



**New Dance Alliance in Collaboration with The Performance Project at University Settlement
Announces the 33rd Annual Performance Mix Festival, June 6–9, 2019**

“The most elaborate festival of the unpredictable.” — *The New York Times*

New York, NY, March 28, 2019 — **New Dance Alliance** is pleased to announce the lineup for the 33rd annual **Performance Mix Festival**. Curated by New Dance Alliance Founder and Director **Karen Bernard**, the 2019 edition of Performance Mix brings together more than 30 artists with diverse approaches to performance, inviting audiences to engage with the unexpected and to experience some of the newest voices in experimental dance. The 2019 festival also includes Performance Mix’s annual community breakfast, a free movement workshop, and other special events. The festival runs June 6–9, 2019, at The Performance Project at University Settlement.

Tickets for the 33rd annual Performance Mix Festival range from \$15–\$20 and can be purchased online at Brown Paper Tickets: [Tickets](#)

All performances will take place at The Performance Project at University Settlement, 184 Eldridge Street (at Rivington Street), on the Lower East Side.

The Breakfast Mix and Workshop will be held at New Dance Alliance Studio, 182 Duane Street, in Tribeca.

For more information about the festival, visit: www.newdancealliance.org/performance-mix-festival.

Schedule of Performances and Events

Thursday, June 6

Shared programs: Tickets: \$15 one program / \$20 both programs
Opening night reception following the 8:30pm performance

7:00pm: Audrée Juteau | Michele Beck | Linda Austin and Allie Hankins

With her work *The Strange Strangers*, **Audrée Juteau** proposes a singular meeting place between dance and animism. Human bodies and inanimate objects interact unpredictably, melting into one another, morphing into ghostly forms. Juteau investigates the strangeness of our surrounding environment, human and non-human, while discovering some of its unexpected facets.

Moving Bodies is an investigation of movement as an instrument. **Michele Beck** utilizes video to explore the ambiguous bodily relationships between active and passive roles. Repetition and sound created through the performers' movement becomes an accompanying instrument in the piece, together composing a narrative that responds to the rhythmic changes on video.

Linda Austin and **Allie Hankins** collapse, expand, and steal time, traveling across landscapes filled with seemingly incongruous concepts, structures, desires, and energies. Inspired by surrealist artists Gertrude Abercrombie and Leonora Carrington, and Jen George's "uncanny fictive spaces," *The Traveler and the Thief* juxtaposes movement, object, words, and song to celebrate and/or bemoan the unstable and precarious grounds of existence.

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8:30pm: Vanessa Vargas / Manuel Fajardo | Stuart Meyers | Futile Gestures

In *Smoke*, transatlantic dance/performance collaborative **Vanessa Vargas / Manuel Fajardo** explores notions of rootlessness, exile, and disappearing as an embodiment of invisibility. This interdisciplinary project depicts the varied ways in which people can disappear, by choice or forced invisibility, as social, political, geographical, and cartographical reality.

Stuart Meyers's KOPFKINO: head cinema is an interior film reel near ruin. Scenes from German Expressionist horror pictures (*The Cabinet of Dr. Caligari*, *Metropolis*, *Nosferatu*) rewind, fast-forward, stick in static, and play in repeat. Old images reform into an uncomfortably contemporary composition, revealing a nightmarish and anxious interwar landscape not so different from our own.

Futile Gestures' I am trying very, very hard to be here right now is a meditation on presence and the ways in which we find our mental selves dissociating with our physical selves. The work examines moments of presence, attempting to find the key to living in the moment. Relationships between the dancers fluctuate as they struggle to stay grounded. The piece invites audience members to pay attention to the moments that capture them and the moments that catapult their minds a million miles away.

Friday, June 7

Breakfast Mix and Workshop: Free admission

10:00–11:30am: Breakfast Mix — Meet the Artists / Free admission, reservations recommended

Breakfast and convivial gathering to meet this year's international artists.

11:30am–1:30pm: Workshop with Barbara Mahler / Essential Principles for Fluidity in Movement: Partner work that utilizes the major principles of Klein Technique through touch. / Free admission, reservations required

Both events will be held at the New Dance Alliance Studio, 182 Duane Street, in Tribeca.

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7:00pm: Audrée Juteau | Britta Joy Peterson | Jil Guyon

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Britta Joy Peterson's *Vinegar Spirit* is one part self-portrait and two parts paradoxical performance piece. An amalgamation of hyper-precision and wild abandon, conflict and acceptance, this “solo” is danced by two forms, sound is created by movement, and gendered body parts are masked by costumes that evoke gendered traditions.

Widow's Walk continues **Jil Guyon's** ongoing open-ended performance-video series featuring a lone woman driven into an unexpected environment by forces beyond her control. In this most recent incarnation, the protagonist finds herself navigating a quasi-apocalyptic world with the Sisyphean task of walking up and down a hill in a struggle to conquer her grief.

