



**New Dance Alliance Announces 36th Annual Performance Mix Festival  
Presented at Abrons Arts Center as part of the @Abrons Series, June 9–12, 2022**

New York, NY, April 4, 2022— **New Dance Alliance (NDA)** announces the lineup for the 36th annual **Performance Mix Festival**. This adventurous four-day festival brings together 30 artists with varied approaches to performance, inviting audiences to engage with the unexpected and to experience some of the newest voices in experimental dance. The 2022 festival is curated by New Dance Alliance founder and director **Karen Bernard** and artist panel **Martita Abril, Leslie Cuyjet, Camilo Godoy, Johnnie Cruise Mercer, and Marion Spencer**. The festival will take place June 9–12, at Abrons Arts Center’s Experimental Theater and Amphitheater at 466 Grand Street (corner of Pitt Street) in Manhattan. Performance times vary.

Performance Mix 36 features works by Nick Alselmo/The Pocket Fuel Groovers, Daina Ashbee, binbinFactory/Sato Haga & Rie Fukuzawa, Bernard Brown/bbmoves, Xan Burley + Alex Springer, Mariam Dingilian, Bob Eisen, Blaze Ferrer, Ashley A. Friend, Hortense Gerardo, gorno (Glenn Potter-Takata), Kayla Hamilton, Jade Manns, Ma’at Works, Mia Martelli, Julio Medina, Johnnie Cruise Mercer, Indygo Afi Ngozi, ChristinaNoel & The Creature, Liz Oakley, Gabrielle Revlock & Sarah K Williams, Jill Rousseau, SHA Creative Outlet, David Sierra, Sarah Star Sterling, Anna Thérèse Witenberg, x and co, and Nate Yaffe.

Tickets for the 36th annual Performance Mix Festival range from \$15–\$20 and can be purchased online at [Tickets](#). Information about Abrons Arts Center’s Covid-19 safety policies can be found [here](#).

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

**Schedule of Performances**

**Thursday, June 9 / 7:00 PM and 8:30 PM  
Experimental Theater**

**7:00 PM: Shared Program: Bob Eisen, Mia Martelli, Liz Oakley**

**Bob Eisen’s** new work is a continuation of his interest in exploring issues of form, structure, movement invention, and humor in dance. It also deals with what it is like to dance at age 75.

**Mia Martelli’s** *Girly-Sound* is a solo performance in conversation with the lyrics, structuring, and aesthetics of Liz Phair’s 1994 album *Exile in Guyville*. It continues Martelli’s research project/performance about desire, demo tapes, and DIY culture. Mia Martelli is a 2021 NDA LiftOff Resident Artist. *Girly-Sound* was also made possible with support by For the Artists! Residency Program at MOTiVE Brooklyn and the Visual Muze Residency through West Harlem Art Fund.

In **Liz Oakley's** *Bodywhere* multi-scaled, ever-evolving puppet creatures explore the terrain of a human body, encountering reflections and iterations of form and self. *Bodywhere* considers the body as both performance site and landscape, exploring questions of how we navigate, rely on, exploit, and dynamically relate to land and location.

**8:30 PM: Shared Program: Hortense Gerardo, Julio Medina, Gabrielle Revlock & Sarah K Williams, Anna Thérèse Witenberg**

*Head Over Heels* is a short, movement-informed film that documents **Hortense Gerardo's** journey to the world's most isolated inhabited land, Easter Island, to fulfill a lifelong fascination with *moai*, the mysterious giant stone sculptures of stylized human heads discovered there in 1722. The work explores the divide between the academic exploration of the origins and devolution of the *moai* of Easter Island, the narratives of the Indigenous people, and the story told by the land and the archaeological remains of the sculptures themselves.

In a structured improvisation, **Julio Medina** explores how various movement languages coexist in one body through cultural and assimilated practice. Simultaneously, the piece serves as a process of decolonization for the performer, resisting a relentless Mozart symphony by pushing, redirecting, and splitting the body with a juxtaposed movement vocabulary.

**Gabrielle Revlock & Sarah K Williams's** *Orientation* is inspired by Rebecca Solnit's book *A Field Guide to Getting Lost* and utilizes movement, language, and objects. Incorporating daily phone calls recorded between the two artists during the pandemic, the work investigates how perspective shifts alter our emotional response to the concept of "lost."

