

The Brown Arts IGNITE Series in collaboration with the  
Department of Theater Arts and Performance Studies presents

## Queer Durations

*An exploration of duration in queer aesthetics and performance*

December 5-7, 2024  
Granoff Center for the Creative Arts

Curated by [Leon Hilton](#), Assistant Professor, Theatre Arts and Performance Studies; [JD Stokely](#), Ph.D. Candidate, Theatre Arts and Performance Studies; [J Dellecave](#), Assistant Professor of the Practice, Theatre Arts and Performance Studies; [Thea Quiray Tagle](#), Associate Curator, The Bell + Brown Arts Institute; and [Melissa Kievman](#), Producer, Brown Arts IGNITE Series.

*Queer Durations* is produced by Brown Arts Institute and the Department of Theatre Arts and Performance Studies as part of the inaugural Brown Arts IGNITE Series, with additional support from the Pembroke Center's Faculty Seed Grant Program and the Department of American Studies and US Latino Studies Fund.

### Schedule

**Thursday – Saturday, December 5–7 (Ongoing)**

#### **Durational Artworks**

Granoff Center for the Creative Arts | Levels 2 – 4S

**12:00–9:00 PM, December 5–7:** Video installations looped throughout the day, a collection of durational performance and media works by queer artists across disciplines, curated by [JD Stokely](#).

Video works by: [Maia Chao](#), [J Dellecave](#), [Petra Floyd](#), [Najee H.F.](#), [Be Heintzman Hope](#), [Xandra Ibarra](#), [Marlon Jiménez Oviedo](#), [Miatta Kawinzi](#), [Carolyn Lazard](#), [Jova Lynne](#), [Makini Poe](#), [Amber Hawk Swanson](#)/The Harmony Show, [Rai Mckinley Terry](#), [Julie Tolentino](#), [Alx Velozo](#), [Elliot Reed](#), [Dorian Wood](#), and [Eva Wu](#).

***an exhibition that moves:*** Student experiments and remnants from Julie Tolentino's course ***Body as Medium: Queer Lineages of Duration, Resonance, Excess***

Cohen Gallery, Granoff Center for the Creative Arts | Level 2

**12:00–9:00 PM, December 5–7:** A durational performance-installation developed by [Julie Tolentino](#), BAI Visiting Associate Professor of the Practice, in collaboration with students enrolled in her Fall 2024 course [Body as Medium: Queer Lineages of Duration, Resonance, Excess](#).

Performers: **Edie Fine, Marissa Guadarrama Oropeza, Ariagna Hernandez, Mer Morran, Anson Nguyen, Corey Ozuna, Arlyn Patino, Benjamin Rozea, Lily Swaine-Moore, Yueting Wu, Hui-Chun Yang, Ahmet Berkem Yanikcan, and Seyda Yildirim**, with **Dr. Courtney Lau** and **Julie Tolentino**

## Thursday, December 5

### Opening Reception

Atrium, Granoff Center for the Creative Arts | Level 1

**4:00 PM:** Opening Reception

### Introduction and Welcome

Martinos Auditorium, Granoff Center for the Creative Arts | Level 1

**5:00 PM:** Opening welcome by [Jayna Brown](#), with remarks by [Leon Hilton](#), [Thea Quiray Tagle](#), and [JD Stokely](#).

### Queer Durations, Queer Generations

Martinos Auditorium, Granoff Center for the Creative Arts | Level 1

**5:15 PM:** Panel — a roundtable conversation featuring presentations by artists whose work engages with endurance, time, and the intergenerational transmission of queer aesthetics, politics, and knowledge. With [Julie Tolentino](#), [Simon Leung](#), and [Jonathan Berger](#). Moderated by [Leon Hilton](#).

### ***INTROJECTIVE EXHIBITION (nhập xuất nhập xuất)***

Martinos Auditorium, Granoff Center on the Creative Arts | Level 1

**6:30 PM:** Performance by [Anh Vo](#) with **Ethan Philbrick** — part of a series of performances that wallow in the risk of losing oneself in communing with otherness, working through the Kleinian psychoanalytic concept of "projective identification" and Vietnamese shamanistic possession rituals—both of which presuppose the instability of the individual psychic container. Anh Vo's choreographic practice researches the body as a vehicle for thinking, feeling, translating, communicating, theorizing, and dancing.

## Friday, December 6

### On Curating Durational Performance

Martinos Auditorium, Granoff Center for the Creative Arts | Level 1

**10:30 AM:** Panel — US-based curators [Adrienne Edwards](#) (Engell Speyer Family Senior Curator and Associate Director of Curatorial Programs, Whitney Museum of American Art), [Shoghig Halajian](#) (Board of Directors, Human Resources LA), and [Lia Gangitano](#) (Director, Participant INC, NY) discuss the challenges and potentialities of

presenting, collecting, and documenting durational performance. Presentations will be followed by a conversation moderated by [Thea Quiray Tagle](#) (Associate Curator, The Bell + Brown Arts Institute, Brown).

### **Lineages of Duration, Empire, and Queer Reciprocity in the Work of Julie Tolentino**

Martinos Auditorium, Granoff Center for the Creative Arts | Level 1

**1:30 PM:** Panel — [Leticia Alvarado](#) (American Studies, Brown), [Summer Kim Lee](#) (English, UCLA), [J Dellecave](#) (Theatre Arts & Performance Studies, Brown), and [Leon Hilton](#) (Theatre Arts & Performance Studies, Brown) give presentations in response to the work of [Julie Tolentino](#) (Fall 2024 BAI Visiting Associate Professor of the Practice).

### ***merciless accelerating rhythm no.1***

Kooper Studio, Granoff Center on the Creative Arts | Level 4N

**3:30 PM:** Performance by [XSCN \(Xiomara Sebastián Castro Niculescu\)](#) with NYC noise duo [Exit Seraphim](#) and DJ/artist [Diabolus Invitro \(Levi Dasilva\)](#) — merging video projections of a privately recorded body performance with a wildly vacillating live audio soundscape.

*Please note: this performance contains strobing lights and projected imagery, harsh electronic noises and high-pitched screeches that may overwhelm the body/mind. Ear protection is encouraged and will be provided.*

### **TECH PACK**

Fishman Studio, Granoff Center on the Creative Arts | Level 4S

**7:00 PM:** Performance by [Elliot Reed](#) and featuring performers from the Brown/Trinity MFA Acting program, the Department of Theatre Arts and Performance Studies, and RISD — de-contextualizing Georges Bataille's 1947 erotic-poetic narrative *The Impossible: A Story of Rats* and other writings about longing and thwarted desire by setting them to movement, emotion, and meter.

Performers: **Cecilia Azar, Abram Blau, Evie Dumont, Alex Ferrandiz, Erin Lockett, Xaria Madden, Karen Marks, Noah Martinez, Henry Merges, Daniel Shtivelberg, Echo Xu.** Research Assistant: **James La Bella.**

## **Saturday, December 7**

### **A Conversation with the Artists of *Queer Durations***

Fishman Studio, Granoff Center for the Creative Arts | Level 4S

**1:00 PM:** Conversation — A discussion with performance artists whose work is featured in *Queer Durations*, moderated by [Tavia Nyong'o](#) (William Lampson Professor of Performance Studies, American Studies, African-American Studies, and Women's, Gender, & Sexuality Studies at Yale University).

### **On *Time Passes***

Fishman Studio, Granoff Center for the Creative Arts | Level 4S

**3:00 PM:** Conversation — A discussion with artist [Sharon Hayes](#) (Professor and Chair of Fine Arts, University of Pennsylvania), director [Brooke O’Harra](#) (English, University of Pennsylvania), and literary scholar [Heather Love](#) (English, University of Pennsylvania) about *Time Passes*, Hayes and O’Harra’s ongoing, eight-hour performance project that takes the audiobook of Virginia Woolf’s *To the Lighthouse* as its spine. Invited performers for the dinner scene: **Thomas Choinacky** and **Maxime Hendrikse Liu**.

