

Creative Capital

CARNIVAL 2023

Artist Project Screening

# Land Acknowledgment

Creative Capital would like to call attention to the complex history of the lands on which we live and work. Our headquarters are situated on the unceded, ancestral homelands of the Lenape people, called Lenapehoking, commonly referred to as Manhattan.

We commit to responsible stewardship of the land and respect for the First Nations. We also acknowledge the people forcibly taken from their ancestral lands in Africa and enslaved to build the economic infrastructure from which this country now benefits. We furthermore recognize the interconnections between the enduring impacts of colonization, enslavement, and our current climate emergency, which manifest in a myriad of ways including habitat destruction and global dispossession, environmental exploitation in Indigenous communities and in communities of color, and climate-refugee crises.

Creative Capital commits to being more sustainable in its operations by reducing energy consumption, limiting air travel, using recycled-paper products, eliminating unnecessary single-use plastic, and impact investing.

# Creative Capital Carnival Artist Project Screening 2023

Welcome

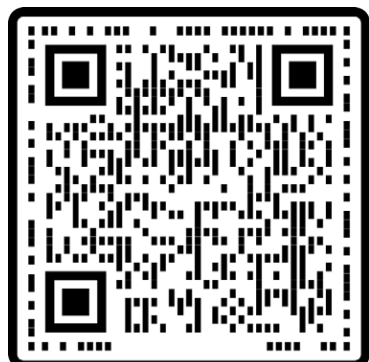
Christine Kuan, President & Executive Director

Special Guests

Kristina Wong, 2006 Grantee  
Cory Arcangel, 2006 Grantee  
Etienne Charles, 2022 Grantee  
Reginald M. Browne, Board Chair

2023 Grantee  
Project Videos  
by Discipline

Literature  
Technology  
Music  
Theater  
Dance



Watch Online

Stream the 2023 Artist Project Screening at  
[creative-capital.org/watchcarnival2023](https://creative-capital.org/watchcarnival2023)

# 2023 Grantees Artist Project Videos

## Literature

Meredith Talusan  
Brea Baker  
Kristin Leong  
Joe Whittle  
heidi andrea restrepo rhodes  
& Tala Khanmalek  
Laurie Sheck  
Emily Bass  
Trisha Low  
Pamela Sneed

## Technology

Brian House  
Katherine Behar  
Caitlin Berrigan  
Eto Otitigbe, Michael DiCarlo  
& Amanda Kerdahi  
Bang Ceul Han  
Cézanne Charles & John Marshall  
Indira Allegra  
Sam Lavigne & Tega Brain  
Paula Gaetano Adi

## Music

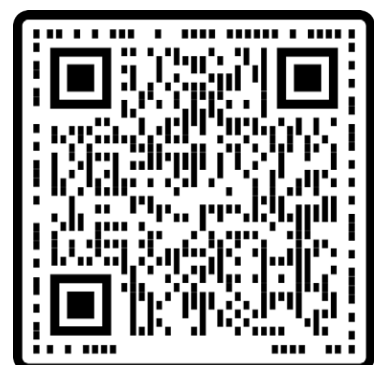
Kassa Overall  
Terri Lyne Carrington  
Brent Michael Davids  
Terry Jenoure  
Jaimeo Brown, Frumiesha Brown,  
Jaleel Shaw & Chris Sholar

## Theater

Ain Gordon  
Ron Athey  
Liz Ferrer  
& Bow Ty Enterprises Venture Capital  
Aaron Landsman  
Heather Raffo  
Samar Haddad King  
Kimi Maeda  
Hilari Scarl  
Julie Atlas Muz & Mat Fraser  
Ethan Lipton

## Dance

Sidra Bell & Immanuel Wilkins  
Ximena Garnica & Shige Moriya  
Mariana Valencia  
Jasmine Orpilla  
Prumsodun Ok  
Stefanie Batten Bland  
Laurel Lawson & Sydney Skybetter  
Solo Badolo & Jacob Bamogo  
Yanira Castro  
Rashaun Mitchell & Silas Riener



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Learn more about the 2023 Grantees  
and Artist Projects at [creative-capital.org/2023](https://creative-capital.org/2023)



# Literature

Artists  
& Projects

Image courtesy Joe Whittle



**Meredith Talusan**, Barryville, NY  
*The Shadow Worker: A Novel*

*Literary Fiction, Socially Engaged Literature*

Cora and Dana, two half-sisters from the Philippines, fuse their consciousness at 16 so they can maintain their bond when Cora immigrates to the US, using technology developed for American workers to collaborate with Global South labor. When the sisters' combined acumen leads them to become CEO of the world's leading digital-marketing firm, a young multimillionaire, Connor Versus, hires them to reverse the tide of climate change. While their efforts begin to prove effective, fractures form in the sisters' relationship when Dana develops feelings for Connor while Cora finds herself attached to her childhood friend Emilia, a situation made more complex because Dana is trans. The sisters are eventually forced to decidewhether to separate their minds for the sake of their attachments at the expense of compromising their work, and risking the planet's fate.



**Brea Baker**, Duluth, GA  
*The Black Land Papers*

*Literary Nonfiction*

Elders are passing on and taking critical oral tradition with them. Further, younger generations are becoming politicized, yet digital divides are keeping us from tapping in with our elders. Specifically in the context of our relationship to land in this country, now more than ever, we need a record of our ancestors' forced contributions to this country and how they are experts on its care and cultivation. This oral-history project will build upon models like *Slave Narratives* by the Federal Writers' Project, with a specific focus on agrarian strategies/practices, relationships to land, and Black sustainability. Through this initiative, Brea Baker will leverage the people most trusted by Black elders—their children, grandchildren, and other loved ones—to create a new record for generations to come. In doing so, we can also revive organic intergenerational relationships. This project will collect oral history through three methods: digitally, in-person, and through a targeted "Call An Elder" campaign that will reach major cultural events, faith centers, and HBCU campuses to collect submissions from Black people of all ages. Subsequently, all interviews will be transcribed by theme and geography, and packaged in multiple formats including zines and family reunion-style books. All interviews will be open data for Black people to explore both domestically and internationally.



**Kristin Leong**, Seattle, WA  
The Family Court Report

*Literary Nonfiction, Socially Engaged Literature*

*The Family Court Report* will be a multimedia exploration of the failure of America's family-court system to protect our most vulnerable caregivers and children due to systemic misunderstanding and dismissal of domestic violence. This project will culminate in a nonfiction essay collection and podcast. Both the essays and the audio features will weave reporting on historical inequities and shortcomings of the family-court system into the author's experience of single motherhood and fighting for justice and safety for herself and her son for over a decade. In addition to data-focused reporting on the disproportionate representation of mothers of color and families experiencing poverty who are struggling within the system, reporting will include interviews and case studies of justice-involved families. Special attention will be focused on the ways family-court policies and procedures enable and reproduce experiences of trauma onto domestic-violence victims. The podcast will be a narrated, highly produced, sound-rich series, produced and hosted by the author. This project hopes to fuel conversation that leads to systemic and sustainable policy changes for our family-court system that will result in safer and more equitable outcomes for all.



**Joe Whittle**, Joseph, OR  
Landback: The Return of All Federal Lands to Native Americans

*Literary Nonfiction, Socially Engaged Literature*

This project will focus on the idea of landback and the Project Drawdown solution Indigenous Peoples' Forest Tenure, which has been estimated to have the capacity to reduce/sequester over 12 gigatons of carbon-dioxide emissions by protecting/returning land tenure to Indigenous communities. Whittle will be writing and photographing a series of seven exemplary essays focusing on different Indigenous peoples in diverse US ecoregions and their caretaker relationships with their homelands. He is proposing that the United States return all federal land to Native American tribes as a matter of addressing climate change, conservation, reparations, and a legal requirement due to the unconstitutional violation of every treaty the US ever signed with Native Americans. Fossil-fuel extraction on public lands is responsible for nearly a quarter of US carbon-dioxide emissions, making public lands a net emitter of greenhouse gas. This land return would address long overdue Indigenous reparations and turn public lands into a carbon sink rather than a carbon emitter. The essays will be published in various traditional media outlets to introduce the concept to a broad audience. They will also take the form of multimedia storytelling and community engagement events within the local communities of each ecoregion featured, to attempt to gain grassroots support from those communities. Support for returning federal lands to tribes from the local nonIndigenous communities around those lands could do much to sway broader public and political support for the idea. Everyone will benefit from Indigenous land return/tenure, and this project will demonstrate that.



