non-disabled and trans. Their creative pursuits include singing, recording audio, and manipulating digital soundscapes. While in-process for *In place of catastrophe*, M has developed a perspective in audio description that incorporates kinesthetic empathy, speech, poetics, and vocalization. Their study of audio description has been profoundly influenced by the cast.

Everett Saunders (Sound Design / Editor) is a Sonic Artist who’s composed on numerous scores for theater, film, and Bessie award-winning projects. He has worked with directorial minds from Ron Howard’s Project Imagination and internationally renowned dance artists including Urban Bush Woman and Jaamil Olawale Kosoko. Collaborating with partner and choreographer Marjani Forté-

Saunders, Saunders has produced 7 award-winning works over the last decade and founded ART & POWER (2018), a platform for radical thought, innovation, and action.

Samita Sinha (Guest Singer) is an artist and composer who investigates voice and consciousness through the raw material of vibration.

Ogemdi Ude (Core Cast) is a Nigerian-American dance artist, educator, and doula based in Brooklyn. Her performance work focuses on Black femme legacies and futures, grief, and memory. Her work has been presented at Danspace Project, Abrons Arts Center, BRIC, ISSUE Project Room, Recess Art, Brooklyn Arts Exchange, and Center for Performance Research. She is honored to have developed her audio description practice through this project.

Krishna Christine Washburn (Core Cast) has performed with many leading dance companies including Jill Sigman's thinkdance, Infinity Dance Theater, Heidi Latsky Dance, Marked Dance Project, and LEIMAY. Krishna has also collaborated with many independent choreographers including Patrice Miller, Perel, Vangelina, Micaela Mamede, Apollonia Hoelzer, and A. I. Merino. Dark Room Ballet is Krishna's specialized dance curriculum for blind and visually impaired dancers, for which she teaches weekly virtual classes at introductory and advanced levels.

Adrien Lorenzo Weibgen (Guest Singer, Stage Hand) is an occasional performer and writer and a full time racial justice advocate. They have partnered with directly impacted communities of color from South Dakota to the South Bronx in the fight to win a world where all of us can thrive. Adrien is also the author of "The Right to be Rescued: Disability Justice in an Age of Disaster." They previously collaborated with iele paloumpis on *Oceanic End*.

María Wethers (Core Cast) has lived and worked in Lenapehoking (NYC) since 1997. María received a 2017 NY Dance & Performance (“Bessie”) Award for Outstanding Performance with Skeleton Architecture. Curatorial credits include conceiving and creating the three-week performance series “Gathering Place: Black Queer Land(ing)” at Gibney; Queer NY International Arts Festival (2016 & 2015); and the Out of Space @ BRIC Studio series for Danspace Project (2003-2007). She proudly serves on the Board of Directors of Kungsi Keya Tamakoce (www.kungsikeya.org).

Program Notes

What vitality allowed our ancestors to survive generations of trauma, and what wisdoms have been passed down to us? What embodied magics are all our own? *In place of catastrophe, a clear night sky* traverses these questions through voice and movement, exploring transgenerational resilience within a disability justice framework. Incorporating vocalization, audio description, and tactile set design, iele paloumpis creates an immersive, multi-sensory landscape that de-centers sight as a primary mode of experiencing dance and invites audience members to inhabit nuanced forms of perception.

A dance film featuring a 3D binaural soundscore, captioning, and ASL will be released later in 2022 in collaboration with Aden Hakimi (Videography), Emilia Aghamirzai (Videography), and Tamer Hany Hassa (Video Editor). *In place of catastrophe*, a podcast co-produced by iele paloumpis and M. Rodriguez, shares our research into creating poetic audio description for dance and multi-sensory performance. For updates, visit inplaceofcatastrophe.com.

