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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.

THANKS TO OUR FUNDERS

Danspace Project gratefully acknowledges the private support of the Association of Performing Arts Presenters ArtsForward Program; Bloomberg Philanthropies; The Joseph and Joan Cullman Foundation for the Arts; The Barbara Bell Cumming Charitable Trust; The Gladys Kriebel 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 bkln, 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

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Julio Cabanillas	Rob Bujan	Linda G Bryant	Nancy Dalva	Elisabeth Motley	
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Danspace Project
Performances and Events
Spring 2022

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

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 | 7:30pm
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)

BUY TICKETS NOW
Visit danspaceproject.org or via telephone (through OvationTix/TheaterMania) at (866)-811-4111.

BECOME A MEMBER!
Danspace Project members get exclusive benefits and experience a vital part of New York City's dance community. Support the presentation of innovative new dance, get great deals on tickets, and much more! Join at danspaceproject.org/support

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.

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

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

mayfield brooks *Sensoria: An Opera Strange*

Thursday, June 9, sunset
Friday, June 10, sunset
Saturday, June 11, sunset

Choreography/Direction by: mayfield brooks

Performed by: mayfield books with Yusa Jacobo, and Julienne Rencher, Gabriel Torta, and Indira Suganda (1965-2009)

Performer/Audio Describer: Roger Q. Mason

Composer: Anya Yermakova

Pianist: Patric Maguire

Stage Manager: Mars Neri

Dramaturg/Production Assistant: duskin drum

Set Designer: Caedron Burchfield

Sound Designer: James Kogan

Lighting Designer: Carol Mullins

Filmographers: Suz Murray Sadler and Chagua Camacho-Olguin

mayfield brooks (they/them) improvises while black and is based in Lenapehoking, the homeland of the Lenape people also known as Brooklyn, New York. brooks is a movement-based performance artist, vocalist, urban farmer, writer, and wanderer. They are on the faculty at Movement Research NYC and the 2021 recipient of the biennial Merce Cunningham Award from the Foundation for Contemporary Arts. brooks' dance film, *Whale Fall* was nominated for a 2021 Bessie Award and they will be a 2022-23 Hodder Fellow at Princeton University this year. brooks is an international teacher and performer whose entire body of work arises from their life/art/movement practice, Improvising While Black or IWB—an investigation into the decomposed matter of Black life.

Caedron Burchfield is an artist and craftsman living and working in Brooklyn, NY. Originally from Nevada, he is inspired by desert mysticism, sacred geometry, and the power of signs and symbols. He combines these elements in his work to evoke a visionary understanding of the universe and our place in it.

duskin drum (<http://undeveloping.info>) was made by and by the forest and the sea and the people. Born on a small-forested island in the Salish Sea, he is a sailor, woodsman, ecological philosopher, anthropologist, educator, and artist. Through creative practices and ethnography of infrastructure, technology, and environmental justice,

duskin studies substantive ecological relations between human and non-humans both compose bodies and material culture, and shape ethical norms and jurisprudence. For 20 years, duskin has made art around the world including street performance, serigraphy, ecological sculpture, live art, and theater. In 2017, he earned a doctorate from University of California, Davis in Performance Studies with specializations in Native American Studies, Science and Technology Studies.

Yusa Jacobo (she / they), br 1992. Yusa is a latinoamerican multidisciplinary artist and researcher who explores between movement, clay, and poetry—understanding the body as the core and matrix of these processes. They studied Contemporary dance and Contact Improvisation at the Nacional University of Arts (UNA) in Buenos Aires. Yusa performed in several dance plays with “Intra Nos” being her favorite one. She was part of the Las Orillas creation residency with Kenya Amado, a visual artist, exploring the relation between clay and body. Currently they are part of the dance residence program in Oberlin College/CI@50 Critical Mass.

