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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

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

**Thursday, November 17, 7:30pm**

**Friday, November 18, 7:30pm**

**Saturday, November 19, 7:30pm**

Choreographer: Christopher "Unpezverde" Núñez

Dancers: Marielys Burgos Meléndez, Rafael V. Cañals Pérez,

Christopher "Unpezverde" Núñez

Sound Composer and live Sound Performance: Alfonso "Poncho" Castro

Costume and Prop Designer: Branden Charles Wallace

Text and Audio Description: Christopher "Unpezverde" Núñez,

Marielys Burgos Meléndez, Rafael V. Cañals Pérez

Producer: Christopher "Unpezverde" Núñez

Dramaturgy: Marielys Burgos Meléndez

Natural sound recordings: Pablo Castillo

"Carraca" instrument maker: Deiby Rojas Araya

Lighting Designer: Carol Mullins

(b. Costa Rica, descendant of Mískito people) **Christopher “Unpezverde” Núñez** is a Visually Impaired choreographer and Disability advocate tracing the ideological narratives contained in immigrant and disabled bodies. Núñez is a Princeton University Arts Fellow, a Leslie-Lohman Museum of Art Fellow and is a two-time recipient of the Emergency Grant by Foundation for Contemporary Arts. His performances have been presented by The Joyce Theater, The Brooklyn Museum-The Immigrant Artist Biennale, The Kitchen, Danspace Project, Movement Research at The Judson Church, The Leslie-Lohman Museum of Art, CUE Art Foundation, and Performance Mix Festival among others. His work has been featured in publications such as The New York Times, The Brooklyn Rail, and The Dance Enthusiast. He has held residencies at Danspace Project, Brooklyn Academy of Music (BAM), The Kitchen, Movement Research, Center for Performance Research, and New Dance Alliance. Núñez was invited by the NYC Mayor’s Office of Immigrant Affairs to share his story as a disabled and formally undocumented immigrant choreographer during Immigrant Heritage Week 2020. Núñez received his green card in 2018 and continues to be an advocate for the rights of undocumented disabled immigrants.

**Marielys Burgos Meléndez** (she/her)

MA Dance Studies

AfroBorikua artistic researcher, somatic educator, embodied writer, dance audio describer, and communicator. Since 2014, she investigates the experience, poetics, and narratives of mobility-migration-dislocation. As 2021-2023 Artist-in-Residence at Movement Research

Marielys is excavating the presence of Latinx in the ‘experimental dance scene’ in NYC, the body as a living archive, contemplative movement, pleasure, and her own ancestral indigenous wisdom. As an independent and self-funded artist, Marielys has taught and shared work in academic and non-academic institutions in México, Belgium, Cyprus, Greece, Scotland, Dominican Republic, Canada, her native Boriké, and various cities in Turtle Island. *Errática* her first self-published artist book (2019). While in Lenapehoking, she has worked/performed with Pramila Vasudevan, Antonio Ramos, iele paloumpis, Jill Sigman/ThinkDance, *zavé martohardjono* -- as part of *Territory: The Island Remembers*, nominated for a 2022 Bessies Award -- and most recently Christopher Unpezverde Núñez. *deadbird* film by devynn emory, *a fuzzy yellow spot*, by Christopher Unpezverde Núñez, and *Sing* by Ogemdi Ude-performed at Abrons--, are among the productions that have included Marielys’ audio description work. As a Dance Administrator/Communicator she has supported performing arts organizations like Artichoke Dance Company and Buglisi Dance Theatre/ The Table of Silence Project 9/11, Yanira Castro/ a canary torsi, and currently works as Media and Communications Manager at Movement Research.

[www.marielysbm.com](http://www.marielysbm.com)

