

# Danspace Project

Spring 2022

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

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**ACCESSIBILITY:** Projected CART captioning will be provided.

Danspace's signature series, **Conversations Without Walls (CWW)**, was designed to bring together voices of artists, curators, scholars, writers, and more, into long-form roundtable discussions. A day of conversation with the audience led by a panel of selected audience members, deep listeners, and thoughtful witnesses: Platform 2021-2022 Writer-in-Residence, maura nguyễn donohue, 2021-2023 Research Fellow, devynn emory, and dance artist and audio describer, Tess Dworman. Together we will ruminate on questions around what it means to be an audience during pandemic times. What wisdoms, archives, and responsibilities do audiences carry? How do we learn or unlearn how to witness, as a practice of care?

### **Platform 2022: *The Dream of the Audience (Part II)*, curated by Judy Hussie-Taylor**

Platform 2022 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?

## Conversations Without Walls: *The Dream of the Audience*

**maura nguyễn donohue, Tess Dworman,  
and devynn emory**

**Saturday, June 4, 2022 | 12-3pm**

**in the Parish Hall  
at St. Mark's Church in-the-Bowery**

**maura nguyễn donohue** (she/they) is the Director of the MFA in Dance at Hunter College. From 1995-2005, their troupe, *inmixedcompany* was produced regularly in NYC and toured across North America, Europe and Asia. maura co-produces the Estrogenius Festival, has facilitated residency programs for Asian diaspora artists in the US and SE Asia and has been a member of La MaMa's Great Jones Rep Experimental Theater since 1997. Since 2015, they have been creating installation and performance works in an ongoing "TidesProject," most recently as an Artist-in-Residence at LMCC's Arts Center on Governor's Island. Using reclaimed plastics and oceanic detritus to examine the legacies of bodies ecological and diasporic, she builds a mass of meaning out of the disposable. Born in Vietnam, amidst the war with America they have a long-standing fascination with reclamation among those who are left adrift, survive off the sea and soak in marginalized narratives. She seeks networks of kinship through curation, advocacy and a deep witnessing process of writing about the works of others and is grateful for the many pathways Danspace Project has offered them to do this. She thanks the ancestors and offspring for keeping the path clearly lit.

**Tess Dworman** is a Brooklyn-based choreographer, performer, voiceover actor, and audio describer. In New York, her choreographic work has been presented at Abrons Arts Center, Danspace Project, Movement Research at the Judson Church, New York Live Arts, PS122, and the Chocolate Factory Theater, among others. In 2020, Tess was honored as an "Outstanding Breakout Choreographer" by the Bessies New York Dance & Performance Awards. Through her training at the Interdependence Project in NYC, she became a certified mindfulness meditation teacher in 2018. She currently performs in the work of Juliana F. May and Tere O'Connor.

**devynn emory** is a choreographer/dance artist, dual licensed bodyworker, ritual guide, medium and registered nurse- practicing in the fields of acute/critical care, hospice, COVID and integrative health in

NYC. emory's performance company devynnemory/beastproductions finds the intersection of these fields, walking the edges of thresholds- drawing from their multiple in-between states of being, holding space for liminal bodies bridging multiple planes of transition, finding reciprocity practice as a constant decolonial pathway. they are currently working on a trilogy centering medical mannequins holding the wisdom of end of life experiences (1- *deadbird + can anybody help me hold this body*, 2- *Grandmother Cindy + Cindy Sessions*, 3- *boiling rain*). born on Lenape Land, emory is a reconnecting descendent of mixed Lenape/Blackfoot/settler ancestry.  
[www.devynnemory.com](http://www.devynnemory.com) | [www.deadbird.land](http://www.deadbird.land)

**PLATFORM 2022: *The Dream of the Audience (Part II)***  
curated by Judy Hussie-Taylor

**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 9-11 | Sunset**

mayfield brooks: *Sensoria: An Opera Strange*

**More info at [danspaceproject.org](http://danspaceproject.org)**

**JOURNAL ISSUE #14**

New contributions from Rashaun Mitchell + Silas Riener, Ogemdi Ude, and much more to come!  
[danspaceproject.org/journal](http://danspaceproject.org/journal)

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**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 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.

**LAND ACKNOWLEDGMENT**

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.

**SITE ACKNOWLEDGMENT**

"Before we begin, let's take a moment to acknowledge that the construction of this building, Saint Mark's Church-in-the-Bowery, was completed in 1799. That same year, New York State enacted the Gradual Emancipation Act, so it is reasonable to assume that this building where we are when we stand, sit, dance, and some still worship, was built by enslaved individuals on what was the homeland of the Lenape people." - Ishmael Houston-Jones (Read more at [danspaceproject.org/about](http://danspaceproject.org/about))

**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.

**ACCESSIBILITY AT OUR LOCATION**

For events located in the Parish Hall (at the back of the church):

- The Parish Hall entrance is accessible through a slightly irregular, stone pathway and one (8 inch high) step.
- To use the permanent ramp at 10th Street, please call (917) 671.0243
- In order to access the same-level restroom from the Parish Hall, please note that there is a corridor to pass through with the narrowest corner being 29 inches wide.