James Kogan is an audio engineer and an aspiring roving-recording-at-large. He loves the sounds of the natural and built environment, and is fortunate enough to work with microphones and speakers to facilitate communion and joy around the power of sound. He can be found at places like the Abrons Art Center, MoMA PS1, Asia Society, the Morgan Library,

and wherever there is a good recording to be made. When he is not working, he can be found playing Slavic doom metal with his band Zelenaya, on the bass with Slavic-folk crossover outfit Medukha, respectfully studying the Kaba Gaida, and singing with Ukrainian Village Voices.

Roger Q. Mason (they/them) is an award-winning writer, performer and thought leader. They were recently dubbed by the Brooklyn Rail as “quickly becoming one of the most significant playwrights of the decade.” Mason’s work has been seen on Broadway (Circle in the Square Reading Series); Off and Off-Off-Broadway, regionally, and digitally. They are a proud member of Page 73’s Interstate 73 Writers Group, Primary Stages Writing Cohort, and the Dramatists Guild. So honored to be improvising while black with mayfield brooks. Instagram: @rogerq.mason

Carol Mullins first designed lighting for Danspace in 1978 for Andy deGroat. She’s been a resident Lighting Designer here for 40 years. She’s designed at many venues here and abroad with Douglas Dunn, Steve Paxton, Vicky Shick and many others. She’s received 3 Bessies (New York Dance and Performance Awards) and one OBIE for her lighting.

Patric Nininahazwe Clive Carl Maguire was born in Burundi. Patric lives with his mother, father, and big sister in Crown Heights, Brooklyn. He Loves to play piano, rock climb and fish. He tolerates homeschooling, and is looking forward

to an adventurous summer.

Mars Neri (they/them) is an artist and stage manager dedicated to supporting those who want to tell their personal stories and creating community through social justice oriented art. Most of their work is with the Fordham Theatre program, but they’ve also done work with Signature Theatre DC, the Song Collective, Leviathan Lab, and worked on the Gentleman’s Guide to Love and Murder Abridged fundraiser for Stop AAPI Hate. They’re devoted to doing work that brings unheard voices and untold stories to light.

Chagua Camacho-Olguin is a Ph.D candidate that finds passion to ensure the well being of children. Returning back to a childhood craft in filmmaking!

Julienne Rachelle Rencher, affectionately called Jules, currently resides in New Orleans, LA where she lives in devotion to the practice of her traveling embodiment “Julie’s Jook Joint; Dance Hall and Apothecary Kitchen.” Julienne is an adventurer, student, teacher and aspiring root worker who is beyond grateful to share this space in ancestral reverence with The Whales, mayfield brooks and her own divine ancestors of light and wisdom.

Suz Murray Sadler is a Brooklyn based video artist and filmmaker. Their focus is building non-hierarchical film sets and finding more ethical and sustainable ways to make films and video art. Suz Murray’s recent work includes: Director

for *Infinite Loop Visual Mixtape* by Lou Tides (releasing July 2022), Director of Photography for *The Missing Fruit* by Roderick George (Sadler's Wells Digital Stage 2022), Director of Photography for *Whale Fall* by mayfield brooks (Abrons Arts Center 2021), and Director for *Sense of Touching Live* by Lou Tides (2022).

Indira Suganda was born in Amsterdam, but when she was about 18 months old, her parents moved to Hamburg, Germany. She spoke Indonesian first, since that was used at home, but soon she learned to speak German by visiting the neighbors. When she was about 5 years, Indira and her parents visited Bali. She was very fascinated with Balinese dances and even tried to mimic the dancers. This experience led to a lifelong interest in Indonesian dance and other dance forms. In October 1981, Indira's parents moved to Queens NY. After graduating from Hunter College, she went to live in California where she graduated with a Masters Degree from San Francisco State Univer Indira and mayfield met in 1997 in San Francisco and their worlds collided through dance. They became creative collaborators and towards the end of Indira's life, mayfield became her primary caretaker. Indira died due AIDS-related causes. As a result, one of mayfield's goals as an artist is to create an archive of Indira's creative work that includes dance, art and photography and elevate the work of HIV positive femmes of color. Indira was a vibrant artist, activist, political radical, and fierce dancer/choreographer whose life and work will never be forgotten. (Part of this

bio was written by Indira's mother, Irene Suganda)