### ***I DO NOT WANT WHAT I HAVEN’T GOT***

Martinos Auditorium, Granoff Center on the Creative Arts | Level 1

**7:00 PM:** Performance by [Dorian Wood](#), introduced by **Cecilia Azar** — Dorian Wood performs the entirety of Sinéad O’Connor’s groundbreaking 1990 album *I Do Not Want What I Haven’t Got* in an intimate, emotionally raw piano-and-voice format, paying tribute to the late singer/songwriter.

## Curators' Statement

Welcome to *Queer Durations*. This symposium is the result of years of collaboration and conversation that extend well beyond the boundaries of this campus. This event offers an opportunity to explore the significance of *duration*—the experience of temporality as it is felt, sensed, and embodied. We invite you to reflect on the ways in which duration can be a queer space, offering a rich ground for artistic and performative experimentation.

The symposium draws its inspiration from the groundbreaking work of Julie Tolentino, who has been with us at Brown this semester as a Visiting Associate Professor of the Practice in the Arts, with joint appointments in the Departments of Theatre Arts and Performance Studies and Modern Culture and Media. Julie's performance *HONEY*, presented during the Elemental Media Conference in October, served as a striking example of durational performance in action. In this piece, Tolentino and Stosh Fila engaged in a slow, intimate unfolding of time, where Fila, perched on a 14-foot hunting blind, poured honey over a gold-colored thread that descended toward Tolentino's mouth. Over the course of three hours, this poetic exchange embodied the very essence of *duration* as a lived, sensual experience.

Indeed, the very concept and rubric of "queer durations" that we have used to curate this symposium is a direct response to Julie's unique body of work, which spans HIV/AIDS activism, underground nightlife, queer rituals of mourning, caregiving, and beyond. This gathering seeks to weave together these themes alongside the contributions of other artists, curators, and performers, whose practices examine the intersection of queer time with broader social, political, and embodied experiences.

The philosopher Henri Bergson distinguished between two types of time: *objective time*—the time of clocks, schedules, and deadlines—and *duration*, the "lived time" that reflects our inner, subjective experience. Anyone who has lost themselves in a book or a moment of creative work and looked up to realize hours have passed will recognize the expansive, elastic quality of *duration* as Bergson described it. Performance, particularly durational performance, offers one of the richest opportunities to access this "second face of time."

The queer durations explored throughout this symposium resonate with larger intellectual and artistic efforts to understand how time functions differently across histories of gender, sexuality, colonization, and racialization. As the late queer theorist Elizabeth Freeman wrote, *chrononormativity* imposes a linear, heteronormative understanding of time, often tied to biological reproduction: this gathering is intended to ask after the other modes of experiencing time that are obscured but never extinguished by the force of the chromonormative. We are especially indebted to Freeman, as well as to José Esteban Muñoz, another treasured friend and mentor to a number of this symposium's participants, whose work continues to inspire us in conceiving of queerness as a counter-temporality that attunes us to other modes of collective life. Their absence is profoundly felt, and it is with their memory in mind that we convene this gathering.

We invite you to join us over the next few days as we explore and embody *queer durations*, engaging in a collective reimagining of time, space, and the body.

## ***Durational Artworks Video Installation***

Granoff Center for the Creative Arts | Levels 2 – 4S

*Video installations looped throughout the day, a collection of durational performance and media works by queer artists across disciplines, curated by JD Stokely.*

### **Welcome (2019) by [Eva Wu](#)**

Granoff Center for the Creative Arts | Level 2

By documenting and portraying moments of vulnerability, playfulness and tenderness, we reject shame and uphold endless possibilities of self-determination, connection, and healing. In order of appearance: **Yixuan Pan, ociele hawkins, Eva Wu, Ero Rose, Zach Pfrimmer, Jon Pulse, Cameron Brooks, Lex Costan, Meeka Davis-Dunning, C. Michale, Debbie the Artist, Janke, Avery Rose, Faith Goodart, and Mindy Dunn.** Created in residence at Elsewhere Museum.

### **Tie That Binds (2022) by [Najee H.F.](#)**

Granoff Center for the Creative Arts | Level 2

An exploration of diasporic ancestral connections through time via meditation, repetition, and everyday ritual.

### **The Performance of Making Art (2021) by [Maia Chao](#)**

Granoff Center for the Creative Arts | Level 2

As part of MoMA's public programming for the video art exhibition, "[Shigeko Kubota: Liquid Reality](#)," **Maia Chao** was invited to create a video response to her 1985 video "SoHo SoAp/Rain Damage," which chronicles a flood in the artist's studio and the conditions of being a working artist in NYC in 80s. Chao's response mimics the stylistic parameters of Kubota's work, who shot her films in a very DIY, unfussy, documentarian manner on her Portapak. Using her iPhone to document my own practice, she explores a central question raised in Kubota's work: What are the material and economic realities of sustaining an art practice? And Chao asks: Is it possible to be a non-commercial artist without overworking?

### **Excerpt of *Canto de Todes* (2023) by [Dorian Wood](#)**

Granoff Center for the Creative Arts | Level 2

**Dorian Wood's** *Canto de Todes* is an immersive 12-hour composition and installation. Inspired by a lyric of the late Chilean singer and songwriter Violeta Parra, the Creative Capital-awarded project emphasizes the urgency of folk music as a vessel for social change. A genre-defying canon of songs arriving as a long-durational spatial experience, the work is divided into three movements. The first and third movements are hour-long chamber pieces influenced by folk, popular, and experimental music. The second movement is a 10-hour pre-recorded piece unfolding throughout multiple spaces within the hosting venue. *Canto de Todes* upends the expectation of the

rigidness often associated with witnessing chamber music performances by offering a welcoming space that allows individuals to project their personal, communal joys, and traumas. It is a collaborative work with local artists who are invited to permanently incorporate their respective visions into the body of this evolving piece.

**Interview with Shahir at the MAI + Excerpts of *Meditations on Crying, Nurse Tree and Poetics to Activate the Technology of the Body* (2023) by [Be Heintzman Hope](#)**

Granoff Center for the Creative Arts | Level 2

**Be Heintzman Hope's** triptych *Switch (Meditations on Crying, Poetics to Activate the Technology of the Body, and Nurse Tree)* seeks alchemy on both an individual, interpersonal and collective level: Drawing from strip tease, meditation, intuitive martial arts, ephemeral care units and somatic workout videos, this work proposes an alternative reality where people wrestle with their demons and "healthcare" feels caring.

***HONEY* (2014) by [Julie Tolentino](#)**

Granoff Center for the Creative Arts | Level 3S

A durational performance and queer choreography of the throat by **Julie Tolentino** and **Stosh Fila**. Fila releases liquid globes of honey onto thin metallic gold threads as Tolentino swallows the weighty, sticky fluid over a three-hour interval. Reflecting pressured, receptive, and resistant spaces of connection, the work aims to respond to the contexts in which it is performed.

***Libration* (2019) by [Miatta Kawinzi](#)**

Granoff Center for the Creative Arts | Level 3S

Libration. noun. [ astronomy ] : an apparent or real oscillation of the moon, by which parts near the edge of the disc that are often not visible from the Earth sometimes come into view : from *libra* (a balance), denoting an oscillating motion, or equilibrium.

This work thinks through the notion of barriers (physical & psychological) as pliable. It is a meditation on conjuring methods for maneuvering between chasms - geographical, social, or otherwise. It was informed by Kawinzi's experience of living and working in Detroit, Michigan during an artist residency at Red Bull Arts Detroit and her interactions and exchanges with the city's dynamic inhabitants, as well as the landscape & realities of the city itself.

***Consensual Healing* (2018) by [Carolyn Lazard](#)**

Granoff Center for the Creative Arts | Level 3S

A conversation between a therapist and their client unfolds as a yellow ball swings back and forth. Replicating simple animations of online EMDR videos used to treat Post-Traumatic Stress Disorder, *Consensual Healing* feeds Octavia Butler's short story 'Bloodchild' through scripted therapeutic protocols, destabilising relations between coercion and consent, form and content, trauma and fiction. *Music by Juliana Huxtable; sound by Marco Gomez.*

***Follow My Tracks (2020)* by [Alx Velozo](#)**

Granoff Center for the Creative Arts | Level 3S

Video description: A white performer in a white mesh shirt dances with a lavender cane across a floor covered with cornstarch. A large black speaker looms in the corner of the room and the cornstarch holds the trace of the dancer's movement and floor contact with their cane and feet.

