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# Danspace Project

Fall 2022

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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, Conversations Without Walls, and Publications), Commissioning Initiative, residencies, guest artist curators, and contextualizing activities and materials offer a responsive framework for artists' works.

## THANKS TO OUR FUNDERS

Danspace Project gratefully acknowledges the private support of the Association of Performing Arts Presenters ArtsForward Program, made possible through support from the Mellon Foundation; 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, a 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—George N. and Mary D. Lindsay Fund; Jerome Robbins Foundation; 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 U.S. Small Business Administration Office of Disaster Assistance through the Shuttered Venue Operators Grant and the Payroll Protection Program.

Danspace Project extends special thanks to City Council members including Cultural Affairs Committee Chair Chi Ossé, District 2 representative Carlina Rivera, 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 individual Donors and Members including the 2021-2022 Leadership Gifts: Sarah Arison, Jody & John Arnhold, Yona Backer, Paul Bader, Niki Berg, Suzanne Bocanegra, Julio Cabanillas, Anthony Calnek, Barbara Bertozzi Castelli, Kim Chan, Dr. Chui & Echo Tsang, Sara Coffey, Aidan Connolly, Paula Cooper, Terry Creach, Diana DiMenna, Katie Dixon & Richard Fleming, Hilary Easton & Joshua McHugh, David Fanger, Simone Forti, Vallejo Gantner, Becky Goldring, Jane Hait, Pearl Huang & Peter Hobbs, Mara Isaacs, Colleen Keegan, Thomas Lax, Melissa Levin, Carol LeWitt, Yael Mandelstam & Kenneth Tabachnick, Cynthia Mayeda, Frances Milberg, Edward Miller, Timothy & Virginia Millhiser, Rashaun Mitchell & Silas Riener, Ellen & George Needham, Sarah Needham, Jody Oberfelder, Eiko Otake, David Parker, Jana Reed, Judilee Reed, Sara Rudner, Kimberly Ayers Shariff, Amy Schwartzman, Martha Sherman, Linda Stein, Pat Steir, Christina Sterner & Steve Poses, David Thompson & Ginger Chapman, Helen Warwick, Nina Winthrop, Anthony Zisa, and David & Monica Zwirner.

Danspace Project receives additional support from Ford Foundation, 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 bkl, the Joseph S. and Diane H. Steinberg Charitable Trust, Ozone Design, and Ugly Duckling Presse.

## DANSPACE PROJECT GRATEFULLY ACKNOWLEDGES THE FOLLOWING INDIVIDUALS

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*Danspace Project would like to acknowledge the generosity of former Board member and ongoing Leadership Supporter Terry Creach, who passed away suddenly this fall.*

*Our heartfelt gratitude for his support of Danspace, in many ways, for many years.*

<b>\$5,000+</b>	Anthony Zisa	Elise Thoron	Sixto Wagan	Christopher Hibma	Elizabeth Schwartz
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Danspace Project  
Performances and Events  
Fall 2022

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**SEPTEMBER 19-23**

Residency:  
Mina Nishimura

**SEPTEMBER 26 - OCTOBER 1**

Residency:  
Leslie Parker

**OCTOBER 3-7**

Residency:  
Tere O'Connor

**OCTOBER 22 | 3PM**

DraftWork:  
Tess Dworman / Stacy Spence

**NOVEMBER 3-5 | 7:30PM**

Mina Nishimura  
*Mapping a Forest while Searching for an  
Opposite Term of Exorcist*

**NOVEMBER 17-19 | 7:30PM**

Christopher "Unpezverde" Núñez  
*The Circle or Prophetic Dream*

**DECEMBER 8-10 | 7:30PM**

Stephen Petronio Company Bloodlines/  
Bloodlines(*future*): Davalois Fearon, Johnnie  
Cruise Mercer, Tendayi Kuumba & Greg  
Purnell, Steve Paxton, Stephen Petronio

**DECEMBER 7-10 & 14-17 | 7:30PM**

Tere O'Connor  
*Rivulets*  
at Baryshnikov Arts Center

**DECEMBER 17 | 3PM**

DraftWork:  
Martita Abril / Nora Alami

**Admission**

\$20 General Admission (unless otherwise noted)  
Wheelchair user tickets are available  
\$10 Danspace Project members

**BUY TICKETS NOW**

Visit [danspaceproject.org](https://danspaceproject.org) (through OvationTix/  
TheaterMania).