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8:30pm: Doug LeCours | Janeill Cooper | Anna Witenberg

3 Fictions, a new work by **Doug LeCours**, is a choreographic ruse. Stark and pristine movement sequences occur and don't develop alongside conversations that lead nowhere. Each distinct element of the work is a distraction from the others. *3 Fictions* unfolds as a slow reveal of a vacant center.

Janeill Cooper's *a little more magic* is a solo exploration of how Black womanness is governed in ways that leave little room for her to experience herself as a complete human being and that prevent her from being perceived as such from the outside. The work seeks to rectify the misrepresentation of the Black woman identity and vocalize and validate the multifacetedness of the Black woman experience, in all of its universalities and differences.

Skeletons drag the living toward death, the great leveler, in **Anna Witenberg's** new work, *spurn whips all*. By turns frenetic and poetic, Witenberg's rigorous, probing dancing serves as a meta-questioning of dance itself.

Saturday, June 8

Shared program: Tickets: \$20

After-party with DJ

7:00pm: Siri & Snelle | dendy/donovan projects

Siri & Snelle will present *Collapsing Distance*. There comes a time when dancing has to be redefined, and it becomes crucial to actively collapse the distance between art and work, aesthetics and life, age and experience, the local and the global. This is when the midlife woman emerges. She who refuses to shut up and curl up in a corner. She offers a demanding presence—a powerhouse of sensory experiences and perceptions.

For their latest multifaceted blend of dance, theater, and truth seeking, **Mark Dendy** and **Stephen Donovan** explore what it means to create work with no agenda and start having some fun. In “*The importance of*

being Earnest," an exploration of process, they return to this fundamental basic as they seek to get back into the sandbox and out of their heads.

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8:30pm: After-party / Delectables and libations served while dancing the night away to the sounds of Black Lotus spinning sixties girl-groups to Latino punk.

Sunday, June 9

All-Day Extravaganza / All-day pass: \$20

12:00–6:00pm: Durational performances in the Gym. Audience members are welcome to come and go. Performances in the theater.

Durational Performances: David Knox | Andrea Haenggi and spontaneous urban plants | Vitche Boul-Ra

12:00–2:00pm: *The Reflection We Carry* is a site responsive work by **David Knox**. A large horizontal mirror is moved throughout the city into the interior at University Settlement. As the mirror moves, the reflected composition changes. From the everchanging sky to the stillness of the architecture, the mirror becomes a window to another space.

2:00–4:00pm: *Teaching a Human the Urban Weeds Alphabet*. A two-hour choreographic interspecies dance practice. **Andrea Haenggi's** attempt to communicate with plants is not about trying to find the ways that urban feral plants are like humans, but rather about trying to cultivate weedy vegetal being in ourselves. To be sensual, be scratchy, be persistent and Show Up.

4:00–6:00pm: Vitche-Boul Ra's *Os li dahl lis Ulk-RaHa bo-la Proxie Ghahnge* is a witchrefied unhinging of "I" from solidified presence to garner multi-form in the presence of thine eyes. An expectation of possession and "x" through a kinesthetic practice and wrathful dance-ceremony.

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Performances in the theater/Shared programs:

12:00pm: laura shapiro/quicksilverdance | J. Bouey | Deborah Conton

With mordant humor, **Laura Shapiro's** *Last Gasp!* considers personal end-of-life preparations within a perspective of possible planetary apocalypse and/or exhaustion. Her solo shifts in form and style as she combines movement, talking, video projections, and colorful costumes with music ranging from Hollywood noir to electronic sci-fi to two bassoons.

Informed by an astrological aspect in his chart, **J. Bouey's** *Chiron in Leo* explores healing of the inner child by addressing trauma and showing healing practices that could benefit the witnesses. In Greek mythology, Chiron is known as the "wounded healer," a figure that Bouey often embodies in this performance. The work is informed by storytelling, particularly the overwhelming and fragmented sensational experiences related to trauma through both the physicalization and vocalization of metamorphosing memories.

Deborah Conton's *Rise* focuses on the distinct erasure of Black women from the House Dance/Club culture in New York City and beyond. The piece explores the movements, emotions, and its effects from multiple viewpoints while it simultaneously signals a reclaiming and reassertion of Black women's presence via their ancestors.

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1:15pm: Awilda Rodriguez Lora | Alice Klugherz/wonderland wizehart

In a continuing series of performative explorations around the concept of *La Mujer Maravilla*, *LMM: #15* questions the existence and powers of "The Wonder Woman," as well as our expectations of her. Using movement, sound, video, and improvisation, **Awilda Rodríguez Lora** challenges concepts of womanhood, sexuality, self-determination, and the female body's value in the art market.

In Chaos – a work in progress about a life in progress **Alice Klugherz** realizes that at 64, life has started without her—and if she could just catch up! Delving into the existential with incisive humor, Klugherz incorporates dance, talking, and whimsy in a multifaceted tour de force of to-do lists, password frustration, and boomer memories interrupted by parental voices and dance breaks.