Gabriel Torta was born in Buenos Aires, Argentina in 1984. Since he was introduced to Contact Improvisation he has enjoyed having experiences at CI jams and festivals in different countries of South America, harvesting questions and reflecting about connection, physics, love, challenges, spirals, possibilities, community, desire. Currently he is part of the Contact Improvisation residency at Oberlin College.

Anya Yermakova is a multi-disciplinary artist and a scholar, who works with proto-rhythms and underwater sounds to enliven the possibility for non-binary, dynamic worlds beneath// above the forceful binarism in the human world today. Her creative practice engages musical composition, field+hydrophone recordings, archival traces, and movement research, with particular inspiration from her ongoing collaboration with the Ocean Memory Project. She has taught at Harvard University and at Oberlin College; has held artist residencies at Djerassi (CA), UCross (WY) and Snape Malting (UK), and will be based in Washington University in St Louis in the coming year. (anyayermakova.com)

A note from mayfield

Lately I've been feeling extremely vulnerable with so much turmoil in the world. I acknowledge the recent spate of shootings, ongoing wars and the Black lives that were lost in the Buffalo tragedy of May 14th, 2022 that occurred while I was working on this project. I humbly accept that my tears can water love that comes after loss. I surrender to these watery-eyed cycles and seasons of my life, sometimes with confusion, but also with gratitude. I am a farmer, aspiring sailor (anybody got a sailboat?), and a fighter for social justice. After the George Floyd uprisings in 2020, I decomposed the grief I felt as part of my creative process by making the film **Whale Fall*.

Sensoria: An Opera Strange continues my whale fall research, continues to decompose the grief & rage I feel from dealing with anti-black violence, and continues to explore the auditory resonance of whales and wails. This time we get to be together in person. *Sensoria: An Opera Strange* is the second installment in a three-part *Whale Fall* Performance Cycle. The question I am asking in this work is: Who am I feeding?

Thank you for listening,
xo
~mayfield

*A whale fall is a scientific term that describes the process of a whale's decomposition when it dies and falls

to the ocean floor and feeds hundreds of deep sea creatures—creating new ecosystems in its wake.

This performance is dedicated to my beloved dance partner Indira Chandrawti Suganda, Nov 6, 1965 – Dec 23, 2009.

Thanks and Acknowledgements

George and Jo Ann Brooks, Ann Cooper Albright, Lilliana Kane, Lindsay King-Hall, Mlonzi Zondi, Gia Kourlas, Groundworks Residency, Cape Cod Modern House Trust Residency and all of the folks who donated reparations to *Sensoria: An Opera Strange*. I give special thanks to earth, water, fire, sky and my whale kin.

Funding and support for *Sensoria: An Opera Strange*

Sensoria: An Opera Strange was commissioned and premiered by Danspace Project, as part of Platform 2022: *The Dream of the Audience* (Part II). This work was made possible, in part, through a Movement Research Residency, funded by the Scherman Foundation's Katharine S. and Axel G. Rosin Fund.

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

This new issue focuses on Platform lines of inquiry, artists research and writing, and catalogue excerpts.

danspaceproject.org/journal

~

PLATFORM Catalogue on sale at all Platform events and online

in-person: \$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.



ACCESSIBILITY

For events located in Danspace Project’s main sanctuary space:

The 10th Street entrance is wheelchair accessible via a permanent ramp. 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.

AUDIO DESCRIPTION

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

For more information or to offer feedback, please reach Associate Curator, Public Engagement, Seta Morton, seta@danspaceproject.org, 917.671.0243

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.