**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](https://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.

**FOLLOW US**

@danspaceproject

[danspaceproject.org](https://danspaceproject.org) | **Phone:** (212) 674-8112  
**Email:** [info@danspaceproject.org](mailto:info@danspaceproject.org)

Danspace Project Presents

**Mina Nishimura**

***Mapping a Forest While Searching for an  
Opposite Term of Exorcist***

**Thursday, November 3, 7:30pm**

**Friday, November 4, 7:30pm**

**Saturday, November 5, 7:30pm**

Choreographed by Mina Nishimura in collaboration with the performers

Performed by Emma Rose Brown, David Guzman, Sabrina Leira, Stuart B  
Meyers, Mina Nishimura, evan ray suzuki, Glenn Potter-Takata, Jace Weyant

Music Composed by Kenta Nagai

Piano Composition by David Guzman, evan ray suzuki, and Jace Weyant  
(with an additional score by Arnold Schoenberg)

Dramaturgy / Costumes by Kota Yamazaki

Lighting Design by Kathy Kaufmann

Projection Design / Production Management by Amanda Hameline

Footage by Emma Rose Brown and Jasiel Lampkin

**Mina Nishimura** (Choreographer/ Performer) is a dance artist originally from Tokyo, Japan. Buddhism-influenced concepts such as emptying, forgetting and inter-being-ness are reflected across her butoh-grounded somatic, performance, and choreographic practices. After graduating from Ochanomizu University in Tokyo, she was introduced to butoh and improvisational dance through Kota Yamazaki's teaching while attending an international program at Merce Cunningham Studio in New York. Since 2004, she has been performing and collaborating with groundbreaking choreographers such as John Jasperse, Neil Greenberg, Vicky Shick, Yasuko Yokoshi, Dean Moss, Rashaun Mitchell + Silas Riener, Kota Yamazaki, Nami Yamamoto, Ursula Eagly, RoseAnne Spradlin, David Gordon, DD Dorvillier, Daria Fain, Trajal Harrel, Yoshiko Chuma, Mårten Spångberg, Cori Olinghouse, Moriah Evans, Ellen Fisher, Chantal Yzermans, Satoshi Haga, amongst many others. Her other performance credits include: *After Yang* (2021) – a feature film directed by Kogonada; *Saturday Night Live* with SIA for her “Alive” and “Bird Set Free”; Miu Miu Woman's Tales (*The [End] of History Illusion*) directed by Celia Rowson-Hall; Late Sea's MV- Hunter directed by Noka Productions, Haruki Murakami's *The Wind-Up Bird Chronicle* directed by Stephen Earnhart; and Harry Partch's opera *Delusion of Fury* directed by John Jesurun. Upon her return from Senegal (2003-04) assisting cultural exchange dance project, FAGAALA, choreographed by Germaine Acogny and Kota Yamazaki, Nishimura started making her own work with commissions by NYU Skirball Center, Danspace Project, Gibney Dance, Sarah Lawrence

College, Mount Tremper Arts Center, UC Davis (CA), Dance Theater Workshop, Center for Remembering and Sharing (CRS) among other dance organizations. Her creative practice has been nourished by various AIR and exchange programs through the Kitchen/Dance and Process, ImpulseTanz's dance WEB (Vienna), Camargo Foundation (France), Movement Research, Brooklyn Arts Exchange, Chez Bushwick, Topaz Arts, whenever wherever festival (Tokyo) and most recently Danspace Project's Renewal Residency. Nishimura has taught at Sarah Lawrence College, Bennington College, UC Davis (CA), Movement Research, Brooklyn Studios for Dance, and other national and international festivals and schools. She currently teaches at Bennington College after completing her MFA Teaching Fellowship at the school. Nishimura was named as Best Performance of 2017 in Dance Magazine and received the Foundation for Contemporary Arts Grants to Artists Award (FCA Award) of 2019. [www.minanishimuradance.com](http://www.minanishimuradance.com) IG @minanekobubble