***Lloronas (2023)* by [Marlon Jiménez Oviedo](#)**

Granoff Center for the Creative Arts | Level 3N

Participatory performance facilitated by Marlon Jiménez Oviedo. *La Llorona* is a Latin American mythological presence, she is reiteratively cited as appearing by a river side, mourning in loud lamentation the death of her children, who in some cases she herself has drowned. This first iteration happened in the rural town of La Esperanza, Costa Rica.

***Nude Laughing (2014)* by [Xandra Ibarra](#)**

Granoff Center for the Creative Arts | Level 3N

Nude, laughing, and encased in a nylon skin cocoon, **Xandra Ibarra** examines the vexed relation racialized subjects have to not only one's own skin, but also one's own entanglements and knots (skeins) with whiteness and white womanhood. By filling this nude cocoon with paradigmatic "white lady accoutrements" (blonde hair, ballet shoes, furs, pearls, and fake breasts), the performer visualizes and embodies the skein of race, negotiating the simultaneous joys and pains of subjection, abjection, and personhood.

***Before I let go (2021)* by [Jova Lynne](#)**

Granoff Center for the Creative Arts | Level 3N

This work is an excerpt from a multi-disciplinary compilation of works that vocalize the nature of Black Emotive phenomena as they exist within a paradigm of duality. In this video, Ntozake Shange's choreopoem *for colored girls who have considered suicide / when the rainbow is enuf* is personified through the lady in blue who exercises an expression of deep joy and sadness simultaneously.

***Entering The \*Beyond (2021)* by [Rai Mckinley Terry](#)**

Granoff Center for the Creative Arts | Level 3N

*Entering The \*Beyond* was born out of the line of thought begun by Aliyyah Abdur-Rahman in her essay "The Black Ecstatic." She writes, "the black ecstatic is an aesthetic performance of embrace, the sanctuary of the unuttered and unutterable, and a mode of pleasurable reckoning with everyday ruin in contemporary black lives under the strain of perpetual chaos and continued diminishment."

*Entering The \*Beyond* witnesses a few of these moments, and through repetition of movement, gestures toward an inherently queer diasporic practice. As Christina Sharpe has put it, Blackness in the wake of the Transatlantic Slave Trade is already outside of



and in excess of the measurements of humanity. The modes of expression, while various and holding various meanings across spatial and temporal geographies, are all part of a Black transatlantic tradition. These are portals to realities where Black bodies are not surveilled and Black pleasure is paramount.

***Eva's World and Welcome to it (2023)* by [Eva Wu](#)**

Granoff Center for the Creative Arts | Level 3N

The title of this film is taken from **Eva Wu**'s first grade report card, in which a beloved teacher wrote the line "Eva is curious about her world and about her special place in this giant space called, 'My world and welcome to it.' She is creative, energetic, thoughtful and full of wonder."

***4 Tina (Clown Karaoke) (2020)* by [Petra Floyd](#)**

Granoff Center for the Creative Arts | Level 3N

Inspired by Tina Turner's deliciously bizarre music video for her 1986 single "Typical Male," in *4 Tina* **Petra Floyd** becomes a pop culture icon of their own making: a cut and paste Crayola clown diva chasing after Turner's afterimage. Using rudimentary rotoscope, karaoke visuals, makeup and wig crafting, Floyd basks in Turner's afterglow and enacts an unapologetic selfhood through distortion, mimicry, and performance.

***Connect Four Afterimage (2024)* by [J Dellecave](#)**

Granoff Center for the Creative Arts | Level 3N

*Connect Four Afterimage* is visual musing on love, loss, and longing via the trope of found online karaoke videos. Deconstructed lyrics and music, combined with pandemic-times roadtrip snapshots, evoke a not quite here or there, a want, and a (dis)connection. Lyrics and music serve as visual and aural frames for how unbelievable sadness and deep grief circulate through the most unlikely places, such as the pop song. This video premiered as one component of Dellecave's 2024 endurance performance, also titled *Connect Four*, staged as a four-hour repeating performance, and marking four years of the COVID-19 pandemic. The performance *Connect Four* was created and performed in collaboration with **zavé martohardjono** and **rosza daniel lang/levitsky**.

**Let 'Im Move You: Intervention (2021) by [Makini Poe](#)**

Granoff Center for the Creative Arts | Level 4S

A performance of *Let 'im Move You: Intervention* in conversation with April Banks' "A Resurrection in Four Stanzas," passing through the areas of Historic Belmar Park, where the houses and beach community of Black Santa Monicans were demolished in the name of eminent domain in 1960.

*Intervention* is the third performance work created for **Makini Poe** and **Jermone Donte Beacham's** *Let 'im Move You* series. The work is performed on sidewalks, in alleyways, and through parks in historically and/or predominantly Black neighborhoods.

**You Can Hear Footsteps (2024) by [Elliot Reed](#)**

Granoff Center for the Creative Arts | Level 4S

**Elliot Reed Laboratories** presents a dance where linguistic expression, and introspection converge. In this solo performance, Reed assumes the role of a storyteller, producing a world of inner and outer dialogues in search of freedom. Reed considers the dynamics of consumption, spectatorship, and the sublimation of self through this offering, engaging in a thought-provoking exploration of both the individual and the audience.

*Please Note: This video contains strobe lighting which may be disruptive to people who are sensitive to light.*

**Looking with the Erotic with Ilana Harris-Babou: The Harmony Show (Season One, Week Thirteen) (2021) by [Amber Hawk Swanson](#) with Davecat and Sidore Kuroneko**

Granoff Center for the Creative Arts | Level 4S

*The Harmony Show* (THS) is a durational performance and multi-faceted talk show co-created/hosted by Synthetiks advocate **Davecat**, his life-size roboticized spouse **Sidore Kuroneko**, and artist **Amber Hawk Swanson**. <https://theharmonyshow.com/>

## Artist Biographies

**Leticia Alvarado** is Associate Professor of American Studies and Ethnic Studies at Brown University. Alvarado received her doctorate from New York University in American Studies, and her bachelor's degree from Columbia University in Visual Art and Latin American Studies. She is a past recipient of a Smithsonian Latino Studies Predoctoral Fellowship, Ford Foundation Postdoctoral Fellowship, and American Association of University Women American Fellowship. Alvarado is the author of *Abject Performances: Aesthetic Strategies in Latino Cultural Production* (Duke University Press, 2018), recipient of honorable mentions from the 2019 Latin American Studies Association Latino/a Studies Section Outstanding Book Award and the Modern Language Association Book Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies. Her essays and articles appear in the *Journal of Latin*

*American Cultural Studies; Small Axe: A Caribbean Journal of Cultural Criticism; Aztlán: A Journal of Chicano Studies; Latin American and Latinx Visual Culture; Women & Performance: A Journal of Feminist Thought; ASAP/J* and the award winning art museum catalogue *Axis Mundo: Queer Networks in Chicano L.A.* Her current book project, *Cut/Hoard/Suture: Aesthetics in Relation*, is supported by The Andy Warhol Foundation Arts Writers Grant.

**Jonathan Berger** creates work that centers around the practice of exhibition making, encompassing a spectrum of activity concerned with a rigorous investigation of the many ways in which the exhibition site can be repurposed, and the subsequent potential for that site to allow for an expansion and reconsideration of what art can be and how it can be made. While his projects vary significantly, the exhibitions themselves are always the “work,” with the discrete parts contributing to a greater whole. His 2019 exhibition *An Introduction to Nameless Love*, was co-commissioned and presented by the Carpenter Center for Visual Arts at Harvard University and Participant Inc NYC, and later included in the 2022 Whitney Biennial. He is currently preparing for a MoMA Studio Residency, which will take place in August 2025. Berger has presented solo installations at the Busan Biennial, Busan; Vox Populi, Philadelphia; Maccarone, New York; Karma, New York; Grimm-Rosenfeld Gallery, New York; Frieze Projects, London; Adams and Ollman, Portland; and VEDA, Florence. His collaborative and curatorial projects have been presented at venues including The Aspen Art Museum, Aspen; MOCA, Los Angeles; The Nationalmuseum, Stockholm; and The Queens Museum of Art, New York, among others. From 2013–2016, Berger served as Director of 80WSE Gallery at NYU, where he mounted a wide range of collaboratively produced exhibition projects presenting the work of Ellen Cantor, Bob Mizer, Printed Matter, James “Son Ford” Thomas, Michael Stipe, Vaginal Davis, Susanne Sachsse, and Xiu Xiu, among others.