For this show, **Anna Thérèse Witenberg** presents an excerpt from her multi-act dance-play *Diotima's Drain*. Composer **John King** stars as the dancer and actor.

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**Friday, June 10**

**Experimental Theater / 7:00 PM and 8:30 PM**

**7:00 PM: Shared Program: Ashley A. Friend, Ma'at Works, Indygo Afi Ngozi, Nate Yaffe**

Inspired by the instinctive mysterious magnetism within life that can be both invigorating and hold sanctuary, **Ashley A. Friend's** new work reflects on the experience of attraction. Once merged, the piece travels through the resourcefulness in this act from attraction to transformation.

**Ama Ma'at Gora** (they/we) founder and director of **Ma'at Works** will present an excerpt of a new work, *something soft*, a solo diving into the complexities of softness in the Black body. With the insightful eyes of **Surya Swilley** and **Cyrah Ward** as dramaturges, new black futures are imagined. Ama Ma'at Gora is a 2022 NDA Black Artists Space to Create Resident Artist.

**Indygo Afi Ngozi's** *For Us, the Humans of the World Who Aren't Afraid to Live In-Between Spaces* is the second chapter of a khoreowords movement series that seeks to explore the nuances of vulnerability through the intersectionality of storytelling, poetry, and dance.

In this solo work, **Nate Yaffe** offers himself up as an open orifice, spilling fleshy histories with disarming vulnerability and humor. Created through radical trust in the body, *Innateness* choreographs itself through

unconsidered movements that rip through the artist. Excavating muscle memories as artifacts accrued from a lifetime of dance training, internalized hetero-masculinity, and repressed hyperactivity, Yaffe unearths an innately queer vocabulary that lives beneath this social conditioning.

**8:30 PM: Shared Program: Blaze Ferrer, Kayla Hamilton, David Sierra**

**Blaze Ferrer's** *Diamond Desert Cuck* is a dance that proposes sandbox-like scores to create queer dream worlds amidst a garbage dump-like contemporary moment. Inspired by Porpentine's Crystal Warrior Ke\$ha, DDC attempts to reclaim futurity while rigorously embracing an electro-pop fatalism.

**Kayla Hamilton** will present *How to Bend Down/How to Pick it Up*, an immersive, multidisciplinary installation and performance exploring the growth, use, and medicalization of cotton as a historical thread between Blackness and visual disability. Kayla Hamilton is a 2022 NDA Black Artists Space to Create Resident Artist.

**David Sierra** will present *Public Structures of Feeling*, an iterative performance that examines the embodied negotiations between how structures force us to move and how we desire to move. The work uses electronic music, physical structures, and choreographic labor to examine disabled and trans sex, work, and feeling in private, public, solo, and collective contexts.

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**Saturday, June 11 / 12:00 PM, 6:00 PM, 7:00 PM, and 8:00 PM**

**12:00 PM: Off-Site Event at Prospect Park: Johnnie Cruise Mercer/TheREDprojectNYC**

**TheREDprojectNYC** will share the second curated year of the *BAPTISM* series. Part ritual, part process-sharing, *BAPTISM* is annually curated/structured for BIPOC/LGBTQ-identifying artists who are at turning points of their embodiment practices. This year's curated artist is **Mikaila Ware**, a maker who worked with TRPNYC in 2019 and is a current member of Urban Bush Women. With the support of artistic coordinator Adrienne Ansley, Ware prepares to take a self-guided metamorphosis toward physically, emotionally, and spiritually letting go.

The event will be streamed live on NDA's and TRPNYC's Instagram: @newdancealliance, and @jcm\_redprojectnyc.

**6:00 PM: Abrons Amphitheater: binbinFactory/Satoshi Haga & Rie Fukuzawa**

**binbinFactory's** new work fuses aspects of Eastern and Western culture psychologically and spiritually by means of dance, movement, and theater. The performers play their own guardian deities.

**7:00 PM: Experimental Theater: Daina Ashbee**

Drawing on an imagery imbued with her personal history, Canadian choreographer **Daina Ashbee** traces the contours of a vulnerability that transcends genders. *Laborious Song*, created in 2020, explores the interstices between the angst and playful jubilation of a peripheral and naked body. Performed by **Benjamin Kamino**, who abandons himself to an obsessive, repetitive, and accumulative leitmotif almost like a summoning of a self-destructive violence that brings about temporary relief. Gianni Bardaro's music infiltrates the hollow spaces of all present bodies, and its throbbing drone slowly dissipates the collective pain. (The performance repeats on Sunday at 1 PM.)