**Kota Yamazaki** (Dramaturgy/Costume) originally from Nigata, Japan graduated from the prominent fashion school, Bunka Fashion College in Tokyo with BA in Fashion Design. He has worked as a ballet costume designer for 20 years in Tokyo before immigrating to New York. In New York, Yamazaki has designed costumes for dance projected by John Jasperse, Nora Chipaumire + Jawole Willa Jo Zollar, Mina Nishimura and for his own dance projects. With the invitation from Germaine Acogny to create a dance piece in collaboration with her Senegal-based company Jant-

bi, Yamazaki disbanded his Tokyo-based company, which he led from 1995-2001. Since 2003, Yamazaki has been based in New York and Tokyo, presenting dance works nationally and internationally. Yamazaki is a recipient of the Bessie Award of 2007, Foundation for Contemporary Arts Grants to Artists award of 2013, NYFA Fellowship of 2016, and Guggenheim Fellowship of 2018. During these years, Yamazaki has been teaching around the world, and current teaches at Bennington College in Vermont. Yamazaki also serves as the director for Tokyo-based cross-disciplinary experimental dance festival, whenever wherever festival since 2009. [www.koyamazaki.com](http://www.koyamazaki.com) IG@kotahopper

**Emma Rose Brown** (b. 1991) is a Queens-based performer, multidisciplinary artist, and oral historian working in the field of dance. She assists in the preservation and production of the Dance Oral History Project at The New York Public Library for the Performing Arts and is the co-director of the Community Library of Voice and Sound in Hudson, NY. She is a three time SU CASA artist-in-residence through Queens Council on the Arts where she has taught experimental documentary arts to older adults. Emma has facilitated participatory community scores at the Rochester Folk Arts Guild and at the Abode Farm in New Lebanon, NY and presented work at GIBNEY, Movement Research, New York Live Arts, The School for Contemporary Dance and Thought and The School of Making Thinking. She has performed in the work of Keely Garfield, Wally Cardona and Jennifer Lacey, Joanna Kotze, K.J. Holmes, and Emily Johnson. Emma is an MFA candidate in Integrated Media Arts at Hunter College and is thrilled to be

working with Mina Nishimura.

**David Guzman** is a cross-disciplinary performer who loves and honors lichens. His durational workshop installation *Treeing* invited passers by to greet urban ecologies through contemplative walks and paper-making from trash. David is a Headlong Performance Institute fellow and a member of Circus Amok. His recent credits include Mina Nishimura's *Mapping a Forest...* at Jacob's Pillow, Bread and Puppet Theater's *The Persians* tour, *Great Small Works; Family Act: Rising on the Bubbles of Ancestors...*, Circus Amok's *Escape to New York*, and FC Bergman's *300 el x 50 el x 30 el* at BAM. David is currently the translator of Isadorina Gore's *Experiments in Choreology...*, a kaleidoscopic dance manual that excavates the legacy of early Soviet dance. He is the personal assistant to choreographers Ishmael Houston-Jones and Cathy Weis, and assistant choreographer of Elevator Repair Service's *Night Keeper*, which he will perform in at the Chocolate Factory next spring. David is honored for his Danspace Project debut.

**Sabrina Leira** is an interdisciplinary artist currently working in New York City and Brooklyn. She graduated with a BA from Sarah Lawrence College in 2022. There, she studied dance, filmmaking, and philosophy. In her dance work, she draws from a reserve of contemporary, modern, and ballet techniques while working with a prominent focus on improvisation work and embodied performance practices.

**Stuart B Meyers** is an interdisciplinary artist and performer working in dance, theatre, ritual, parties. As a performer,

Stuart has worked internationally alongside Colette Sadler, Julian Webber, Nick Cave, Ann Liv Young, Robert Wilson, Christopher Williams, Thomas Bo Nilsson, A.R.M. and Tino Sehgal, performing in venues including Martin Gropius Bau (Berlin), The Stedelijk (Amsterdam), Schaubuhne (Berlin), Southbank Centre (London), The Park Avenue Armory, The High Line, New York Live Arts & The Shed (NYC). As a creator, Stuart's works include *WITCH DANCE* (Berlin), *KOPFKINO* (Berlin & NYC), *Love Kills* (for the 2019 BAM Gala), and *PRIDE INSHIDE*, a storefront window performance installation in the West Village (NEA funded, NYC). His ritual dinner party “\*The Shabbos Queen\*, a Queer & Dreamy Jewish Shabbat Dinner Delight & Extravaganza,” has toured to 8 cities internationally since 2017 with support from Berlin's Cultural Senate and several international organizations. Recently, Brooklyn's Center for Performance Research (CPR) supported Stuart in developing “The Yenta Show,” a talk show about love hosted by YENTA, a matchmaking angel from heaven. Stuart's received funding from the Berlin Cultural Senate, the BK Arts Council, and the NEA, and is a 2019-2021 NYLA Fresh Tracks Artist & CPR AIR. and a 2018 danceWeb Scholar. Stuart also organizes Brooklyn's new Queer Jewish Dance Party FLAMINGGG, which in its inaugural year has already hosted 600+ people. Stuart is an educator for Ping Chong + Co, is a certified Hypnotist (IHF), and reads Tarot + Dreams through a Kabbalistic tradition (trained by Bonnie Buckner & Catherine Shainberg of the School of Images). @stuartbmeyers