Thanks and Acknowledgements

To the core cast, you have been a lifeline for me and each other in ways I cannot fully express, but truly, what powerful witnessing, holding, and kinship we have created together over the years. To Marielys, thank you for your soulful observations, uplifting the connective tissues, and consistently bringing us back to the spiritual energies present within our work, it's been so grounding and validating. To Seta, how can I thank you enough? This mending that we've done together is profound. The way we've continually shown up to the work of loving each other through the process of ancestral re-membrance (which is some hard, messy work!!) has been a balm to some of my deepest wounds. Thank you for being a mirror, a teacher, my spirit sib. I can feel our ancestors rejoicing in our shared growth and healing. To Alejandra, thank you for creating our world through your words, keen observations, and care. Thank you for your openness to shifting needs as we traversed so many changes together. Becoming your friend through this project is one of the greatest gifts. To M., thank you for your exuberance, your steadiness, and for being SO READY FOR EVERYTHING. You contain multitudes, make space for all of us to come as we are, and have the voice of a gay angel. To Ogemdi, your ability to simultaneously bring such honesty, vulnerability, reckoning with grief and all the really hard shit while still remaining centered in laughter, lightness, and keeping it cute is the medicine we've all needed in these times. Thank you for teaching me more about holding all the complexities of being alive, death in one hand, rebirth in the other. To Krishna, you will always hold such a tender and special place in my heart as the first blind dance artist I've had the privilege of collaborating with. Finding and creating pathways to uplift our community together has really changed the landscape of dance in ways that I could not have dreamed when we first entered the studio together almost 5 years ago. I'm truly excited

to experience whatever comes next on our journeys of pushing forward radical accessibility for blind, low vision, partially sighted and visually impaired community. No more FOMO! To María, the way you synergize movement in space never ceases to amaze me. I learn so much whenever you dance. Thank you for being one of my dearest friends and collaborators over the course of so many years now. The ways we've witnessed and shown up for each other's growth is beyond words. As this chapter closes, I feel steadied by the roots of our kinship, knowing that whatever comes next, we will be there for one another. To Adrien, my husband, thank you for continually showing up during the hardest times, often doing the most unglamorous tasks with genuine care, keeping me laughing even when I'm crying, and helping me notice the small beauties all around. I can't wait to be in the mountains, go roller skating, sleep in, and just enjoy the slowness of summertime together after we cross this epic threshold.

To Christopher and Kayla for being yourselves in a field that often pressures otherwise. I learn so much from you. Your questions, research, embodiment, and commitment to our extended community of blind, V.I., low vision and partially sighted artists and audiences opens doors, windows and all kinds of unimaginable portals for ALL OF US to traverse through together.

To Live Active Cultures kin for planting seeds of re-membrance with equal parts curiosity and deep old knowings.

To the guest singers for lending your voices to the ancestors. To Lily, Nora Everett, and Kathy for helping us build our world. To Kat, Caroline, Niko, and Benedict for holding it down. And finally to Judy

Hussie-Taylor, the Danspace staff, Barbara Bryan and Movement Research thank you for all of the ways you've supported this project and my artistry over the course of the many lives of this piece.

Funding and support for *In place of catastrophe, a clear night sky*

This project is made possible, in part, by the Danspace Project Commissioning Initiative and Production Residency Program funded by the National Endowment for the Arts as part of Platform 2022: *The Dream of the Audience* (Part II); with additional support through a 2019 Movement Research Residency, funded by the Scherman Foundation's Katharine S. and Axel G. Rosin Fund; and is sponsored, in part, by the Greater New York Arts Development Fund of the New York City Department of Cultural Affairs, administered by Brooklyn Arts Council (BAC); as well as Dance/NYC's Disability. Dance. Artistry. Dance and Social Justice Fellowship Program, made possible by the generous support of the New York City Department of Cultural Affairs CreateNYC Disability Forward Fund and the Shelley & Donald Rubin Foundation, with additional support from the New York Community Trust. Creative developmental residencies at The Chocolate Factory Theater, Queer|Art|Pride at Abrons Arts Center, AUNTS Residency at Mount Tremper Arts, and the Zil Culture Center in Moscow through the GPS/Global Practice Sharing program of Movement Research with funding from the Trust for Mutual Understanding, have also contributed to this ongoing research.