**heidi andrea restrepo rhodes**, Claremont, CA  
**Tala Khanmalek**, Long Beach, CA  
*Vital Signs*

*Literary Nonfiction, Socially Engaged Literature*

*Vital Signs* is a book project that foregrounds an anti-ableist way of being, premised on relationality and interdependency, with special attention to form as part of sick/disabled practices for living differently. The introduction lays out the landscape of thought, influence, and vision for the book. Elaborating a theory of “vital signs” for metaphorical and material mattering—of life and world, intimacy and relation, being and becoming—the introduction specifies what rhodes and Khanmalek intend the book to be: a proposal for epistemological alterity based in queer-of-color disability thought; a textual performance; a space of ritual; a work of speculative memory and meditation on intergenerational trauma and chronic illness as a postcolonial condition; a documentation of the growing archive and constellation of sick and disabled queer thought and cultural production; an epistolary space-time experiment in intimacy and relation—with each other, with ancestors, with their readers; a kind of liberation (anti-)mapping for survival and life-making—a series of signposts they identify or invent. The book is subsequently structured as a compendium that is not necessarily intended to be read in linear fashion. rhodes and Khanmalek aim to include one hundred entries, from A to Z, taking up certain “keywords” related to disability-justice work (such as *care* and *access intimacy*, for example), as well as terms that may not be traditionally included in these fields, but which bear relevance for a politics and poetics of illness and disability, and the queer-of-color cultural and theoretical work they do for collective healing.



**Laurie Sheck**, New York, NY  
*cyborg futures: poems and essay poems*

*Poetry*

In 1938 the synthetic estrogen Diethylstilbestrol, or DES, was invented in the lab of Robert Robinson at Oxford University, England. Despite evidence of its toxicity and carcinogenic qualities, it was the first drug approved in the United States by the FDA. For several decades it was prescribed to millions of pregnant women worldwide. The upshot was great harm to their (unborn, soon to be born) children. Sheck is one of those children. She would like to tell the sobering and illuminating story/history of DES through a book-length sequence of poems and poem-essays that also branches out to include pharmaceuticals and technological interventions in bodies (and various species) in a broader sense.





**Emily Bass**, Brooklyn, NY  
The Dendron Project

*Literary Nonfiction, Socially Engaged Literature*

*The Dendron Project* uses narrative, visual art, historical research, and embodied exploration to (re)claim connections with immune systems and processes that have, under SARS-CoV-2, mpox, and HIV/AIDS, been flattened and co-opted by a capitalist discourse (how many shots? how many drugs? how much immunity and for how long?) and necropolitics (who gets vaccines, tests and treatments? who lives and who dies?). *The Dendron Project*, which takes its name from the Greek word for tree, is rooted in community-based activist models for collective action around health and disease, including feminist health collectives, AIDS-treatment literacy, and present patient-led movements for health justice focused on long COVID and associated diseases. These models and movements locate expertise within the body, situate scientific information within historical contexts and lived experience, and embrace intimate, creative, context-specific modes of communication. *The Dendron Project* is activated by the dendritic cell, a potent originator of immune responses distinguished by nonlinear, exploratory motion to locate threats that it carries into immunologic community without dismantling. *The Dendron Project* includes a Text/Book, Laboratory, and Data Set. The Text/Book is an intimate biography of the dendritic cell that encompasses scientific, historical, and autobiographical events in a dendritically exploratory narrative centered on the immunologic discoveries and concurrent histories that led to the cell's discovery. The Laboratory is a virtual and physical space for immune responses through conversation, writing, gesture, collage and other media. Collage echoes the production of immunity (and vice versa), in its meaning-making from selected components of found material. The Dataset will be an online repository of images generated by the Lab and located in the course of research for the Text/Book.



**Trisha Low**, Berkeley, CA  
FATED

*Literary Fiction, Literary Nonfiction, Poetry*

Diane and En spend all their time in each others' bedrooms. As such, the time and place of this novel—a rendering of their codependent relationship—is more irrelevant than it is undefinable. Nevertheless, the world crumbles slowly, as it always has, around them. Named after the Chinese character for *gratitude* and brought to the US as a baby, En lives an existence that is an immigrant cliché. Named after Princess Diana and born to parents enamored with whiteness, Diane is a second-generation cautionary tale. Neither of them feel these biographical features are especially relevant to their lives. Of course, they're both wrong, because, as Pamela Lu once wrote, it would be far too convenient if "our identities actually had something to do with us being there to have them." En's compulsion toward escapism is all-consuming, manifesting in obsessions with martial arts C-dramas and K-pop fan fiction. Diane is relentlessly pragmatic and throws herself into mutual-aid organizing, the archive of 1970s student movements. Endings of all kinds plague them both: the overblown romance in En's beloved melodramas; the collective climax Diane seeks from the riot; human extinction as the world runs out of fuel; the predictive arc of family history. FATED has no plot so much as it strings together these endings—from the romantic to the generic to the fantastic to the political—as a means of altering textures of reality. Can Diane and En eschew the expected conclusions that inform the daily substance of their lives? Or is their existence simply a symptom of structural architecture, what we might also call fate?



**Pamela Sneed**, Brooklyn, NY  
*America Is Ready*

*Literary Nonfiction, Poetry, Socially Engaged Literature*

*America Is Ready*—a book of epics—is based on an unpublished epic poem Sneed started years ago having to do with the value of artists in a country that devalues them. It is predicated on Audre Lorde’s *Poetry Is Not a Luxury* and is meant to be a contemporary *Howl* from the perspective of a Black lesbian artist. It is more than 100 pages, a blend of satire, social commentary, and personal narrative. This epic began as *America Ain’t Ready*, but Sneed’s idea is to revise it based on these times and have it be the titular poem of a new collection, which would include new and epic poetry based on George Floyd, the *Black Panther* film, and travels in West Africa and South Africa, and focused on race, identity, gender, sexual orientation, and social justice.



Technology

Artists  
& Projects

Image courtesy Brian House



**Brian House**, Amherst, MA  
*Macrophones*

*Augmented Reality, Socially Engaged Technology, Sound Art*

Normally too low-frequency to hear, infrasound travels vast distances through the atmosphere. It comes from calving glaciers, wildfires, energy infrastructure, and even HVAC systems at massive data centers. Big phenomena like these are entangled with the climate crisis. If we could hear infrasound, could we listen to the crisis as it unfolds across the globe? *Macrophones* appropriates Cold War technology and combines it with cutting-edge signal processing and machine learning in order to make infrasound audible. Situated in locations including old-growth forests, the Arctic tundra, and city centers, the installation comprises electronics that record microbarometric fluctuations through a sculptural wind filter. The recordings are processed and resampled upward into an acoustic range that we can hear, and via audio augmented reality, listeners at the site hear infrasound spatially situated in the landscape around them. Paying attention to how we are connected through the atmosphere, rather than through the internet, is both poetic and political. My hope is that listening to infrasound from nearby and from thousands of miles away can cultivate the expanded sense of the local on which an equitable climate future depends.



**Katherine Behar**, Brooklyn, NY  
*Inside Outsourcing*

*Digital Media, Hardware, Socially Engaged Technology*

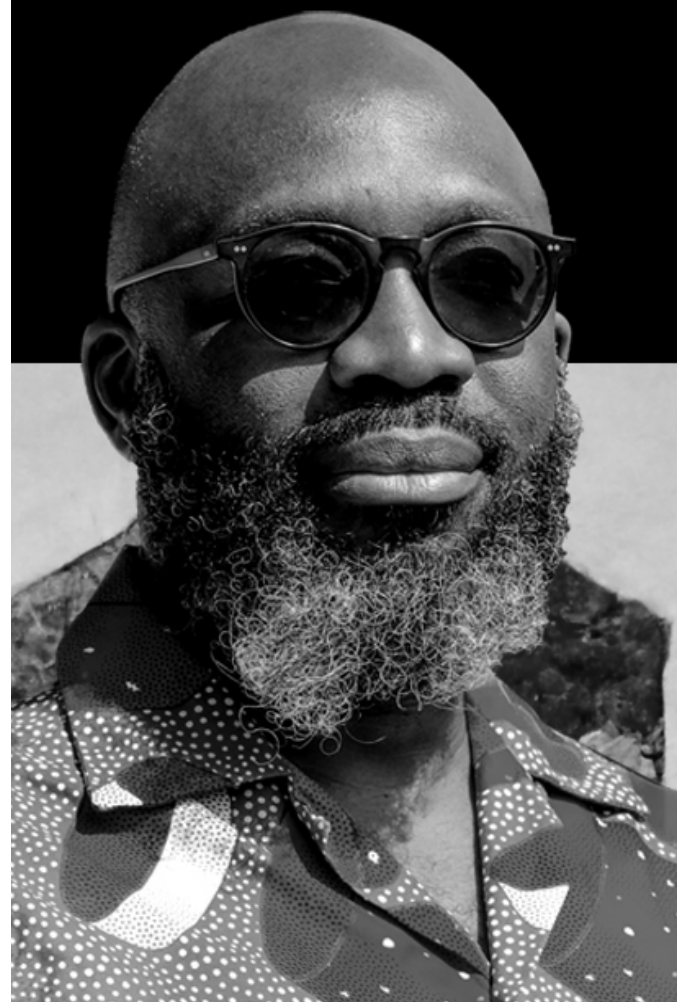
Katherine Behar became interested in basket weaving when a basket-making how-to book surprised her with a claim that basketry is the only mass-produced process to resist mechanical automation. Since Behar's practice centers on automation, this caught her eye. Are shiploads of baskets made by hand because robots don't have dexterity for fine manipulation? Or because exploited humans remain cheaper than machines? How could an art project broach computational labor's extractivism, even countering that logic by fostering collaboration with robots, rather than pitting humans and robots against one another in a race to the bottom? Like prior works, *Inside Outsourcing* stages living with more-than-humans to promote solidarity and care. A series of sculptures will display limits to robotic basket production as expert human basket weavers and Behar caringly recuperate robots' mistakes into unique vessels. A video will capture an absurd attempt at remote group puppetry: using full-body motion capture, a group of performers will each operate a robotic finger to undertake the humble first step needed to begin the process of basket weaving: merely picking up a piece of straw. Differences in scale (full-body/finger), detail (blunt/dexterous), and collectivity (group/digit), will echo the enormous disproportion in effort when robotic hands literally grasp at straws through a group's coordinated efforts. Keeping robotics mostly offscreen will highlight the unrecognizable choreography of smushing, straining bodies at work, contorting to conform to machine readability.