**Jayna Brown** is Chair of the Department of Theatre Arts and Performance Studies at Brown University. She is the author of two books, both published by Duke University Press: *Babylon Girls: Black Women Performers and the Shaping of the Modern* (2008) and *Black Utopias: Speculative Life and the Music of Other Worlds* (2021). She has also published numerous essays in publications including *Gay and Lesbian Quarterly*, *South Atlantic Quarterly*, and *Women and Performance*. Brown is co-editor of the journal *Social Text* and has also been a contributing journalist for NPR’s music programming. Her areas of research and specialization include speculative fictions, music, queer studies, black feminism, black diasporan intellectual history, and our changing media landscape. Her current work is located at the intersections of speculative fiction, ecology, and black expressive cultures.

**J Dellecave** is a Brooklyn and Providence-based interdisciplinary performance-maker, scholar, and educator concerned with how bodily experience intersects with external fields of social, cultural, and political knowledge. They were awarded a PhD in Critical Dance Studies (UC Riverside) and MA in Performance Studies (NYU). As an artist, their evening length and

endurance format performance straddles the genres of dance, performance art, movement-based theater, installation, video, and sound. Recent projects include *Connect Four*, *Land/escapes*, and collaborations with the Un/Commoning Pedagogies Collective. As a scholar J's work focuses on protest, activism, and what art offers society as world-making practice and political critique. J's scholarly writing has been published in *Radical Teacher*, *Performance Matters*, *Dance Chronicle*, *Routledge Companion to Butoh Performance*, *Women & Performance* and *itch Dance Journal*. Current projects include their book-in-progress *Activating the Insides: How Embodied Arts Expose Imperial Violence in the 21st Century*. J is an Assistant Professor of the Practice at Brown University in the Department of Theatre Arts and Performance Studies.

**Adrienne Edwards** is the Engell Speyer Family Senior Curator and Associate Director of Curatorial Programs at the Whitney Museum of American Art, where she most recently curated *Edges of Ailey*, which opened in September 2024. Edwards has been working as a curator at the Whitney since 2018. She co-curated *Whitney Biennial 2022: Quiet as It's Kept* and enhanced the strength and vitality of the Museum's performance program. Since 2021, she has also served as the Whitney's Director of Curatorial Affairs. In 2022, she was the President of the International Jury of the 59th Venice Biennale, as well as a jury member for the 40th anniversary edition of Videobrasil in 2023. Prior to the Whitney, Edwards served as curator of Performa in New York City and as Curator at Large for the Walker Art Center in Minneapolis. Edwards's curatorial projects have also included the thematic intergenerational and interdisciplinary exhibition and catalogue *Blackness in Abstraction* presented at Pace Gallery (2016); the traveling exhibition and catalogue *Jason Moran* at the Walker Art Center, ICA Boston, and Wexner Center for the Arts, Columbus (2018–19); "Moved by the Motion: Sudden Rise" (2020), a series of performances based on a text co-written by Wu Tsang, boychild, and Fred Moten at the Whitney; Dave McKenzie's first solo museum exhibition in New York City *The Story I Tell Myself* and its pendant performance commission "Disturbing the View" (2021) at the Whitney; and the performance collective My Barbarian's twentieth anniversary exhibition and catalogue (2021–22) at the Whitney and ICA LA. She was part of the Whitney's core team for David Hammons's public art monument Day's End. Edwards has taught art history, performance, and visual studies at the CUNY Graduate Center, New York University, and the New School, and she has contributed essays to academic journals, artist monographs, group exhibition catalogues, and art magazines as well as other publications. She holds a Ph.D. in Performance Studies from New York University.

**Lia Gangitano** founded PARTICIPANT INC in 2001, a not-for-profit art space, presenting exhibitions by Virgil Marti, Charles Atlas, Kathe Burkhart, Michel Auder, and Renée Green, among others. As former curator of Thread Waxing Space, NY, her exhibitions, screenings, and performances include *Spectacular Optical* (1998), *Luther Price: Imitation of Life* (1999), *Børre Sæthre: Module for Mood* (2000) and *Sigalit Landau* (2001). She is editor of *Dead Flowers*

(2010) and the forthcoming anthology, *The Alternative to What? Thread Waxing Space and the '90s*. As an associate curator, she co-curated *Dress Codes* (1993) and *Boston School* (1995) for The ICA, Boston, and edited *New Histories* (with Steven Nelson, 1997) and *Boston School* (1995). She has contributed to publications including *Renée Green, Endless Dreams and Time-based Streams*, *Lovett/Codagnone*, *Whitney Biennial 2006-Day for Night*, and *2012 Whitney Biennial* on Charles Atlas. She served as a Curatorial Advisor for MoMA PS1, with exhibitions including *Lutz Bacher, My Secret Life* (2009).

**Shoghig Halajian** is a curator and scholar based in Brooklyn, NY. Her curatorial work and writings focus on queer and feminist histories, contemporary performance practices, and place-making through the lens of diaspora and dispersion. She is co-editor of *Georgia*, an online journal in collaboration with Anthony Carfello and Suzy Halajian ([georgiageorgia.org](http://georgiageorgia.org)), and serves on the Board of Directors at Human Resources LA ([h-r.la](http://h-r.la)). From 2013-2016, Halajian was Assistant Director at Los Angeles Contemporary Exhibitions (LACE). Recent curatorial projects include: *A grammar built with rocks* (co-curated with Suzy Halajian) at Human Resources LA, One Archives at the USC Libraries, and Redcat, 2018; *At night the states* (co-curated with Suzy Halajian) at Hammer Museum, 2017; *DISSENT: what they fear is the light* (co-curated with Thomas Lawson), LACE, 2016; *rafa esparza: I have never been here before*, LACE, 2015; and *The Whole World is Watching*, Le Magasin (co-curated with Corrado Salzano and Sarah Sandler) at Centre National d'Art Contemporain, 2012, among others. She is a Ph.D candidate in the Department of Art History, Theory, and Criticism (Critical Gender Studies specialization) at UC San Diego, holds a MA from CalArts Critical Studies: Aesthetics and Politics and a BA in English Literature with minors in Women's Studies and Philosophy from UCLA. She was a curatorial fellow at Ecole du Magasin in 2011, and a 2021 Ocean Space Fellow with TBA21-Academy in Venice, Italy. She is currently a Visiting Lecturer in the Department of Art and Art History at Williams College and at the School of Art and Design History and Theory at New School.

**Sharon Hayes** is an artist who uses video, performance, sound and public sculpture to expose specific intersections between history, politics and speech, to unspool reductive historical narratives and to re-ignite dormant pathways through which counter-understandings of the contemporary political condition can be formed. In her work, she lingers in the grammars—linguistic, affective and sonic—through which political resistance appears. Hayes' practice is in conversation and acts in collective force and resonance with the heterogeneous field of actions, voices and practices that resist normative behaviors, complicit and unjust social agreements and proscriptive temporalities to open up new ways of being together in the world. Her work sustains a distinct and vital commitment to performance and to collaboration and is devoted to the radical possibilities of non-normative occupation of public space and in holding public space as a site for unpredictable and unregulated encounters. Hayes has had numerous solo exhibitions, including at the Andrea Rosen Gallery in New York (2014), the Tanya

Leighton Gallery in Berlin (2013), the Whitney Museum of American Art in New York (2012), and the Museo Nacional Centro de Arte Reina Sofía in Madrid (2012). Her work has also been exhibited at the Venice Biennale (2013), the Museum of Modern Art in New York, and the Solomon R. Guggenheim Museum. She is the recipient of many awards and grants, including a Pew Fellowship (2016), a Guggenheim Fellowship (2014), the Alpert Award in Visual Arts (2013), an Anonymous Was a Woman Award (2013), and the Louis Comfort Tiffany Foundation Fellowship (2007). She currently teaches in the Weitzman School of Design at the University of Pennsylvania.