About PLATFORM 2022: *The Dream of the Audience (Part II)*

curated by Judy Hussie-Taylor

Featuring artists mayfield brooks, Rashaun Mitchell + Silas Riener, iele paloumpis, and Ogemdi Ude

The Platforms were launched by Danspace Project in 2010 as “exhibitions that unfold over time” shaped by guest artist-curators. Since the series’ inception, the Platforms have resulted in multifaceted performances, public programs, and publications that provide rich context for audiences.

Platform 2022, curated by Danspace Project Executive Director & Chief Curator, Judy Hussie-Taylor, follows its 2021 predecessor, building on impossible questions as we continue to navigate precarious times.

Like Part I, Platform 2022 takes inspiration from a 1977 poem* by the late artist and writer, Theresa Hak Kyung Cha (1951-1982), wherein she addresses the audience “as a distant relative.” Platform 2022 delves into ancestral explorations, connections, and disconnections, as well as accessibility, and disability aesthetics, sustainable relationships to land, site, and water, and how these connections find their way into the artists’ choreographic work.

Dance artists mayfield brooks, Rashaun Mitchell + Silas Riener, iele paloumpis, and Ogemdi Ude have each noted different considerations of time amidst the ongoing Pandemic. Considering the intersections between life and dancing, how do life practices — building, birthing, weaving, planting, surviving — feed into dancemaking?

@DanspaceProject
#PLATFORM2022

*** *audience distant relative* (1977)**

Theresa Hak Kyung Cha

you are my audience

you are my distant audience

i address you

as i would a distant relative

as if a distant relative

seen only heard only through someone else's

description

Issue #14 of Danspace Project's Online Journal will focus on Platform lines of inquiry, artists research and writing, and catalogue excerpts. Visit: danspaceproject.org/journal

PLATFORM Catalogue on sale at all Platform events:
\$25 / \$20 Danspace members

Funding for PLATFORM 2022

Platform 2022: *The Dream of the Audience* (Part II) is supported, in part, with funds from the Mellon Foundation, the National Endowment for the Arts, and the New York City Department of Cultural Affairs.



Platform 2022 Performances & Events

April 23 | 12-1:30pm (ET) via Zoom

Conversations Without Walls: *The Dream of the Artist*

April 28-29 | 4-8pm & April 30 | 2-6pm

Rashaun Mitchell + Silas Riener: *RETROFIT: a new age*

May 12-14 | 8pm

Ogemdi Ude: *I know exactly what you mean*

May 26 & 28 | 3pm

iele paloumpis: *In place of catastrophe, a clear night sky*

June 4 | 12-3pm

Conversations Without Walls: *The Dream of the Audience*

June 9-11 | Sunset

mayfield brooks: *Sensoria: An Opera Strange*

Tickets:

\$25 General Admission (unless otherwise noted) | \$15 Wheelchair Accessible | \$15 Early Bird Tickets (limited supply)

Danspace Member Pricing:

\$10 Solo and Annual Patron Members Tickets | FREE Platform Season Pass for Catalysts and Leadership Circle

Other Discount Tickets:

\$20 Student / Senior (with ID) | \$10 Child (12 years and younger)

To purchase tickets:

Visit danspaceproject.org

Covid Safety

All guests aged 5 years and older are required to show proof of vaccine and booster against COVID-19 with valid photo ID before entry to Danspace Project.

All guests and staff must wear a surgical face-mask while inside Danspace Project (KN95 or N95 recommended). Masks will be provided if needed.

Danspace Project Community Guidelines

At Danspace Project, we value people, connections, inquiry, listening, adaptability, and equity.

These values can only be upheld when respect, care, and safety are practiced.

Please use this guide to help prioritize the safety of the physical and virtual spaces in which we gather.