**Caitlin Berrigan**, Berlin, Germany  
*Xenolith*

*Augmented Reality, Bio Art, Digital Media*

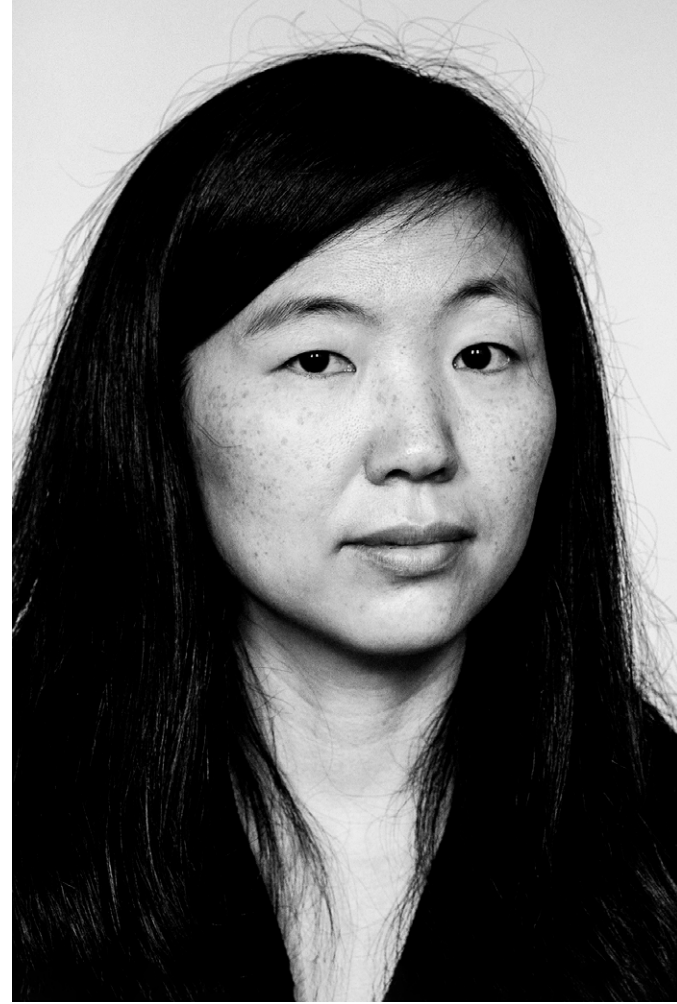
*Xenolith* is a speculative fiction told across a single-channel short film, an artist's book with an augmented-reality app, and stone sculptures. Taking its title from the geological term for an alien rock fragment incorporated by a larger formation as it cools from magma into stone, the work thinks through notions of being changed by queer metabolisms and deep-time contaminations. The film takes place around a geothermal power plant in Iceland where excess carbon-dioxide gas is capped, liquefied, and injected into subterranean bedrock. Here it mineralizes as calcite within the porous cavities of basalt stone—forming a synthetic xenolith. It is a material of queer subjectivity: a transformed body whose holes are filled with foreign matter. The fossil-fuel industry first developed the technique to maximize fuel extraction from emptied reservoirs. Berrigan follows how minerals are transformed and mobilized by different conceptual and political agendas in the climate crisis, and interprets geological matter as sculptural, visual, digital, and textual media. Although geoengineering is proposed to combat global warming, it nonetheless leaves extractive infrastructures intact. Synthetic xenoliths as carbon capture and sequestration could simply be greenwashing, but they could also present as troubled metaphors for adapting to life in a contaminated world. Imagine xenoliths as what Lauren Berlant calls a “glitch”: “an interruption within a transition, a troubled transmission. A glitch is also the revelation of an infrastructural failure.”



**Eto Otitigbe**, Brooklyn, NY  
**Michael DiCarlo**, Brooklyn, NY  
**Amanda Kerdahi**, Houston, TX  
 Tankugbe Incubation Lab.

*Augmented Reality, Bio Art, Software*

*Tankugbe Incubation Lab* uses computational design, augmented reality, and blockchain technology to design and fabricate materials and objects for virtual and physical spaces. *Tankugbe* questions normative building materials and fabrication methods. *Tankugbe*, meaning “join together” in Urhobo, constructs objects, sculptures, installations, and architecture that prefigure a sustainable future today. The project begins with a research phase of analyzing images and cultural objects to virtually extract shapes that will drive the formal qualities of the building blocks. The focus then turns to create simulated interlocking “Tankugbe” building blocks—each embedded with a unique digital DNA profile based on blockchain technology. When two or more blocks come together in virtual space, their DNA is activated, and the blocks transform by generatively responding to each other. The blocks take on agnostic features that allow them to interlock to create independent installations or revisions to existing structures. Once each Tankugbe assembly has been determined in virtual space, individual blocks can be physically created using 3D printing or rapid prototyping. Interoperable building blocks signify a nonhierarchical approach to assemblage and installation that is without prejudice toward a specific technology or methodology. Borrowing from David J. Chalmers’s framework of conceptual engineering, *Tankugbe’s* purpose is to evaluate and replace outdated solutions. The process can activate aesthetic and structural opportunities to achieve environmental sustainability and well-being.



**Bang Geul Han**, Brooklyn, NY  
Terre de Tendre

*Digital Media, Games, Virtual Reality*

*Terre de Tendre* functions as an immersive world exploration video game loosely based on Carte du Tendre—a map of an imagined land created by a group of women in 17th-century France that charts the path toward true love. Mixing the fantastical with real-world elements, the game uses themes of interdependency, memory, empathy, and care among humans and nonhuman agents to approach and reframe contemporary questions concerning the ongoing migration crisis. In the game’s world space, the player is accompanied by Alma, a small cinder-block shack (reminiscent of ad hoc shantytown structures) with human legs. The landscape is embedded with stories generated by a Natural Language AI model, trained upon texts stemming from the 2019 *Flores v. Barr* lawsuit, in which migrant children offered accounts of their journeys and experiences, relating hope and resilience as well as despair and humiliation. The player and Alma travel between ten villages to collect stories allowing Alma to enter a new land. Each town is named and conceptualized after the locations in Carte du Tendre, such as Backstabbing, Care of Small Things, Meanness, and Inequality. The project incorporates generative and responsive systems, which means that the visual design and nature of interactions within the game world evolve and change in undetermined ways, reflecting the choices and behaviors of the player.



**Cézanne Charles**, Detroit, MI  
**John Marshall**, Detroit, MI  
*Anyspace? Whatever.*

*Augmented Reality, Hardware, Socially Engaged Technology*

*Anyspace? Whatever. (AW)* is conceived as a temporary architectural-scale indoor/outdoor installation designed to function as provocation, emblem, and host site for a series of reciprocal exchanges, research, community-led technology workshops, and people’s assemblies to support the ground-up visioning work of creating an equitable/responsible “smart city.” There are deep equity and justice implications bound up with the excitement and possibilities that technology affords. *AW* takes as its starting point Gilles Deleuze’s characterization of “any-space-whatever”—the propositional spaces visualized in glossy architectural renderings and discussed in corporate and policy literature about the “smart” city. By reasserting inflections that express curiosity, dismay, and ambivalence with the role of technology in shaping the social and the civic, the public and the private, *AW* is designed to instigate creative actions and activism. Our goal for the project is to initiate public debate and open speculation on how we might develop equitable and accountable technology/platforms while also imagining structures for resistance and agency. Materially, the project proposes methods for designing/building architecture, ephemera, and objects that incorporate strategies for surfacing and, in some cases, evading electronic, sonic, and visual means of detection. The material qualities of the structures/objects are defensive postures against the smart city: a kind of architectural security blanket. We are particularly interested in researching low observable technologies, electrochromic materials, and dazzle camouflage/painting (from World War I to contemporary uses in the automotive industry). Equally, we imagine making use of extended reality/augmented reality to create ephemera and media surrounding the installation.