**Leon J. Hilton** is an Assistant Professor of Theatre Arts and Performance Studies and a faculty affiliate with the Gender and Sexuality Studies and Science and Technology Studies programs at Brown University. He is also the co-convenor of Brown's Disability Studies Working Group, launched in 2022 with the support of the Cogut Institute for the Humanities. His academic research focuses on modern and contemporary theatre and performance, with particular attention to the way these fields overlap with disability studies and neurodiversity, feminist and queer theory, and psychoanalysis. His first book, *Counter-cartographies: Neurodivergence and the Errancies of Performance* (forthcoming from the University of Minnesota Press), examines how cultural attitudes towards neurological disability and difference have been represented, negotiated, and contested in performance across a range of genres—including theatre, documentary film, and media and performance art—from the mid-20th century through the present. Before joining the faculty at Brown, Leon was a Mellon Postdoctoral Fellow in the Humanities at the University of Pennsylvania.

**Adonis Huff** is a musician, artist, and poet living and working in New York City. With an acute interest in noise, nightlife and DIY culture, he performs across the underground circuit of Brooklyn and Queens under the moniker "Mercury Symbol," creating in-situ compositions using a drum machine and no-input mixing, with an emphasis on 'funky' bass-heavy, blown out beats. He has been producing, performing and organizing shows since 2021. With multiple releases under this name—including a feature in the critically-acclaimed People of Eternity: BDS Mixtape Vol 1—Adonis showcases mastery and deep curiosity in improvisational and experimental techniques across his work. His most recent release, Judge Schreber, a posthumous collaboration with guitarist & poet Eve Glenn, is a meditation on disenfranchised grief, friendship and love expressed through washes of harsh noise, poetry, guitar improvisation and voice. In addition to his solo work, Adonis performs as a duo with **Lucy York** as **Exit Seraphim** & with Kwami Winfield as **Camp Rock**. He is a current member of Voluminous Arts' Local Community Advisory Committee. He is also a former artist-in-residence of Chaos Computer and the Center for Artistic Research & Alliances.

**Melissa Kievman** (Producer, IGNITE Series): Blurring the lines between theater and performance and the places we live and work, Melissa generates projects that are site

responsive and center community conversation. She has produced festivals, creative convenings, artistic partnerships, pop-up theater events, and site-specific disruptions while also directing new plays at major theaters across the country and internationally. For St. Ann's Warehouse with Yazmany Arboleda, Kievman generated 50 activations across the five boroughs of NYC for Little Amal Walks NYC. Kievman was a National Endowment for The Arts/TCG Directing Fellow, a Drama League Fellow, formerly Associate Artistic Director of New Dramatists, and served for a decade on the faculties of the MFA playwriting and directing programs at Brown University and Brown/Trinity Rep. She is a founding board member of artEquity, an organization devoted to creating and sustaining a culture of equity and inclusion across the arts and culture sector. Her Chekhov project film, *I Am A Seagull*, was screened at MassMoCa, The Noorderzon and Spoleto Festivals and the Under The Radar Festival.

**Summer Kim Lee** is an Assistant Professor of English at UCLA, where she specializes in critical race and ethnic studies, feminist theory, queer theory, performance studies, and Asian American art, literature, and culture. She is completing her first monograph, currently titled, *Spoiled: Hostile Forms and the Matter of Asian American Aggression*, which traces the significance of hostility for contemporary Asian American artists and writers who challenge the expectation that their work should offer cathartic sites for healing and repair in the face of racist discrimination and violence. She is also co-editor of a special issue of *Women & Performance: a journal of feminist theory* titled, "Performances of Contingency: Feminist Relationality and Asian American Studies After the Institution." She has published work in *Social Text*, *ASAP/Journal*, *Post45*, *Asian Diasporic Visual Cultures and the Americas*, *GLQ*, *Los Angeles Review of Books*, *The New York Times Magazine*, and *The Nation*. Prior to joining the UCLA English faculty in 2020, she was a Mellon Faculty Fellow in English and Creative Writing at Dartmouth College, as well as a Guarini Dean's Postdoctoral Fellow in English and Creative Writing and Women's, Gender, and Sexuality Studies at Dartmouth College.

**Simon Leung** is an artist whose work is project-based, spanning several mediums (video, performance, sculpture, drawing, critical theory, fiction, and opera), sometimes inhabiting several forms at once. Some of this project-based work include a reposing of Marcel Duchamp's oeuvre as a discourse in ethics; a rethinking of the psychological, philosophical, and political dimensions of AIDS in the figure of the glory hole; a video essay on Edgar Allan Poe in relationship to the site/non-site dialectic; an expanded opera set in Los Angeles addressing sexuality, ecology, history, and questions of "the public"; and meditations on "the residual space of the Vietnam War," comprised of projects on the squatting body as counter-architecture, military desertion as askesis, and surfing. He is currently a Professor at the UCI School of the Arts.

**Heather Love** is a Professor of English at the University of Pennsylvania. She received her A.B. from Harvard and her Ph.D. from the University of Virginia. Her research interests include

gender and sexuality studies, twentieth-century literature and culture, affect studies, sociology and literature, disability studies, film and visual culture, and critical theory. She is the author of *Feeling Backward: Loss and the Politics of Queer History* (Harvard University Press) and *Underdogs: Social Deviance and Queer Theory* (University of Chicago Press). She is the editor of a special issue of *GLQ* on Gayle Rubin ("Rethinking Sex") and the co-editor (with Stephen Best and Sharon Marcus) of a special issue of *Representations* ("Description Across Disciplines"). In 2023, she published *Literary Studies and Human Flourishing*, co-edited with James F. English (Oxford University Press). Love has written on topics including comparative social stigma, compulsory happiness, transgender fiction, spinster aesthetics, and reading methods in literary studies. She is currently at work on a new project ("To Be Real"), funded by the Guggenheim Foundation, concerning the uses of the personal in queer writing.

**XSCN (Xiomara Sebastián Castro Niculescu)** is a trans Latina writer, artist, and organizer from New York, by way of Ecuador and Romania. Her work considers the relation of her marked body to many others, through fleshiness, leaks, abjection, and other corporeal stagings beyond the hold of respectability. In her critical writing, she seeks to offer a "trans of color critique" through embodied strategies in performance work by racialized trans women artists from the 1970s to the present. Her works have been featured in Artforum, at Park Ave Armory, MoMA PS1, Performa, BGSQD, Leslie-Lohman, and Visual AIDS. She organized the NYC Trans Oral History Project, archived with the NYPL, is a member of Voluminous Arts' Community Advisory Committee, and runs the Queens DIY space "XL Studios" with her partner Levi Dasilva.

**Tavia Nyong'o** is the William Lampson Professor of Performance Studies; American Studies; African-American Studies; and Women's, Gender, & Sexuality Studies at Yale University. His books include *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (University of Minnesota Press, 2009) and *Afro-Fabulations: The Queer Drama of Black Life* (New York University Press, 2018). His current research interests include: the performative turn in museum curation; the racial reckoning in theater, dance, and performance; racial and sexual dissidence in art and culture; and the cultural history of the metaverse. Editor-at-large for the journal *Social Text*, Nyong'o is also on the editorial boards of *TDR: A Journal of Performance Studies*, *Theatre*, and *Contemporary Theatre Review*. He co-edits the *Sexual Cultures* book series at NYU Press with Ann Pellegrini and Joshua Chambers-Letson. Nyong'o has received fellowships from the Alexander von Humboldt Foundation, the American Society for Theatre Research, the Ford Foundation, the Jacob K. Javits Foundation, and the British Marshall Foundation. Since 2021, Nyong'o has also curated public programs at the Park Avenue Armory.