## 8:00 PM: Festival Reception in Amphitheater

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## Sunday, June 12 / 12:00 PM – 8:00 PM

### 12:00 PM: Amphitheater: ChristinaNoel & The Creature

**ChristinaNoel's** *Funnel of Love* explores themes of mortality and the potential emotional and physical risks/rewards of loving and living. The work juxtaposes playful storytelling and large athletic movement within an eerie sonic container.

### 1:00 PM: Experimental Theater: Daina Ashbee

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### 2:30 PM: Experimental Theater – Shared Program: gorno (Glenn Potter-Takata), Jade Manns, SHA Creative Outlet

**gorno** will present *Yonsei yeah yeah*. Through butoh and recontextualized Buddhist rituals, *Yonsei yeah yeah* imagines a future where the cultural erasure associated with Japanese internment camps has been overcorrected and distorted into a value system in which anime and Japanese junk food have been assimilated into the pantheon of buddhas and bodhisattvas.

**Jade Manns's** new work uses collage and gesture to create shifting environments. It displays an obsession with symbols, interpersonal dynamics, psychological landscapes, and ambiguous meaning-making.

In its new work, **SHA Creative Outlet** looks at playing with time, and asks: Is playing with time the connection between beings? If I am faster than time, can I draw you closer?

### 3:45 PM: Experimental Theater – Shared Program: Mariam Dingilian, Jill Rousseau, Sarah Star Sterling

*on a tangent* by **Mariam Dingilian** is a solo or a dance or a dream. It follows a winding road, traversing through the emotions of grief, isolation, and doubt with humor, satire, and song.

**Jill Rousseau's** new work, currently untitled, explores the very real intersection between multi-level marketing schemes and the mothers they ensnare by asking the absurd question, "What if motherhood itself were an MLM?" Through this preposterous high-pressure sales pitch, Rousseau explores the alienating experience of modern motherhood and how it relates to capitalism and community.

**Sarah Star Sterling** is the One Note Clown who is immeasurably sad because she can't do anything right. Including getting you excited for the show.

## **6:00PM: Experimental Theater – Shared Program: Bernard Brown/bbmoves, Xan Burley + Alex Springer**

**Bernard Brown/bbmoves** will present *Cravings*, an excerpt from *Processing Sugar Notes*. With notions of desire at its core, the work examines how health disparities, addiction, and the lasting effects of colonialism continue to infiltrate the lives of the global majority (Black, Indigenous, People of Color) through the lens of the world's largest crop, sugar. Ubiquitous in contemporary life, sugar corners us, driving us to reckon with our choices, with ourselves.

*parts* by **Xan Burley + Alex Springer** is a series of reluctantly postmodern episodes entwining textual anti-analysis (or) anti-textual analysis, bodies rendered figural and autofictive at once, and self-referential failure. A group of performers dance in flurries that distort their perceptions of time, intimacy, and effort.

## **7:15 PM: Experimental Theater – Shared Program: Nick Alselmo/The Pocket Fuel Groovers, x and co.**

**Nick Alselmo's** *Headnod Scrimmage* is an experiment in which the tracks that make up the score are determined by a chance procedure. The order in which the piece takes place will be determined the day of the performance. Nick Alselmo is a 2021 NDA LiftOff Resident Artist.

**x and co.** will present *noon: 30 or midnight: 45*, a conceptual and abstracted dreamscape that recalls memories of childhood trauma. This serves as an exploratory case study on complex PTSD, on how childhood trauma affects individuals as they grow into adults, as told through movement, text, and bright colors. x is a 2021 NDA LiftOff Resident Artist.

Schedule subject to change.

Artist biographies are available [here](#).

[Link to download photos](#)

To view the promotional video, click [here](#).

### **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. 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 main programs are: Performance Mix Festival, NDA Studio Programs (Black Artists Space to Create Residency, LiftOff: Residency and Workshop, Satellite Rehearsal

Space, Work Sessions), and projects created by interdisciplinary artist 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. [www.newdancealliance.org](http://www.newdancealliance.org)

This season New Dance Alliance has received support for the Performance Mix Festival from the following foundations and organizations: Bernstein Family Foundation, Cultural Services of the Quebec Government, and the Harkness Foundation for Dance. New Dance Alliance has also received support from the New York City Department of Cultural Affairs and from generous individual donors.

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