**Indira Allegra**, Oakland, CA  
**TEXERE**

*Digital Media, Internet Art, Socially Engaged Technology*

*TEXERE* is an art-based mental-health app that weaves digital memorial tapestries from words, images, and sound bites about people's losses. *Texere* is a Latin verb that means "to weave" and is where the words like *text* and *textile* originate. In fact, the use of weaving to record human stories is 30,000 years old. When you visit *TEXERE* you are invited to choose from a menu of losses that relate to your own story—you might choose the loss of sleep, the loss of respect for someone who once helped you, or the loss of one's indigenous language. Once you select your focus, you make an anonymous entry about how that loss makes you feel. *TEXERE* then transforms that entry into a digital thread that is woven into a larger digital tapestry of entries from people all over the world who are grieving that same loss. Each time anyone engages in the simple ritual of making a new entry, the composition of the tapestry changes, and the tapestry can be changed an infinite number of times. *TEXERE* is a new kind of memorial experience we need. It provides a visual archive of how we as a collective are changing and growing in relationship to our experiences of loss through woven pattern. Images of these memorial tapestries can be viewed as reminders that we are not alone in our grief processes because entries about your experience of loss are interwoven with mine—all from the comfort of a phone or computer.



**Tega Brain**, Brooklyn, NY  
**Sam Lavigne**, Brooklyn, NY  
**Offset**

*Digital Media, Internet Art, Socially Engaged Technology*

Carbon offsets apply the logic of capitalism to our atmospheric interactions. This logic assumes that all activities on Earth can be quantified and abstracted (by means of a price) and therefore exchanged. Based on this reasoning, carbon offsets operate off the presumption that it is possible to export or outsource the effects of one's decisions—whether at the scale of the individual, the community, or the nation state—to someone or someplace else, or even to future generations. In this way, existing carbon-offset markets act to maintain a status quo rather than address root causes of the climate catastrophe. *Offset* will be a work in the form of an alternative offset market that focuses on social exchanges and political actions that contribute to a program of radical change. It will be brought to life as a collection of outcomes: a series of unconventional offset mechanisms documented in video and graphics, an archive of offsets that we then purchase from organizations, and a marketplace in the form of an online platform or organization that allows an audience to buy and sell our alternative offsets. These outcomes will be developed in a range of formats: as graphics, as video documentation, and as a web platform. Together they will be presented as a physical installation work that will also include an online component.







**Paula Gaetano Adi**, Pawtucket, RI  
Guaquerx

*Hardware, Socially Engaged Technology, Software*

*Guaquerx* is a robotic art project and a community-engaged technological enterprise aiming at deploying the first robot to cross the Andes Mountains in South America. The project consists of the development of an autonomous exploration rover and a multiday performance that will reenact José de San Martín's revolutionary expedition of 1817, one of the most dramatic chapters in the 19th-century struggle for Latin American independence. Inspired by the local invention of *guraqueras*—makeshift all-terrain vehicles developed by amateur car mechanics from the Andes region of San Juan, Argentina, Paula Gaetano Adi will return to her hometown to collaborate with artisans and local makers in the development of the *guaquerx* robot: an unmanned, autonomous machine that will cross the Andes from Argentina to Chile, navigating peaks above 4,000 meters while gathering environmental data, sounds, images, and stories as material evidence of Andean life, cosmovision, and bio-cultural diversity. *Guaquerx* is a robot seeking freedom. Poetically restaging San Martín's epic expedition that brought the liberation of Argentina, Chile, and Perú from Spanish colonizers, *Guaquerx* is a project about designing and implementing technologies otherwise. A collaborative and collective feat aimed at repairing the structured unsustainability of mainstream AI and robotics and imagining an emancipatory technological practice that defies modern/Western innovation goals of space colonization and the exploitation of natural resources.



# Music

# Artists & Projects

Image courtesy Kassa Overall



**Kassa Overall, Seattle, WA**  
DETROIT

*Multimedia Performance, Socially Engaged Performance*

To Kassa Overall, Detroit is a city that represents both source and absence. Overall's father, Charles, moved away from Ecorse, a steel town just south of Detroit, in his twenties, and never returned, cutting ties with family and traversing the country, eventually settling in Seattle. Much has been made about the Great Migration of African Americans who turned away from the South toward higher-paying jobs in more tolerant northern cities. But there were other, smaller migratory waves of people who decided to leave northern cities such as Detroit, disillusioned by racism and the consequences of white flight and subsequent economic collapse, in search of a better life elsewhere. Overall has spent little time in Detroit and has little contact with his family members in the region. Yet he has always wanted to connect with his people. In a way, he has. It is significant that several of his greatest musical influences have hailed from the Detroit metro area, including the pianist Geri Allen, with whom Overall played for six years, and the drummer Elvin Jones, who became one of Overall's earliest mentors. Detroit is also the home of Karriem Riggins, the drummer-producer who was one of the early innovators of the intersection of jazz and hip hop, as well as J Dilla, the hip-hop producer who, as Dan Charnas's recent biography illustrates, reinvented rhythm with non-quantized electronic-drum patterns.



**Terri Lyne Carrington, Woburn, MA**  
Jazz Without Patriarchy Project

*Jazz, Multimedia Performance, Socially Engaged Performance*

Conceived by and featuring the compositional, visual, and performance work of Terri Lyne Carrington (Berklee Institute of Jazz and Gender Justice), and presented by the Carr Center, *Jazz Without Patriarchy Project* examines jazz and gender through four different areas to be featured in a traveling exhibition: 1) uncovering present and historical narratives of unseen emotional and mental invisible labor non-male artists engage in daily, from the studio, to the road, and at home; 2) a new work imagining a conversation between seminal pianists Geri Allen and Mary Lou Williams that connects their legacies of virtuosity and unparalleled vision in music; 3) a book of compositions by 101 women jazz composers (and an accompanying album and film) that redefines jazz "standards" through expanding the (male-dominated) canon; and 4) reimagining what it means to experience jazz iconography and culture as seen through the female and nonbinary gaze. Each area features contributions from visual artists such as Carrie Mae Weems and Monica Haslip; musicians including Nicole Mitchell, Cécile McLorin Salvant, and Lizz Wright; and scholars including Angela Davis, Farah Jasmine Griffin, and others. The exhibition also partners with local schools, artists, and performance venues to extend the *JWPP* experience to the greater communities of each city it visits, beginning with Detroit. The project aims to center the work of women and nonbinary musicians to generate discourse and engagement around the ways jazz culture can be transformed to further reflect true gender justice.



**Brent Michael Davids**, Bowler, WI  
*Requiem for America: Singing for the Invisible People*  
*Performing Arts*

*Requiem* explores the genocidal founding of America across the 50 states, plus the District of Columbia, in a series of three interlocking parts. Each part consists of 18 movements and opens with the same Movement no. 1, “The Doctrine of Discovery,” which authorized colonizing Europeans to subjugate Indigenous peoples. The 17 movements that follow focus on illuminating a specific genocide in each state, juxtaposing genocidal texts from America’s founding against historical letters from American Indians themselves. A narrator, in the persona of Earth, forms the connective tissue that contextualizes each movement, providing an integrated dramaturgical arc. Together, the three parts will cover genocides in all 50 states and DC. Once completed, David’s vision is to tour *Requiem* to all 51 venues. In addition to the Western singers and orchestra, each performance will feature Native American singers recruited from local tribal communities. Inviting local Indigenous people to collaborate is essential to the overall mission: to create cultural catharsis as we speak the truth of the genesis of our country’s “founding” for both speakers (the Indigenous participants) and receivers (the audience). *Requiem* sings against the imposed invisibility and models the solution in performance. Through truth-singing, we can collectively lament the nation’s blood-soaked nativity.

“As we struggle against the deep legacy of racism in the United States, it’s high time for us to face and to mourn the genocide of Native Americans, on which this nation was founded. I’m proud to be associated with this project.”