**Rafael V. Cañals Pérez** (he/they)

puertorriqueñe

Rafael is a dance artist currently exploring narrative within interdisciplinary dance/improvisation. Born and raised in Puerto Rico, they made dances and began training at a

performing arts after school program, exploring a wide array of genres. Rafael has learned from Puerto Rican professionals like Petra Bravo and Hincapié, Jesus Miranda, Denisse Eliza, among others. They later worked with renowned Puerto Rican contemporary dance company Coda21, collaborating with international professionals Gina Patterson, Masa Kolar, Milan Tomásik and Fernando Troya. In 2018 they moved to NYC to pursue an MFA in choreography from NYU Tisch School of the Arts studying through the lens of Phyllis Lamhut, Pam Pietro, Jeremy Nelson, Patricia Beaman and Wendy Perron. Presently, Rafael works for the NYC based company Boca Tuya as a dancer, educator and creative. He maintains collaboration with various Puerto Rican artists, and works independently with Jennifer Monson, Luis Lara Malvacías, Ori Flomin, Christopher Unpezverde Núñez, Sally Silvers, Arthur Avilés amongst others. They have recently choreographed for Boundless Theater, Repertorio Español, Compañía Contemporanea, and SADC at Tisch Dance. They were a LiftOff resident artist at New Dance Alliance and continue to cultivate their creative practice in making, teaching and researching interdisciplinary dance.

**Alfonso “Poncho” Castro** (based in Costa Rica) is a Choreographer, Composer and Sound Designer that creates dialogues across disciplines, times, spaces and cultures. As indigenous descendant, he crafts sound and movement as regenerative and decolonizing forms of creativity. He seeks to bring joy and intimacy through emotions and sensations on multiple levels and through multisensory stories.

Castro has performed and facilitated workshops throughout Latin America and the United States. Most recently, he was invited to lecture at Princeton University about the healing power of indigenous instruments on the body. He holds a BA in Administration from Universidad Hispanoamericana in Costa Rica and an MBA in Culture and Arts Management from Formato Educativo, España.

**Branden Charles Wallace** held a fine arts studio practice in New York City for fifteen years. They hold a BFA, MFA and a BS in Biochemistry. Branden’s artistic practice involves finding order. This is based on two beliefs: first, that Nature does not reward perfection. And second, that within nature’s “imperfection,” order can be understood in many ways. Branden has utilized their neurodivergence disabilities as a guide to different perspectives. Their artistic practice creates harmonious work from the stress and discomfort of new information. Harmony in cognitive dissonance.

Branden is a multidisciplinary artist. Branden was the recipient of the Disability. Dance. Artistry. Dance and Social Justice Fellowship from Dance/ NYC in 2020. He curated the 2017 exhibition Expanding Vision at Leslie-Lohman Museum. Branden’ sculptural and design work has been in several exhibitions. Fun fact: Branden’s was displayed in the Holiday windows of Bergdorf Goodman.

**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.

#### **About sound, movement and lighting design**

The music and soundscape is created with a frequency of 432 Hz, which is known as the frequency of the universe. It allows the body to re energize through the power of the creative source.

Vortex, the movement practice created by Núñez, centers movement in circular motion supported by diaphragmatic breathing. Vortex is a concept born from the principle that the human body is 70% water and has a 95% level of oxygen. By moving the body in circles, we imagine the water and air rotating, causing whirlwinds and internal tornadoes that renew energy. Vortex teaches principles of proprioception to Visually Impaired dancers by explaining how to move through the space using the sagittal, transverse and frontal planes safely.

The light design is created to simulate sunlight to benefit the human body. It helps reduce stress, strengthens the immune system, and improves sleep..

#### ***The Circle or Prophetic Dream* is a sacred dance**

The artists reach a Deep-Trance Level during the performance. The bodies on stage are bare-chested to absorb the light and musical frequencies that allow them to generate energy for the hypnotic ritual and lucid dreaming practice that are part of the performance.

**Support for *The Circle or Prophetic Dream***  
The development of *The Circle or Prophetic Dream* was supported, in part, by Danspace Project's Renewal Residency program and Commissioning programs, and by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



#### **ACCESSIBILITY FOR THIS PERFORMANCE**

Spanglish, Spanish and English poetic and bimodal Audio Description (AD) is embedded in the choreographic work.

Audio Descripción bimodal y en Spanglish, español e inglés poético está incrustado en el trabajo coreográfico.

American Sign Language (ASL) will be provided on Thursday, November 17. Sign Language service is bilingual, bicultural, and bimodal. The interpreter will navigate and interpret spoken English and spoken Spanish into American Sign Language (ASL).

El lenguaje de señas americano (ASL) se brindará el jueves 17 de noviembre. El servicio de lenguaje de señas es bilingüe, bicultural y bimodal. El intérprete navegará e interpretará el inglés hablado y el español hablado al lenguaje de señas americano (ASL)

## **ACCESSIBILITY AT DANSPACE PROJECT**

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.