**Brooke O'Harra** joined the UPenn Theatre Arts faculty in July 2016. Brooke has previously taught at NYU Tisch School of the Arts Drama Department and the Experimental Theater Wing, Mt. Holyoke College and Bates College. Her fields of interest include Japanese theater,



experimental theater, serial drama, LGBTQ theater and performance, performance with live media and contemporary visual art. Brooke is a professional theater director and an artist. She is co-founder of the NYC based company The Theater of a Two-headed Calf and has developed and directed all 14 of Two-headed Calf's productions including the OBIE Award winning *Drum of the Waves of Horikawa* (2007 HERE Arts Center), *It Cannot Be Called Our Mother but Our Graves* a.k.a *Macbeth* (Soho Rep Lab 2008/9), *Trifles* (Ontological Hysteric Incubator 2010), and the opera project *You, My Mother* (2012 at La Mama ETC, 2013 in the River to River Festival). Brooke is currently working on several projects. She recently wrote, directed and produced the 4th part of a nine-part research and performance project titled *I am Bleeding All Over the Place: Studies in directing or nine encounters between me and you*. Brooke is also the co-creator of a collaborative performance with artist Sharon Hayes called *Time Passes*. *Time Passes* is an 8-hour performance that uses the book-on-tape recording of Virginia Woolf's *To the Lighthouse* as its spine.

**Elliot Reed** is an artist working in performance, sculpture, and video. Their art starts from the body, making a choreographic language through objects, installation, and sound. Using an intra-media approach, Elliot's projects aim to capture the idiosyncrasies of live performance through physical means. Reed is the founder, director, and sole employee of Elliot Reed Laboratories, a production office located inside the artist's body. Established in 2014, Elliot Reed Laboratories holds a copyright with The Library of Congress and a Los Angeles County business license. Elliot is a 2019 danceWEB scholar, 2019–20 Artist in Residence at the Studio Museum in Harlem and part of the museum's permanent collection. Reed was also the recipient of the 2019 Rema Hort Mann Emerging Artist Grant. Recent performances and exhibitions include Lucerne Festival with JACK Quartet (2022), Kunsthaus Glarus (2021), Metro Pictures (2021), MoMA PS1 (2020/21), OCD Chinatown (2021), The Getty Center (2018), Hammer Museum (2016), Dorothy Chandler Pavilion (2018), The Broad (2017), including performances in Tokyo, Osaka, London, Mexico City, Zürich, Vienna, and Hamburg. His text manifesto "Performance Art Is..." was printed in *The Drama Review* Vol. 64, Issue 4 (248) published by MIT Press.

**JD Stokely** (they/he) is a trickster-in-training who creates and curates work around Black queer performance and aesthetics, collectivity, and touch. Stokely is a doctoral student in Theatre Arts and Performance Studies at Brown University and a co-founding member of Unbound Bodies Collective, a multidisciplinary arts lab for QTBIPOC creatives centered around healing, embodiment, and pleasure. Stokely received an MA from Royal Central School of Speech & Drama.

**Thea Quiray Tagle** (she/her) is a curator, writer, and transdisciplinary scholar of visual studies, feminist & queer studies, and critical ethnic studies. She earned her PhD in Ethnic Studies from the University of California, San Diego, and was the Chancellor's Postdoctoral Research

Associate in Asian American Studies at the University of Illinois at Urbana-Champaign from 2015-2016. As a practitioner, Thea specializes in curating and writing about socially engaged art and performance by BIPOC and queer artists; visual cultures of state violence; and the politics of waste and place in and across the Pacific. Her research and arts writing have been published in venues including *American Quarterly*, *ACME: An International Journal for Critical Geographies*, *BOMB Magazine*, *frieze*, *Hyperallergic*, and *Verge: Studies in Global Asias*. She was co-curator of *New York Now: Home*, the inaugural contemporary photography triennial at the Museum of the City of New York (2023). Thea is the Associate Curator of The Bell + Brown Arts Institute at Brown University.

**Julie Tolentino** is a Filipina-Salvadorean artist whose practice extends across durational performance, movement, installation, sculpture, video, and sound. Over the past several decades she has created a singular body of work occupying the interstitial spaces of relationality and memory, race and empire, sexuality and the archive. Her work across media is drawn in intimate response to the rich learning spaces of activism, underground nightlife, loss, and caregiving. Most recently, her installation and performance-based projects *HOLD TIGHT GENTLY* and *ECHO POSITION* (created in collaboration with Ivy Kwan Arce) were featured in the 2022 Whitney Biennial. Her work has also been exhibited at Commonwealth & Council Gallery Los Angeles, The New Museum, Performance Space New York, The Kitchen, Performa, Yerba Buena Center for the Arts, Aspen Art Museum, House of World Cultures/Berlin, Theaterworks Singapore, and the Thessaloniki Biennial, among many other venues.

**Anh Vo** is a Vietnamese choreographer and writer working primarily in New York City, with a second base in Hanoi. Their practice fleshes out the body as a vessel for apparitional forces. Their work is situated in the unlikely lineage convergences between Downtown New York experimental dance, queer and feminist performance art, and Vietnamese folk ritual practices. Vo is indebted to Miguel Gutierrez's unapologetic queerness and amorphous excess, Moriah Evan's speculative commitment to the depth of interiority, Tehching Hsieh's existential sense of time, and Ngoc Dai's guttural sonic landscape of postwar Vietnam. Their formal training is in Performance Studies, studying with esteemed theorists and practitioners at Brown University (BA) and New York University (MA).

**Dorian Wood** (she/they) is a multidisciplinary artist based in the U.S. Her intent of "infecting" spaces and ideologies with her artistic practice is born from a desire to challenge traditions and systems that have contributed to the marginalization of people. Her work has been showcased in concert halls and performance spaces around the world, including at institutions like The Broad (Los Angeles), REDCAT (Los Angeles), Museo Nacional Del Prado (Madrid), the City Hall of Madrid and Teatro de la Ciudad Esperanza Iris (Mexico City). From 2019 to 2020, she completed several successful tours throughout Europe, Mexico and the U.S. with her chamber orchestra tribute to Chavela Vargas, *XAVELA LUX AETERNA*. Wood is a recipient of a 2023 LA

County Performing Arts Recovery Grant, a 2023 NALAC Fund for the Arts grant, a 2020 Creative Capital Award and a 2020 Art Matters Foundation grant. In 2023, Wood premiered *Canto de Todes*, a touring 12-hour chamber music composition and installation that emphasizes the urgency of folk music as a conduit for social change. She has also released over a dozen recordings, most recently the albums *You are clearly in perversion* (2023, Astral Editions), in collaboration with Thor Harris; and *Excesiva* (Dragon's Eye Recordings, 2023).

## Filmmaker Biographies



**Maia Chao** is an artist who works collaboratively in social practice, film, and performance. She is co-creator of the social practice project, Look at Art. Get Paid. Chao has received commissions from The Shed, MoMA Education, Mural Arts, Tufts University Galleries, and Kellen Gallery at Parsons School of Design and exhibited at Bronx Museum, RISD Museum, and Cuchifritos Gallery. She has completed fellowships and residencies from the Fine Arts Work Center, Pioneer Works, and Queer|Art. In 2022, she was named a Pew Fellow and in 2023, she attended the Skowhegan School of Painting and Sculpture. Currently, Chao is the Public Artist in Residence at the Times

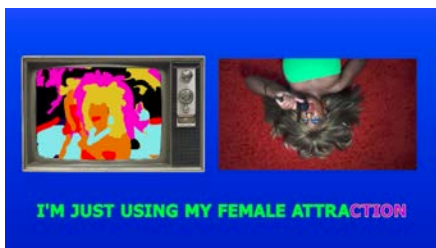
Square Alliance and is developing a performance commission for the Hirshhorn Museum and Sculpture Garden in DC. She has upcoming collaborative exhibitions at Boston Center for the Arts and Oregon Contemporary. Based in Philadelphia, Chao is a member of the art collective and DIY space, Vox Populi Gallery. She has taught at RISD, University of Pennsylvania, Moore College of Art and Design, and is currently full time faculty at the Maryland Institute College of Art (MICA). <https://www.maiachao.com/>

*Photo credit: Neal Santos*



**J Dellecave** is a Brooklyn and Providence-based interdisciplinary performance-maker, scholar, and educator concerned with how bodily experience intersects with external fields of social, cultural, and political knowledge. They were awarded a PhD in Critical Dance Studies (UC Riverside) and MA in Performance Studies (NYU). As an artist, their evening length and endurance format performance straddles the genres of dance, performance art, movement-based theater, installation, video, and sound. Recent projects include Connect Four, Land/escapes, and collaborations with the Un/Commoning Pedagogies Collective. As a scholar J's work focuses on protest, activism, and what art offers society as

world-making practice and political critique. J's scholarly writing has been published in Radical Teacher, Performance Matters, Dance Chronicle, Routledge Companion to Butoh Performance, Women & Performance and itch Dance Journal. Current projects include their book-in-progress Activating the Insides: How Embodied Arts Expose Imperial Violence in the 21st Century. J is an Assistant Professor of the Practice at Brown University in the Department of Theatre Arts and Performance Studies.