—John Luther Adams



**Terry Jenoure**, Northfield, MA  
*Secret to Life*  
*Jazz, Multimedia Performance, Socially Engaged Performance*

Within Terry Jenoure’s bones exists a family tale of racial passing. When stories are concealed, guilt and shame sometimes lead us to bury them, resulting in generational confusion and even trauma. Further compounded by the marginalization of women of color (WOC), the cost is immeasurable to society at large. *Secret to Life* unbinds and discloses the secrets of WOC through a series of multimedia performances. Jenoure’s project contains music composition, performances, interviews, writing, and ritual staging. WOC’s secrets will be mined from in-person and online interviews and through facilitated writing exercises. The resulting collection of secrets will inspire original compositions. They will be presented in a series of ritualized performances with a Free-Jazz ensemble comprised of WOC, the democratic nature of collaborative improvising being a suitable match for the democratic goals of unearthing these women’s secrets. On stage the performances are rich in media as well as in intellectual and emotional impact. To this end, the ensemble becomes a healing conduit, offering catharsis through instrumental and lyrical sound. The staging of the space is equally essential to its impact. Jenoure’s projected illustrations of women and her figurative and abstract fabric sculptures will simulate a celebratory “village,” where communal ritual welcomes what has been hidden and thrusts it into the light. Video and audio recordings of performances will be accessible online, and the compositions published, with proceeds donated to organizations that support WOC.



**Jaimeo Brown**, San Anselmo, CA  
**Frumiesha Brown**, San Anselmo, CA  
**Chris Sholar**, Bloomfield, NJ  
**Jaleel Shaw**, Paterson, NJ  
 Transcendence

*Jazz, Multimedia Performance*

*Transcendence* utilizes early African American art through the use of archival recordings and early African American imagery as source material to create new multimedia presentations. Using an African American lens, the artists seek to highlight the ways people around the world have used creativity, ingenuity, and available technology to create new models of music, culture, and education for their community. The current project will manifest into a new album entitled *Street Cries*. Street cries, also called “street hollers,” played an important role in the evolution of Black music in America. The goal of the project is to show the significance of street cries in modern contemporary music and culture through multimedia performances and presentations. Education plays a vital role in the artists’ vision, and concerts would always be coupled with educational clinics for kids and adults.

Novelitas de Niñas Franklin Furnace commission at Bowery Poetry Club.  
Photo by Walter Wlodarczyk

# Theater

## Artists & Projects



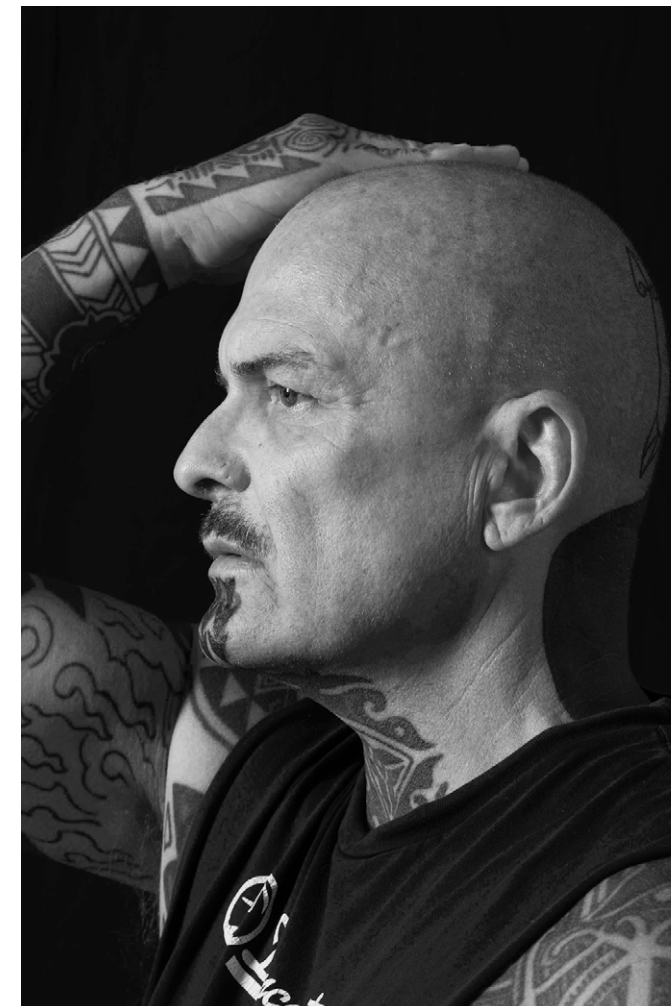


**Ain Gordon**, Brooklyn, NY  
*Condolence* (working title)

*Performing Arts*

“My job is to ease the mourning of the still-living, more than care for the dead.”  
 —a funeral director in Philadelphia.

Recently, Gordon’s father died during a snowstorm, forcing him to call 911, sending his father’s body on an odyssey through refrigerated morgue drawers in Queens and a New Jersey crematorium. Victorians had a practice of propping up dressed corpses for “one last portrait” and making jewelry from their hair. Gordon’s ancestral Ashkenazis used to rip whatever they wore when someone died; now you just pin on some black ribbon, already cut. Gordon is taking his father’s ashes to the ocean this summer (he’s now learned crematoriums are bad for our carbon footprint, so there’s a new water-based process, but how many gallons does that use as droughts threaten?). It’s not his first time performing the ash ritual; he already knows they don’t “scatter,” they’re heavy, clump, and stick. Why do we use language to portray death is an act of “passing away” or scattering—as opposed to a nodule of grief or absence calcifying into a thing you carry with you (and why pretend we don’t want to carry something with us even if it’s only memory or DNA or a photographed corpse)? How long are remains still who you loved? Who is mourning for? Who heals? Do you want to heal? This project will be created via an extensive oral-history process with funeral directors, embalmers, morgue workers, plus research intomourning practices since the Industrial Revolution. It will be theater.



**Ron Athey**, Los Angeles, CA  
*The Asclepeion*

*Multimedia Performance, Performing Arts*

In mythology, Asclepius was trained in the divine-healing arts by the archetypal Wounded Healer, the centaur Chiron. The Jungian lens of Wounded Healer is a beautiful logic and away from absolutism. Athey also comes out of a faith-healing community. He first started working in healing material in 1995, when logic went out the window in terms of the latest AIDS cure. Then there’s the question of different philosophies around what a healing is. The mind wants a total restoration, when forward-moving time always gives us something else entirely. Development of sound elements: Athey is in ongoing vocal training with Carmina Escobar, digging deeper into the possibilities of nonlingual vocals as part of a daily practice. Some reference to Greek tragedy and the Dorian mode will be integrated into the sound design, but more present elements will be the ecstatic sounds of healing. While Athey has lived the Pentecostal version and is well researched in the Psychic Surgery Choreography, as a structural bodyworker who has studied other forms of healing including Thai massage, tui na, and lomi lomi, he is interested in making an interactive form for poking, prodding, stretching, friction, and tapotement (tapping, drumming, and rapid patting of the flesh).



**Liz Ferrer**, Miami, FL  
**Bow Ty Enterprises Venture Capital**, Miami, FL  
*Novelas de Niñas*

*Multimedia Performance, Music, Performing Arts*

Produced by new-media collaborative LIZN'BOW, *Novelas de Niñas* is a feminist, musical soap opera. Part installation, part interactive theater, this project recreates the elaborate reception of a fiesta de quince años—the momentous event announcing a 15-year-old's transition into adulthood. In this reinvention of a party that centers the performance of acceptable femininity, audience members sit alongside actors in an immersive drama. Set in an outrageously bedecked banquet hall, *Novelas de Niñas* provides the food, live music, and drama expected at any significant rite of passage. Stories inspired by the personal experiences of femme, queer, Latinx people materialize throughout the evening in the form of projected mini-telenovelas and live theatrics. Performers planted amongst the audience as hired hands and fellow partygoers enact scripted and improvised scenes in both Spanish and English. Marrying the experimental with the melodramatic, these scenes and videos attempt to contend with issues of marginalization as related to gender, sexuality, language, class, and citizenship through humor and absurdity. This campy approach is a defiant response to the overly emotional, “passionate” character stereotypically ascribed to feminine-presenting members of Latinx communities. As members of the live band, Niña, hired as the evening's entertainment Liz and Bow act as interlocutors, addressing the audience directly with original reggaeton songs that reflect upon the evening's events. *Novelas de Niñas* burlesques and celebrates the Latinx femme experience, queering environments and genres traditionally associated with latinidad such as the quince, the telenovela, and reggaeton to create an opportunity for greater understanding, acceptance, and fun.



**Aaron Landsman**, New York, NY  
**Night Keeper**

*Multimedia Performance, Performing Arts, Socially Engaged Performance*

During the 60-minute performance, viewers sit in a stark industrial space as performers Jehan O. Young and David Guzman circulate around them. The two perform a series of short scenes and passages that accumulate and interweave. A parent talks to a child who cannot sleep; a figure in darkness ruminates on the similar luminosity of lightning bugs and cell phones; another comments on the comings and goings in her building at night; a third scene walks a line between surveillance and protection. Artist Jess Barbagallo is creating monumental pen-and-ink drawings, one for each scene, some of which are animated by designer Jeanette Yew so they seem to take flight. In between stories and dialogues, the performers ask viewers to enter their own text, drawings, memory maps and lists of words into notebooks placed on their chairs. Yew's lighting design shifts the feeling of the space alongside the text; the streetlights in a city park mimic a 1980s video game, then fireflies. Norman Westberg's sound score of guitar loops and samples is by turns delicate and intense. Choreography for the work is created with Bessie Award winner Hilary Clark. What accumulates is an appreciation for how we are bound together by the passage of time, even if our view of one another is obscured, even if we occupy space differently. *Night Keeper* seeks the invisible ways we constitute community. As we reenter a world changed by COVID-19 and by reckonings with race, culture, and war, we are asked to reconsider what it means to be together, and who's with us, regardless of how distanced.