Guidelines:

- Privacy
- Respectful Communication
- Observe and Respect Boundaries

Intolerable Behavior:

- Hateful Behavior and Violence
- Threatening Behavior and Harassment
- Unsolicited Advertisements

Reach Out:

For immediate assistance in physical space: Please locate the house manager, a staff member, or box office manager.

Thanks to Danspace Project's Funders

Danspace Project gratefully acknowledges the private support of the Association of Performing Arts Presenters ArtsForward Program; The Joseph and Joan Cullman Foundation for the Arts; The Barbara Bell Cumming Charitable Trust; The Gladys Krieble Delmas Foundation; Doris Duke Charitable Foundation; Howard Gilman Foundation; The Harkness Foundation for Dance; Marta Heflin Foundation; Jerome Foundation; Lambent Foundation Fund of the Tides Foundation; the Mellon Foundation; Mertz Gilmore Foundation; New England Foundation for the Arts' National Dance Project (made possible with funding from the Doris Duke Charitable Foundation and the Mellon Foundation); The New York Community Trust; The Robert Rauschenberg Foundation; The Jerome Robbins Foundation; the James E. Robison Foundation; The Fan Fox & Leslie R. Samuels Foundation, Inc.; The Shubert Foundation; and the Henry Luce Foundation, the Teiger Foundation, and Willem de Kooning Foundation, through the Coalition of Small Arts.

Danspace Project programs are made possible in part through public funds from the National Endowment for the Arts; the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature; the NYS DanceForce (a partnership program of the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature); the New York City Department of Cultural Affairs, in partnership with the City Council; and the Shuttered Venue Operators Grant (established by the Economic Aid to Hard-Hit Small Businesses, Nonprofits, and Venues Act, amended by the American Rescue Plan Act, and administered by SBA's Office of Disaster Assistance).

Danspace Project extends special thanks to City Council members including Cultural Affairs Committee Chair Chi Ossé and Speaker Adrienne E. Adams; New York State Senator Brad Hoylman, and State Assembly Member Deborah J. Glick for their advocacy and support; as well as gratitude for Senator Charles E. Schumer's visionary leadership of the Shuttered Venue Operators Grant program.

Danspace Project is incredibly grateful for the support of individuals, including Donors and Members at every level, as well as its 2021-2022 Leadership Circle (as of 4/25/22): Jody & John Arnhold, Barbara Bertozzi Castelli, Terry Creach, Vallejo Gantner, Carol LeWitt, Frances Milberg, Edward Miller, Ellen & George Needham, Jana Reed, Sara Rudner, Martha Sherman, Linda Stein, Christina Sterner & Steve Poses, David Thompson & Ginger Chapman, David & Monica Zwirner.

Danspace Project receives additional support from Moody's Foundation and The William Penn Foundation through matching gift programs.

Special thanks to the following supporters for their generosity in many forms throughout the years: Elise Bernhardt and fleur elise bklm, the Joseph S. and Diane H. Steinberg Charitable Trust, Ozone Design, and Ugly Duckling Presse.



Danspace Project Gratefully Acknowledges the Following Individuals

Leadership Circle

Jody & John Arnhold, Barbara Bertozzi Castelli, Terry Creach, Vallejo Gantner, Carol LeWitt, Frances Milberg, Edward Miller, Ellen & George Needham, Jana Reed, Sara Rudner, Martha Sherman, Linda Stein, Christina Sterner & Steve Poses, David Thompson & Ginger Chapman, David & Monica Zwirner

\$5,000+

Jody & John Arnhold, Yona Backer, Barbara Bertozzi Castelli, Anthony Calnek, Michelle Coffey, Diana DiMenna, David L. Fanger & Martin Wechsler, Becky Goldring, Colleen Keegan, David Parker, Judilee Reed, Pat Steir, Sharon Ullman, Helen & Peter Warwick, Nina Winthrop

\$1,000+

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\$500+

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As of 4/25/22

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Lily Cohen

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& Communications
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S  verine Kaufman

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Rashaun Mitchell
Eiko Otake
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