**Glenn Potter-Takata** is a Bronx-based artist working at the intersection of

Japanese religious practice and butoh. His work centers a Japanese-American experience, and is preoccupied with the consumer culture runoff from the Japanese archipelago. Glenn is a 2022 Bronx Dance Fund Award Recipient, a 2022 Rogers Art Loft Artist-in-Residence, a current Movement Research Artist-in-Residence, and has developed work through residencies at Gibney Dance Center, Amanda + James, and Lehman College/CUNY Dance Initiative. His work has been presented at WestFest, New Dance Alliance's Performance Mix, Center for Performance Research, Green Space, Arts On Site, Abrons Art Center, Movement Research at Judson Church, and with Pioneers Go East. Glenn teaches Sound, Video, and Media Design at Sarah Lawrence College, where he also received his MFA focusing in multimedia performance. His next work, *Yonsei f\*ck f\*ck*, is performing at Mabou Mines as part of their SUITE/Space program this coming December. gornorgorn.com

**evan ray suzuki** is a dance artist and designer of Japanese descent originally from Whidbey Island, WA, based in Brooklyn, NY. evan creates projects across butoh, dance, theater, and film/video and has presented work at Ars Nova, JACK, Abrons Arts Center, La MaMa, Triskelion Arts, CPR, The Tank, and numerous parks and basements. evan currently performs with David Neumann, Mina Nishimura, and gorno (Glenn Potter-Takata), and is a 2022-23 LiftOff Resident Artist at New Dance Alliance. Current research interests include the sociocultural influence of new media (memes), the choreographic embodiment of natural landscape, and the performance of

detachment. BA, Sarah Lawrence College  
www.evanraysuzuki.com | @evanxray

**Jace Weyant** is a multidisciplinary artist based in Brooklyn, NY. She graduated from high school at UNC School of the Arts with a concentration in Contemporary Dance, and she has a B.A. from Sarah Lawrence College where she studied Dance, Mathematics and Computer Science. She has worked as a dancer for Amanda Hameline and evan ray suzuki, and as a creative technologist for Salsa Stories and Safety Third Productions. She has shown her own work at Chez Bushwick, Fabled Narcissism, Summer Happenings Festival, Mono no Aware, and Astoria Film Festival. She has accepted residencies at Chez Bushwick in Brooklyn, NY and at Impulstanz in Vienna, Austria, and awards from the Youngarts Foundation, Astoria Film Festival, and Montreal Film Fest.

**Amanda Hameline** (Production Manager/Projection Designer) is a choreographer, producer, dancer, designer, fundraising professional and multitasker. In her work, she places the mundane in conversation with the strange and uses technology—from live sound design to video projection to stacks of cardboard boxes—to augment, expand and complicate the human form and experience. She has presented work in venues across New York City including CPR-Center for Performance Research, National Sawdust, Coffey Street Studio, Christie's New York, the Chelsea Hotel, Pace Gallery, Dixon Place, Triskelion Arts, and Martha Graham Studio Theater; and in Berlin at Lake Studios and Cordillera. Amanda is also the co-founder of the non-profit

production company Amanda + James, which presents and develops dance, opera, performance art, theater, music and everything in between. Amanda's work for A+J focuses on curating and developing new programs to support experimental and interdisciplinary movement artists. MFA Sarah Lawrence '20; BA Harvard University '12. www.amandahameline / www.amandaplusjames.com / IG @ahameline