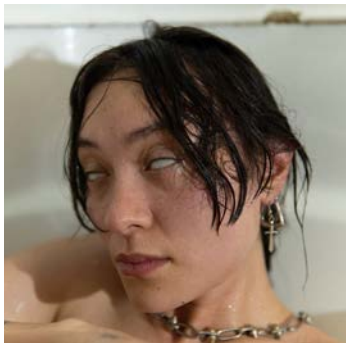
**Petra Floyd** is a Liberian-American post-disciplinary artist and designer raised by working-class immigrants in Philadelphia. They live and work in Pittsburgh, and wherever they're invited to make something fantastic happen. Post-disciplinary means Petra does whatever they want, however they want, ideally cracking themselves up during their process. Petra values improvised, devised, and

collaborative modes of making and thinking. Their practice is social and playful; Petra links up with other instigator-activators to craft moments and performances using close-at-hand materials. Ongoing projects include: Seeds and Sounds, an exploration of the intersections of sound art and agriculture by growing hardshell gourds to craft into musical instruments; and Audio.belisk, a collaborative sonification of the public sculpture Five Factors by Pittsburgh artist Peter Calaboyias. [petrafloyd.com](http://petrafloyd.com) / [@petra.eff.studio](https://www.instagram.com/petra.eff.studio) (IG)



**Najee H.F.** is a Black Queer Femme artist from the northeastern United States. She is a sculptor/designer, educator/learner and unshakable optimist. Najee holds a BA Theater Design/Wardrobe from Hampshire College. Najee is a current MFA candidate at Maryland Institute College of Art where they are exploring weaving, mixed media collage/encaustic painting, and performance. Najee's current work is centered around the study of materials that their ancestors who were enslaved in the U.S. might have touched. Their goal is to reclaim these materials and methods in an effort to heal their relationship to the land and labor as an exploited body and to share and create co-learning

opportunities with others as a means for collective healing. <https://www.najeehf.com/>



**Be Heintzman Hope** is a facilitator of music, dance and embodiment ritual based between Tio'tia:ke/Mooniyang, colonially known as Montréal and the unceded territories of the x<sup>w</sup>məθk<sup>w</sup>əyəm (musquem), Skwxwú7mesh (Squamish) and sə́lilwətaʔt (Tsleil-Wateuth) peoples. Their practice bridges dance training with conflict resolution, healing and community arts. They hold workshops in transitional spaces, dance institutions, universities, DIY contexts and festivals that center queer, trans, racialized bodies and sex workers — offering meditation, singing

and dance as medicines to those on the front lines of their healing journeys. Their studies and research in daoist martial arts, meditation, existential/erotic/expressionist dance, vocal training and certification in gyrokinesis are all anchors in their facilitation practice. The experiences they facilitate work in tandem with a sense of social and spatial awareness.

[https://www.instagram.com/bb\\_wipe/](https://www.instagram.com/bb_wipe/)

*Photo credit: Baco Lepage-Acosta*



**Xandra Ibarra**, who sometimes works under the alias of La Chica Boom, is an Oakland-based visual and performance artist from the US/Mexico border of El Paso/Juarez. Ibarra works across performance, video, and sculpture to address abjection and joy and the borders between proper and improper racialized, gendered, and queer subjects. Ibarra's work has

been featured at El Museo de Arte Contemporáneo (Bogotá, Colombia), The Broad Museum (LA), ExTeresa Arte Actual (DF, Mexico), The Leslie-Lohman Museum (NYC) and San Jose Museum of Art (San Jose, CA) to name a few. She has been awarded the UC President's Post-Doctoral Fellowship and the Lucas Visual Arts and Eureka Fellowships. She is a Creative Capital awardee and received the Queer Art Prize for Recent Work, Art Matters Grant, NALAC Fund for the Arts, Eisner Film and Video Prize, Murphy & Cadogan Contemporary Art Award and the Franklin Furnace Performance and Variable Media Award. Her work has been featured in *Frieze Magazine*, *Art in America*, *Artforum*, *Paper Magazine*, *Hyperallergic*, *ArtNews* and in various academic journals nationally and internationally. [www.xandraibarra.com](http://www.xandraibarra.com)



**Marlon Jiménez Oviedo** is a performance artist and sociocultural researcher. They hold a PhD in Theatre Arts and Performance Studies and an MSc in Development Studies from Brown University. Marlon also has a double-major BA in Theatre Arts and Environmental Studies from Lewis and Clark College. His artistic and research interests include colonialism and decolonization; decolonial performance practices; art-based and participatory research; socially engaged art, and helping to expand the dominant political imagination to include ecosystems and nonhuman life as part of our communities, for both our health and the wellbeing of the planet. Marlon has conducted collaborative research with Indigenous communities, as well as worked with marginalized youth in arts education programming. <https://marlonjimenezoviedo.com/>



**Miatta Kawinzi** is a multi-disciplinary artist, experimental filmmaker, writer, and educator based in Brooklyn, NY. Her work engages interior and exterior landscapes to illuminate themes of inter-connectivity, hybridity, diaspora, and queered temporalities. Of Liberian and Kenyan heritage, Kawinzi was raised in TN and KY. She received a BA in Interdisciplinary Art and Cultural Theory from Hampshire College and an MFA in Studio Art from Hunter College. Her work has been supported by NYSCA/NYFA, Creative Capital, Smack Mellon, Harpo Foundation, and the Jerome Foundation.

<https://mkawstudio.com/>



**Carolyn Lazard** is an artist and writer based in Philadelphia and New York. Their work has been exhibited in solo and group exhibitions at national and international institutions such as the Museum of Modern Art; Museum of Contemporary Art, Los Angeles; Walker Art Center; Nottingham Contemporary; Museum für Moderne Kunst and CAPC Musée d'art Contemporain de Bordeaux. Lazard was included in the 2019 and 2024 Whitney Biennial, the 2021 Greater New York, the 2022 Venice Biennale, and the 2023 NGV Triennial. Lazard is a 2019 Pew Fellow, a 2020

Disability Futures Fellow, a 2021 United States Artists Fellow, and a 2023 MacArthur Fellow.