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2:30pm: The Moving Architects | Barbara Mahler | Stina Nyberg

A fervently physicalized trio entailing risky movement, intense partnering, 10 feet of stretchy white fabric, and a driving sound score, *Walled* examines fight or flight responses found in the company's personal and political lives. **The Moving Architects** channel the complexity of both current and historically lived female experience, making connections among bodies in motion, location, and space, as well as historical and physical experience.

Loosely inspired by Eadweard Muybridge's motion photography, **Barbara Mahler's** *In Bundled Postures* pursues her own investigations of the body in motion and at rest. Spare, sculptural, and introspective, Mahler's elegantly somatic movement vocabulary articulates emotional tones that the viewer experiences kinesthetically.

Stina Nyberg's *Make hay while the sun shines* is an experiment in the art of making dances as rendered through history. With a departure point of a feminist approach to the body, Nyberg posits the possibility of new systems of logic for constructing a different world, one in which bodies also behave differently.

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3:45pm: Siri & Snele

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5:00pm: binbinFactory/Satoshi Haga & Rie Fukuzawa | Patrick Quinn/PQDANCE | Butch Merigioni

For their new work, *Micro and Macro*, **binbinFactory** will create a microcosm with dance choreography and **Satoshi Haga's** drawing art projections. They have been working on the project since the earthquake and subsequent nuclear disaster in Fukushima, Japan, where Haga was born and raised. It has taken them eight years to develop a way to understand and explain how this disaster has affected their culture, people, and the world. The project describes "fear of not to know what it is."

Patrick Quinn's *MUST GO ON* is an outrageous, tongue-in-cheek slapstick-misadventure tour-de-farce. It's also an experiment in and a testament to queer resilience and survival in an increasingly hostile, isolating, and exhausting world.

Butch Merigoni's *20 people, 20 minutes* is a verbal layering of out-of-context conversations overheard in public. From heated arguments to expressing one's undying love for IHOP, these unfinished dialogues are both revealing and unresolved.

Artist biographies are available at: <http://newdancealliance.org/performance-mix-festival/artist-roster/>

About Performance Mix Festival

In 1986 New Dance Alliance (NDA) created the Performance Mix series now known as the Performance Mix Festival to advance emerging methods, techniques, and trends of innovative dance. Of the many dance festivals in New York, NDA's Mix stands alone in its commitment to: 1) offering artists comprehensive career and artistic development support; 2) presenting risk-taking art by emerging and established artists at a critical experimental phase of their development; and 3) providing programming for audiences interested in the creative process of experimental dance and performance. The festival has grown to include artists from around the globe, including South Africa, Canada, Europe, and South America. Director Karen Bernard has been invited to many festivals across Canada and Europe, forming relationships that have broadened her curatorial process and widened the festival's scope. By bringing her expansive awareness of culture into an intimate setting, Bernard cultivates an important sharing of creativity internationally.

About New Dance Alliance

Incorporated in 1989, New Dance Alliance (NDA) is an arts service organization whose mission is to actively promote emerging forms of innovative dance, music, video, and interdisciplinary performance. NDA's initial aims were to support an artistic community that had limited institutional resources, and to provide that community with increased opportunities for sharing experimental works with the public. Today, NDA's goals remain deeply rooted in those founding principles, and have also expanded in response to current artistic challenges and goals. NDA's expanded programming includes initiatives that foster national and international artists, and promote increasingly diversified audiences through annual events, retreats, educational panels, and performances. Its four main programs are: Performance Mix Festival; LiftOff: Residency and Workshop; Subsidized Rehearsal Space; and creator and performer, Karen Bernard. Collectively, these programs support the work of more than 100 experimental artists, and bring in 2,500 audience members each year.

This season New Dance Alliance has received support for the Performance Mix Festival from the following foundations and organizations: Bank of America Charitable Gift Fund, Bernstein Family Foundation, Cultural Services of the Quebec Government, the Harkness Foundation for Dance, and the Mertz-Gilmore Foundation.

New Dance Alliance has received support from the following public funds: the New York City Department of Cultural Affairs, New York State Council on the Arts, and from generous individual donors.

About University Settlement's Performance Project

University Settlement is New York's premier social justice organization. The arts are represented across all of its programming, fostering a sense of belonging, reciprocity, and possibility for creative leaders from all walks of life at every stage of their development. Since 2007, The Performance Project has been offering local young artists and professional emerging artists opportunities to connect, create and publicly present new work. We support artists who are interested in how live art can heal, empower and activate. The artists we work with commit to organizational and creative practices that promote trust, imagination and power-sharing. Our incubator for the next generation of citizen artists is fueled by our distinct, yet connected, cohorts: the Artist-in-Residence Program for Social Practice Artists, The Performance Project Fellowship Program for Early Emerging Artists, our Community Arts and Culture Councils for Public Housing Residents and our annual Performance-Making Intensive for Young Artists & Leaders. We also host other community programs and dynamic guest artists seeking an affordable and supportive opportunity to self-produce their work. To learn more about The Performance Project, please visit: <http://www.universitysettlement.org/us/programs/arts/>



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Press kits and digital images are available upon request.