**Heather Raffo**, Brooklyn, NY  
*The Migration Play Cycle: A New Theatrical Platform*

*Multimedia Performance, Performing Arts,  
 Socially Engaged Performance*

*The Migration Play Cycle* is an epic map of a play linking the world's migration patterns to the daily transactions of our lives, inviting us to imagine a new relationship to human value by first unpacking what we value. An ambitious trans-local work researched across diasporic communities, *The Migration Play Cycle* centers local concerns into global contexts, offering a new theatrical platform for exploring migration and the global economy. Nonlinear in form and Brechtian in value system, wherever audiences are on the map, economic interconnection means daily decisions impact people across the street, across town, and across the world. By bringing theatricality to facts and figures, by entering border towns and heartland supermarkets, this play invokes a planet on the move and our daily impact on it. This theatrical experiment aims to be the first ever-evolving, cyclically structured play. Built as a series of interchangeable seasons (Summer, Winter, Wildfire) the play can expand and contract, be organized around new locations, and be unique to each production, with bespoke scenes written for new locales. Building upon a network of global theatrical partners, live/local productions would cross-pollinate with an immersive theatrical web platform where communities could see their stories within larger global patterns. Audiences could follow the play over years, becoming part of an evolving story, much like migration itself. How will we understand a planet on the move and our impact on it? Can theater makers move out of an exclusively empathy-centered storytelling, into one where value is recognized regardless of what we feel? Tackling the subject of migration through economics disrupts the empathy-driven model of Western theater by demanding we focus on our connection to migration itself, not the marketplace of migrants' heart-wrenching stories. Especially as we approach a time when all populations must confront not only global migration, but their own.



**Samar Haddad King**, New York, NY  
*Radio Act*

*Musical Theater, Performing Arts*

Inspired by the role of independent radio in wartime, *Radio Act* (working title) is a new musical by Samar Haddad King that tells the story of collective and individual survival and the costs incurred for said survival. Chronicling an independent outlet for journalism and cultural programming in Syria during the revolution, *Radio Act* follows six radio DJs and presenters, and how they keep the station afloat in an effort to inspire their communities. Constantly under threat, the station becomes their lifeline and a vehicle through which they dream of a better future, one that is built by the people from the ground up. With content that is entertaining, tactical, and informative, the station is a beacon of hope, empowerment, and release. The show follows the triumphs and struggles of the station's team amidst the chaos: rocky marriages, young love, parenthood, failed ambitions, and pending dreams, while dealing with the pressure of life during armed conflict.



**Kimi Maeda**, Hamada, Shimane, Japan  
一憶ハウス (Ichi Oku House)

*Multimedia Performance, Performing Arts, Puppetry, Theater*

Kimi Maeda is not one who throws things away easily. Her eye is always drawn toward an untapped possibility, a moment when the seemingly exhausted object will once again prove useful. In our disposable present, Maeda's attention is often drawn to those objects, people, and communities who get left behind. Her new project, *Ichi Oku House* re-situates her experimental-performance practice within the realm of the left-behind. In Japan's remote Shimane Prefecture where she lives, she will be transforming an abandoned residence, known in Japanese as an *akiya*, into both the setting and the main character in a performance piece that interweaves her family's history (in both Shimane and America) with stories from neighbors, friends, and Japanese folk tales. Tapping into the discourse of house tours, Maeda's bilingual solo performance will integrate moments of object theater, shadow performance, and interactive light and sound installations throughout the house to explore the burden and blessing of memory and how our treatment of objects and spaces mirrors larger, transnational trends toward the abandonment of rural communities. In choosing to work on the scale of a house and its surrounding grounds, her intention is to create a piece that will age, transform, and possibly decay over many years. Embracing her tendency to continually tweak and adjust her performances, *Ichi Oku House* will evolve as community members, visiting artists, and audiences add their own memories, objects, and movements to the space.



**Hilari Scarl**, Burbank, CA  
Not Another Deaf Story

*Multimedia Performance, Performing Arts, Socially Engaged Performance*

*Not Another Deaf Story* (working title) will gather stories from a vibrant array of diverse individuals in the Deaf community, especially those from intersectional marginalized groups including Deaf LGBTQ/BIPOC artists. Initial themes will focus on fear, friendship, and love, and become more focused and nuanced, as stories are collected. During a month-long development workshop, an ensemble of Deaf actors will shape these stories using their unique perspectives and weave them together into a cohesive, dynamic 90-minute performance. The play will be developed in American Sign Language first and then translated into a written script. Voicing actors will enable live performances to be fully accessible. The use of multimedia projections will serve as a visual backdrop, utilizing photos, videos, and virtual set design to enhance the live production and create a fully inclusive theatrical experience for both hearing and Deaf audiences. The goal of this project is to invite hearing audiences into an ASL-centric experience to deepen cultural understanding and recognize our universal humanity. This work is inspired by the social-justice storytelling of Anna Deavere Smith, the authenticity of dancers' stories in *A Chorus Line*, the women-centric stories of *The Vagina Monologues*, and the original perspectives of transgender women in *Trans Scripts*. Scarl apprenticed at the Academy Theatre in Hapeville, GA, as a young teen where she was first trained in this devised improvisational theater technique with innovative actors and directors including Tony Award winner Kenny Leon. She further developed this "casting-first" writing technique through dozens of international productions, a TV pilot, and a short work in progress with Deaf actors at REDCAT. This production will be codirected by Scarl and Monique Holt (assistant professor at Gallaudet University, Washington, DC), with Gail Winar (*Trans Scripts*) collaborating as part of the creative producing team. Previews of this work in progress are tentatively set to be performed in Los Angeles in August 2023 with the goal of further performance possibilities including a national tour, regional theaters, and/or Off Broadway.



**Julie Atlas Muz**, New York, NY  
**Mat Fraser**, New York, NY  
*Sleeping Beauty: She Woke* (Panto Project)

*Musical Theater, Performing Arts,  
 Socially Engaged Performance*

*Sleeping Beauty: She Woke* is the third installment of the Panto Project in collaboration with the Abrons Arts Center, New York. Through a large-scale, intergenerational, comedic holiday show for the whole family, the Panto Project—led by Julie Atlas Muz and Mat Fraser—unites community, fosters the love of theater in young people, and spreads good cheer with low brow high-quality theater. With a superb cast of 20 people whose ages range between seven and 70 years, and over a run of four weeks in a 300-seat theater, Muz and Fraser celebrate their neighborhood by reflecting it onstage in a two-hour holiday spectacular. The diversity of the cast is reflected in the audience, which the artists cultivate carefully. They paper their preview and first-week houses with families from the local shelters who are affiliated with Abrons Arts Center, as well as tap into local New York City Housing Authority communities. The show itself? Well, it's a reinvention of the traditional British pantomime, which was in much need of a critical overhaul. Writer Mat Fraser is a well-known disabled artist and activist, and director Julie Atlas Muz has a unique feminist glamor that is legendary.



**Ethan Lipton**, Brooklyn, NY  
*We Are Your Robots*

*Music, Performing Arts*

*We Are Your Robots* is a show Ethan Lipton is creating with his band, Ethan Lipton & His Orchestra and the director Leigh Silverman. In this piece Lipton's bandmates of 17 years (Eben Levy on guitar, Vito Dieterle on saxophone, and Ian Riggs on bass) and Lipton play robots who look and sound just like them. They've come to the theater for a demonstration arranged by their engineers to answer the question, "What do humans want from their machines?" As narrator, Lipton's character will try to gain the audience's trust, something all machines must do. He will try to prove to the audience that his robot band possesses intelligence and consciousness, that they're reliable, and that they won't hurt the audience or steal their jobs. The piece will explore brain mapping, violence, caretaking, sex, and many other issues related to artificial intelligence, robotics, and humanity. The robots will play with the concept of the singularity, a theory that says machines and humans will someday occupy a single physical form. Ultimately, a thornier question will trump the one that begins the show: "What do humans want for themselves?"