**Kenta Nagai** (Composer), originally from Niigata, Japan is a Japanese sound artist who has resided in the United States since 1990. After graduating from Berklee College of Music in Boston in 1996, Nagai relocated to NYC in following year and started playing his fretless guitar on the streets, subway platforms, and public spaces of the city, as well as in countless clubs, galleries and “downtown” music venues such as venues Roulette and The Kitting Factory. Since Nagai created a sound score for DD Dorvillier's solo dance performance in 2000, he has collaborated with numerous choreographers and performance artists, including Jennifer Monson, Daria Fain, Boaz Barkan, Zack Fuller, Hisako Horikawa, and others. Nagai maintains an ongoing collaboration with Austrian-born, NY-based choreographer Melanie Maar. From 1997 to 2002, Nagai was a core member of the ‘Cave’ - a gallery and performance space in Williamsburg, Brooklyn. He collaborated with numerous visual and performing artists during his tenure as a resident artist there. In recent years, Nagai composed original scores for Kota Yamazaki's *Darkness Odyssey Part 2: I or Hallucination* (presented at Baryshnikov Arts Center in 2017), and for *I, Ghost, The Other(self), or You*, which Yamazaki created with Mina

Nishimura (presented at Jacob's Pillow Dance Festival 2022).

**Kathy Kaufmann** (Lighting Designer) is a New York City native, and two time Bessie recipient. She is pleased to be collaborating with Mina once again. She designs regularly for Dorrance Dance, Joanna Kotze, The Bang Group, Mariana Valencia, Rebecca Stenn, Ephrat Asherie Dance, Vicky Shick, and Music From The Sole.

### Special Thanks

I would like to extend my greatest thanks to all performers and collaborators for contributing their expertise, brightness and creativity to the project, and for their patience, open-heartedness, generosity and playful and curious spirit throughout the creative process; to Doug LeCours, Maho Ogawa, and Stacy Lynn Smith for their contributions in the initial creative process; to evan (ray suzuki) for contributing a section from his own choreographic work, ARTPROP 2.0, and to Angelina Hoffman for her special appearance at the end of the piece!!!! And thank you so much to the team of Danspace Project for all their hard work, commitment and generous support to make this project happen!

I also would like to express my sincere gratitude to all funders and Topaz Arts for supporting the creation and realization of this work, and to Jacob's Pillow and Bennington College for hosting the WIP showing.

And lastly but not certainly least, my heartfelt thanks rain upon my life partner and dance mentor, Kota Yamazaki, for his

generous guidance, and for supporting me, and the project in every possible way.

### Funding and support for *Mapping a Forest while Searching for an Opposite Term of Exorcist*

The development of *Mapping a Forest while Searching for an Opposite Term of Exorcist* was supported, in part, by Danspace Project's Renewal Residency program, residency programs at Topaz Arts and Bennington College, Foundation for Contemporary Arts Emergency Grant, and a Creation Grant from Vermont Arts Council and the National Endowment for the Arts (NEA).



### ACCESSIBILITY

This event is 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.

If our space or a particular event is not accessible to you for any reason, if you have accessibility questions or accessibility needs that haven't been addressed, please email [seta@danspaceproject.org](mailto:seta@danspaceproject.org).

### COVID SAFETY

**Vaccination:** Audiences, aged 5 years and older are required to show proof of vaccine and first eligible booster against COVID-19 before entry to Danspace Project.

**Masks:** All guests and staff must wear a surgical face-mask while inside Danspace Project (KN95 or N95 recommended).

Face masks are allowed to be temporarily removed for the following exceptions:  
-When outdoors.  
-5 Years and under – at the discretion of the guardian.

\*Performers may remove masks when on stage rehearsing or performing.

**Testing:** Proof of negative COVID-19 test is not required for a public audience although every person is expected to know their COVID-19 status. Danspace

recommends testing once weekly: PCR (within 72 hours) or rapid antigen (within 12 hours).

Danspace Project Inc. bases all decisions regarding public health on the best available science and follows at all times guidance from the U.S. Centers for Disease Control and Prevention (CDC), the New York State Department of Health and the City of New York Department of Health. Danspace's plans, policies, and guidance to Danspace community members will adapt and be updated as guidance from those agencies evolves with our understanding of COVID-19.

### 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, Speech, and Violence
- Threatening Behavior, Speech, and Harassment
- Unsolicited Advertisements

#### Reach Out:

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