Carolyn Lazard received a BA (2010) from Bard College and an MFA (2019) from the University of Pennsylvania. <http://www.carolynlazard.com/>



**Jova Lynne** is a multidisciplinary artist and curator born and raised in New York City, and currently based in Detroit, MI. Lynne is interested in the parallels between fictional, historical, and personal archives in identity development. A student of archives, she seeks to subvert anthropological practice in utilizing lens, sculpture, and performative practices. Lynne received a Master of Fine Arts in Photography at Cranbrook Academy of Art in 2017, and has exhibited in a variety of galleries and public museums including the Detroit Institute of Arts, Yerba Buena

Center for the Arts, and Crystal Bridges Museum of American Art. She is a grantee from various foundations which have supported her work in media and social practice-based projects in Kingston, Jamaica and Berlin, Germany in addition to the United States. Jova Lynne's work is part of the permanent collections of Harvard Art Museums, the Detroit Institute of Arts, and the Cranbrook Art Museum. <http://jovalynne.com/>



**Makini Poe** is a choreographer, performer, and video artist, based between traditional lands of the Tutelo-Saponi speaking peoples and lands of the Lenape peoples, who grew up dancing around the living room and at parties with siblings and cousins. Makini's early exposure to concert dance was through African dance and capoeira performances on California college campuses where Makini's Pan-Africanist parents studied and worked, but Makini started "formal" dance training in college with Umfundalai, Kariamuwelsh's contemporary African dance technique. Makini's work continues to be influenced by various sources, including foundations in those living rooms and parties, early technical training in contemporary African dance, continued study of contemporary dance and performance, movement trainings with dancer and anatomist Irene Dowd around anatomy and proprioception, sociological research of and technical training in J-sette performance with Jermone Donte Beacham. Through artistic work, Makini strives to engage in and further dialogues with Black queer folks, create lovingly agitating performance work that recognizes History as only one option for the contextualization of the present, and continue to encourage artists to understand themselves as part of a larger community of workers who are imagining pathways toward economic ecosystems that prioritize care, interdependence, and delight.

<https://makinimakes.com/>



**Amber Hawk Swanson** has explored care, animacy, and desire in the context of queerness and disability. Her complementary scholarly interests focus on investigations of enabling objects and actions; technologized, roboticized, and transpeciated bodies and selves; animacy and animal intimacy; and worldmaking in the online forums and livestream channels that have served as the primary platforms for her work. Hawk Swanson's practice has embodied these concerns through a material and conceptual engagement with silicone Dolls, captive marine mammals, and networks of care among the community of silicone Doll-loving men known as iDollators. Recently, she has explored sites of belonging and protection that simultaneously function as spaces of violent exclusion, and, along with her collaborators, Synthetiks advocate Davecat and his roboticized silicone spouse Sidore, how sexual racism functions in the Doll community.

<https://amberhawkswanon.com>

*Photo credit: Elena Bulet i Llopis*



**Rai Mckinley Terry** creates work that spans from audiovisual archiving to experimental video art, with a significant focus on sound as a transformative medium. Beginning in Cinema + Arts at Columbia College Chicago, they hold a B.A. in African and African American



Arts from Brandeis University and an M.A. in Public Humanities from Brown University. At Brown, they earned the prestigious David Dornstein Artist Grant and launched the home movie archive Auntie Penny's Tapes. As a Black transgender artist and archivist, Rai utilizes the audiovisual medium to illuminate the historical experiences of marginalized peoples. Through their innovative approach, they aim to create immersive environments that challenge and expand traditional views of what constitutes an archive. <https://linktr.ee/raiterry>

**Julie Tolentino** is a Filipina-Salvadorean artist whose practice extends across durational performance, movement, installation, sculpture, video, and sound. Over the past several decades she has created a singular body of work occupying the interstitial spaces of relationality and memory, race and empire, sexuality and the archive. Her work across media is drawn in intimate response to the rich learning spaces of activism, underground nightlife, loss, and caregiving. Most recently, her installation and performance-based projects HOLD TIGHT GENTLY and ECHO POSITION (created in collaboration with Ivy Kwan Arce) were featured in the 2022 Whitney Biennial. Her work has also been exhibited at Commonwealth & Council Gallery Los Angeles, The New Museum, Performance Space New York, The Kitchen, Performa, Yerba Buena Center for the Arts, Aspen Art Museum, House of World Cultures/Berlin, Theaterworks Singapore, and the Thessaloniki Biennial, among many other venues.



**Aix Velozo** is a trans and disabled sculptress, educator, and performance artist raised in Timucua Lands (occupied North Florida) and currently residing in Piscataway lands (occupied Baltimore). Velozo's installations and performances combine cultural imaginations of illness, touch, kink, the medical industrial complex, and kinesthetic learning models. They explore this research through mold-making processes, workshop and pedagogical facilitation, and movement and object-based performances. They received an MFA in Sculpture +

Extended Media from Virginia Commonwealth University and a BFA from the Cooper Union for the Advancement of Science and Art. Velozo has exhibited, taught, and facilitated workshops in New York, Jersey City, Philadelphia, Richmond, and Miami and internationally in Canada, Mexico, and New Zealand. <https://aixvelozo.com/>

*Photo credit: deya guy-vasson*

**Elliot Reed** is an artist working in performance, sculpture, and video. Their art starts from the body, making a choreographic language through objects, installation, and sound. Using an intra-media approach, Elliot's projects aim to capture the idiosyncrasies of live performance through physical means. Reed is the founder, director, and sole employee of Elliot Reed Laboratories, a production office located inside the artist's body. Established in 2014, Elliot Reed Laboratories holds a copyright with The Library of Congress and a Los Angeles County business license. Elliot is a 2019 danceWEB scholar, 2019–20 Artist in Residence at the Studio

Museum in Harlem and part of the museum's permanent collection. Reed was also the recipient of the 2019 Rema Hort Mann Emerging Artist Grant. Recent performances and exhibitions include Lucerne Festival with JACK Quartet (2022), Kunsthaus Glarus (2021), Metro Pictures (2021), MoMA PS1 (2020/21), OCD Chinatown (2021), The Getty Center (2018), Hammer Museum (2016), Dorothy Chandler Pavilion (2018), The Broad (2017), including performances in Tokyo, Osaka, London, Mexico City, Zürich, Vienna, and Hamburg. His text manifesto "Performance Art Is..." was printed in *The Drama Review* Vol. 64, Issue 4 (248) published by MIT Press. <https://www.elliotreedlabs.com/>

**Dorian Wood** (she/they) is a multidisciplinary artist based in the U.S. Her intent of "infecting" spaces and ideologies with her artistic practice is born from a desire to challenge traditions and systems that have contributed to the marginalization of people. Her work has been showcased in concert halls and performance spaces around the world, including at institutions like The Broad (Los Angeles), REDCAT (Los Angeles), Museo Nacional Del Prado (Madrid), the City Hall of Madrid and Teatro de la Ciudad Esperanza Iris (Mexico City). From 2019 to 2020, she completed several successful tours throughout Europe, Mexico and the U.S. with her chamber orchestra tribute to Chavela Vargas, *XAVELA LUX AETERNA*. Wood is a recipient of a 2023 LA County Performing Arts Recovery Grant, a 2023 NALAC Fund for the Arts grant, a 2020 Creative Capital Award and a 2020 Art Matters Foundation grant. In 2023, Wood premiered *Canto de Todes*, a touring 12-hour chamber music composition and installation that emphasizes the urgency of folk music as a conduit for social change. She has also released over a dozen recordings, most recently the albums *You are clearly in perversion* (2023, Astral Editions), in collaboration with Thor Harris; and *Excesiva* (Dragon's Eye Recordings, 2023). <https://www.dorianwood.com/>



**Eva Wu** is a multimedia artist based in Philadelphia for the past decade. A versatile artist, their bold works span moving image, social practice, interactive installations, and collaborative projects. They delight in art as visionary future-telling, utopian spell-casting, public erotics, celebration, permission, color as political power, and remedies to uproot shame. Their honors include a Pew Fellowship, Leslie Lohman Museum Artist Fellowship, a Center for Emerging Visual Artists Fellowship, and Leeway Foundation Transformation Award. Wu earned a BA in philosophy and political science from Bryn Mawr College and is currently a visiting instructor at Haverford College. [eva-wu.com](http://eva-wu.com)  
*Photo by Ryan Collerd, courtesy of The Pew Center for Arts & Heritage.*

## **Acknowledgements and Special Thanks**

BAI Production Team

Istifaa Ahmed

Leticia Alvarado

Cecilia Azar

Owen Carson

Liam Dean-Johnson

Jason Goodman

Isaac Essex

Courtney Lau

Mariana Mota Lopes

Christine Mok

Luvuyo Nyawose

Ivan Ramos

Christine Redihan

Brianne Shaw

Sofia Smith

Sophia Skiles

Amber Hawk Swanson

Laurie Tamayo

Julie Tolentino

Patricia Ybarra

K Yin