# Dance

# Artists & Projects

Rashaun Mitchell + Silas Riener. Retrofit.  
Photo by Paula Lobo



**Sidra Bell**, White Plains, NY  
**Immanuel Wilkins**, New York, NY  
 Sidra Bell Dance New York & Immanuel Wilkins  
 Collaboration

*Jazz, Performing Arts*

Sidra Bell Dance New York and acclaimed saxophonist, composer, and arranger Immanuel Wilkins began work on *waiting* in November 2020 at the height of the pandemic as a work in progress at a residency at the 92nd Street Y. The work was scheduled for a performance at National Sawdust in June 2020 but was canceled due to the global crisis. Work on the project continued through the 92nd Street Y in the fall with Bell and the company collaborating on Zoom with Wilkins. It had an online/low-tech showing. The work is a pure dance display of the joy and ecstatic spontaneity through improvisational modalities that Wilkins's contemplative and rich composition evokes. Bell looks at identity through the lenses of surveillance, performance, voyeurism, and expectation in contemporary culture. A critical inquiry of this work is to look at the current trajectory of despair and dystopia that permeates the way that we connect with other bodies. The research is prompted by Bell's personal navigation of disconnection, loneliness, and aimlessness through traveling. The work will have a poetic structure based in imagery and sensation. Bell will research through the specificity of formal dance vocabulary and action as it relates to body codes and social structures. The work navigates themes of resistance and counterculture. Their artistic team will develop a work that plays against hierarchical notions in performance and the engagement of audiences. The work places hybrid forms of movement against a wild mixture of textures and sound in the environment of the space.



**Ximena Garnica**, Brooklyn, NY  
**Shige Moriya**, Brooklyn, NY  
 Extinction Rituals

*Multimedia Performance, Performing Arts, Theater*

*Extinction Rituals* is a catalyst for mourning and action in response to the current ecocide. Created by choreographers/directors/design duo Ximena Garnica and Shige Moriya with the LEIMAY Ensemble, this evening-length performance will feature acts of remembrance and collective grieving that reflect on biodiversity loss and extinction in the artists' places of origin and the place they now call home. *Extinction Rituals* will be produced by LEIMAY with additional presenting partners and has confirmed work-in-progress presentations in New York City at the Japan Society (June 2023). Public encounters and research trips will occur throughout FY23–24 with an evening-length premiere in 2025. This multidisciplinary project will be built through residencies in Japan, Colombia, and New York. Garnica and Moriya will share time and space with artists, scientists, and community members in Colombia, Japan, and New York, offering movement workshops, practice exchanges, and conversations. They will invite a group of thought partners, along with local community members, to share stories, knowledge, and creative materials (poetry, text, music, visual art, etc.), which will be incorporated into the performance and sound composition. *Extinction Rituals* will manifest as an episodic series of poetic vignettes incorporating movement, song, spoken word, music, and/or visual storytelling to create short rituals honoring selected extinct species.





**Mariana Valencia**, Brooklyn, NY  
*Arrival*

*Performing Arts*

*Arrival* surrenders to the unwitnessable through openness and freedom, a practice of presence rather than production and projection. The work adapts to what's physically possible in pandemic time—losing the bodies we once had has led to this inquiry. *Arrival* responds to the passing of time, to aging, changing bodies, and asks, “What’s happening within each of us, what’s shifted for you?” The rupture in the process is a teacher, and there’s healing in the rupture. *Arrival* is performed experience, finding hope in the potentiality of refracture. Through trial and error, failure is legitimated. The opportunity is here to shape and reshape. Movement material is inherently sustainable; what’s passed is past and can also be recalled. Through improvisatory scores of choreography, music, and text, *Arrival* ruminates on the return to shared space and unresolved grief; it is an embodied interplay between performative polish, rawness, rigor, and distress. In *Arrival*, the liveness of rehearsal and experience-making questions the rigidity of performance frameworks. The practice is arrival, a constant showing up, and a promise to embodied practice.



**Jasmine Orpilla**, Los Angeles, CA  
*Orasyon*

*Multimedia Performance, Musical Theater, Performing Arts*

*Orasyon*: a solo, multilingual operatic sound installation, sung and simultaneously danced in Filipino combat and courtship choreography, to the poetic structure of Jasmine Orpilla’s grandmother’s Ilokano call-and-response dallot-inspired love codes and the protective anting-anting vest incantations inspired by Orpilla’s albularyo-practicing grandfather from the Philippines. The installation consists of choreographically and sound-activated Filipino bulletproof vests, which hang larger-than-life, transparently inscribed with breathing, encrypted orasyon spells. Traditionally worn as a layer of second skin to protect from gunfire during critical times of revolution, these anting-anting vests serve as theatrical, yet sacred, gateways onstage. *Orasyon’s* sound and instrumentation is an algorithmic composition drawing upon: the multilingual raw voicings of unseen, demonized god-beings from Filipino cosmologies, who unwillingly embody the Other through hidden harmonies between traditional dance music from a colonizing Spain, and sounded/sampled items involved in the invisibilized historic first encounters, for example, between the Obispo Chumash and the early Filipinos in the US, to name a few sensitive touchpoints. Further unpeeling deep, previously unnamed Filipino connections with Mesoamerican, Mexican and African American histories leading to and beyond 1898, right up to present-time, the performance results in a dancing sound-collision of responses to one another, calling over multiple centuries of colonization by the US and Europe. Each transparent bulletproof vest represents vulnerable layers of skin that absorb, repel, or reveal invisible cycles of voiced sound, while attempting to flow with sometimes difficult movement. Jasmine Orpilla personally dedicates *Orasyon* to the war-surviving memory of her grandparents’ love.



**Prumsodun Ok**, Phnom Penh, Cambodia  
*A Deepest Blue*

*Multimedia Performance, Performing Arts, Theater*

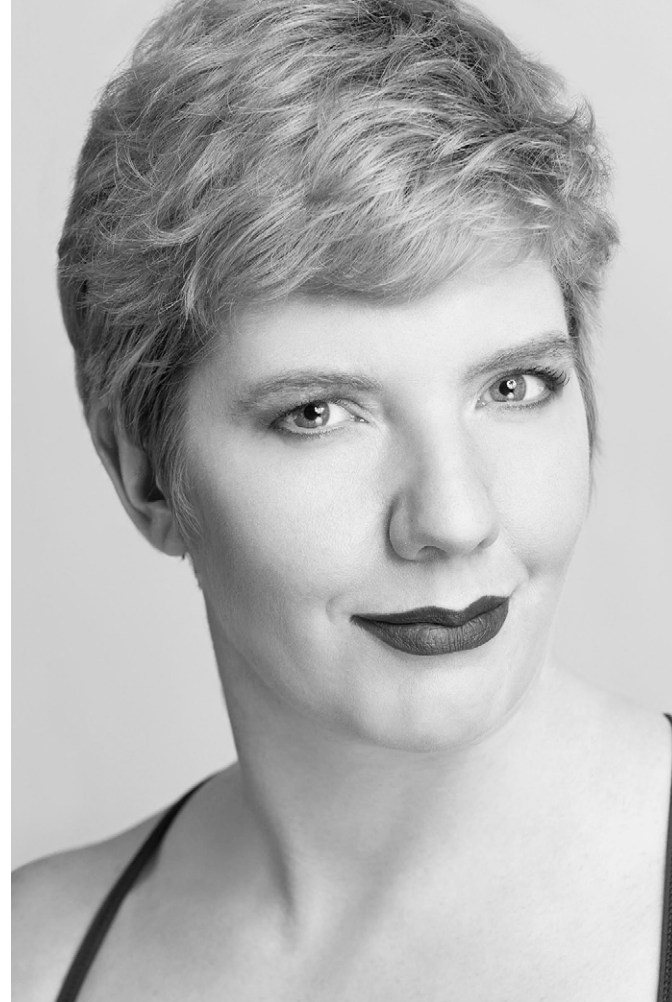
*A Deepest Blue* follows an artist learning how to swim, who is then pulled by a mysterious power into the unknown depths of the ocean. Encountering magnificent creatures, barrages of pollution, and the lost ghosts of merchants, slaves, and warriors, he is eventually confronted with his own fear, loneliness, and mortality. As he drowns in his internal strife, the world suddenly quakes and rumbles, a piercing ray of light shoots forth, suddenly revealing the dragon mother in all her blazing glory. Taking life from an origin myth shared by Cambodia and Japan, in which a prince descends to the bottom of the ocean to marry a dragon princess, *A Deepest Blue* dives into a world of history and myth, emotion and spirituality. Bringing together ancient ritual performance traditions accentuated by digital recordings and holographic animation, *A Deepest Blue* blurs the line between wondrous spectacle and sacred offering. It places humanity before the life-giving powers and destructive forces of nature, manifested by a dragon mother who can raise storms, tsunamis, and floods. What now will the great ancestor do to the human progeny destroying her domain? *A Deepest Blue* journeys from the cultural realms of Cambodia and Japan, on and through the waters of a shared Buddhist cultural sphere, into the domain of human heritage, responsibility, and action. A transportive experience of the theatrical stage, one contemplating our current social and existential imbalance, *A Deepest Blue* asks: what is the place and role of humanity in the scale and movement of the universe?



**Stefanie Batten Bland**, New York, NY  
*Coup d'Espace*

*Performing Arts, Socially Engaged Performance*

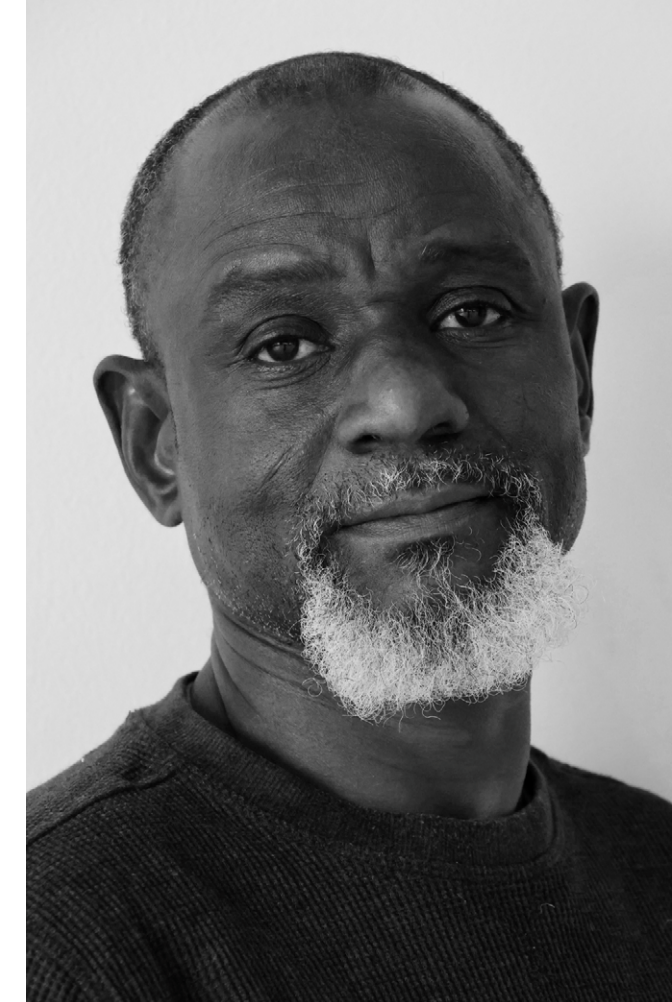
Housed under the big top, *Coup d'Espace* continues Stefanie Batten Bland's work and research in historical human exhibition and spatial separation. A large-scale multidisciplinary work, *Coup d'Espace* will expand upon Company SBB's immersive physical-theater practice and is based in observation, with audience as both onlookers and participants, nestled under the soft, penetrable walls of a tent. In our park, which can exist in both indoor and outdoor settings, choice and behavior center our shared stories of identity and the many journeys we make in a lifetime. This work examines human behaviors and the way different people navigate within changing spaces to reveal structural systems in which our individual identity biases are explored, struggled with, or maintained. The ordinary is the extraordinary as each soft, flowing material sectional is created to explore sociopolitical issues. Participants, grounded in free will, visit a series of scenes where physical, sonic, full worlds unfold—leading us to explore our own kinetic empathy toward self and our contemporary color narratives.



**Laurel Lawson**, Atlanta, GA  
**Sydney Skybetter**, Providence, RI  
 The Choreodaemonic Platform

*Multimedia Performance, Performing Arts, Socially Engaged Performance*

Choreographic practice is historically a genealogy of emerging technologies. Since the 17th century, Western dance has been shaped by tools designed by engineers, choreographers, composers, and performers. The proscenium, pointe shoes, fireproofing, curtains, musical and dance notation, speakers and stage mechanics were all, at one point, emerging performance technologies that through iteration, over centuries, became what is contemporarily understood as “dance performance.” The COVID-19 pandemic has upended the norms of live performance, and previously stable modes of engagement (ie. gathering people in a theater to stage a time- and space-delimited performance) are at odds with social-distancing protocols and social well-being. Given this flux of technologies, creative practice, and audienceship, what does it mean to engage in choreographic performance research right now? Choreographic researchers Laurel Lawson and Sydney Skybetter propose the creation of *The Choreodaemonic Platform*, a flexible and modular system that supports the creation of technologically innovative work and which will support a new, computationally intensive installation to explore emergent technological phenomena in pursuit of novel dancerly effects. It will use the choreography of both humans and artificial intelligence to tangle with the adversarial and symbiotic relationships created by human action, deliberate and not, in the surrounding environment, art, and technologies used to create it. As a piece of new-media performance installation art, *The Choreodaemonic Platform* invites audiences to consider the deliberate, inevitable, and unpredictable ways we shape the world around us and are ourselves shaped in turn. Dance grounds this work as a means of expression, with performers and audience members engaging with emergent, interactive technologies including robots, AI, spatial sound, kinesthetic haptics, and more.



**Solo Badolo**, Red Hook, NY  
**Jacob Bamogo**, Ouagadougou, Burkina Faso  
 Baggré: Science and Maths of the Ancestors

*Performing Arts*

Souleymane “Solo” Badolo wants to go back to the source to further deepen his research on these very old techniques that are being ignored or forgotten because of religions that are taking over. He would like to give life to this ancestral knowledge through his choreographic creations, and above all to help to be the bridge between the young generation and the rest of the world to know this knowledge of the past—how to read the signs in the sand or the position of the coris (shell) that predict or cure. With Creative Capital’s support Badolo will be able to develop his research using the signs and the placement of coris to finally create a new choreographic approach.







**Yanira Castro**, Brooklyn, NY  
I came here to weep

*Multimedia Performance, Performing Arts,  
Socially Engaged Performance*

*I came here to weep* is a multimodal project that investigates colonial power, self-determination and complex relations of citizenship vis-à-vis Borikén (Puerto Rico). It is composed of a series of scores and events that interweave, thicken, and inform one another, inviting the public to create their own engagement through multiple forms of witnessing, participating and activating the work. The project is a set of participatory scores for the public to enact, communal meals, dances for mourning, the collective unraveling of U.S. treaties as absurdist monologues, and a tea ritual developed with Boricua teens from Girl Scouts Troop 6000 centering land/control/freedom/belonging. The environment is held by access facilitators who guide guests through in-person, virtual, audio, and print versions of the events. *I came here to weep* is a space for assembling, for raising, dismantling, and reconstructing ways of inhabiting together.



**Rashaun Mitchell**, Margaretville, NY  
**Silas Riener**, Margaretville, NY  
Open Machine

*Multimedia Performance, Performing Arts*

*Open Machine* envisions how improvisatory, nonhierarchical practice might inform our experience of the digital realm. This new work draws from our embodied *Desires Lines* practice that combines movement, vocalization, and object manipulation into site-specific, community-oriented performance installations. A desire line in landscape architecture refers to an unofficial route or social trail—sometimes the shortest distance between two points, sometimes simply a good way to follow one's curiosity. Desire lines represent an accumulated record of disobedience and transformation in public space, a model for a permissive dance-making process that invites us to reimagine the self and its environment. *Open Machine* takes our practice into virtual space as we work with projected footage, digitally documented scores, and coded language that will influence performers' paths and expose the mechanics of creation. How might we reexamine social interaction, decision-making, and navigation as we build a world together in virtual and physical space? A bespoke digital and tactile interface for *Open Machine* functions as both a living treasury and an agent for the audience's desire and choices. This treasury is a repository for improvisational ideas, where logics and syntaxes of coding and game theory are applied to live bodies and relational scenarios. *Open Machine* interrogates the tension of the virtual and the real, and ultimately asks how we navigate our increasingly mediated world by drawing attention to our decision-making pathways.



Creative Capital is a nonprofit organization with the mission to fund artists in the creation of groundbreaking new work, to amplify the impact of their work, and to foster sustainable artistic careers.

Founded in 1999 in direct resistance to state censorship when the NEA discontinued the majority of its grants to individual artists, Creative Capital funds artistic freedom and the creation of new work via a democratic, national, open-call process.

We believe artists lead the way in thinking outside our systems, markets, institutions, and conventions. Our commitment to artists is our commitment to a more equitable and sustainable future.

**Artists challenge us.** Creative Capital is often the first to fund experimental and socially engaged projects.

**Artists inspire us.** Creative Capital funds catalytic moments and pivots in artistic practices.

**Artists restore us.** Creative Capital nurtures long-term relationships with artists to help them realize ambitious projects that enrich our lives.

# Support Artists

Creative Capital pioneered a transformative grantmaking model that marries direct funding to individual artists with infrastructure and scaffolding support through professional development services, advisory services, community-building, and mentorship. The Creative Capital philanthropic model has impacted not just artists, but the arts ecosystem as a whole—inspiring countless other nonprofits to invest in the long-term, sustainable careers of artists.

To date, Creative Capital has awarded \$55 million in grants and services to 901 artists to create adventurous, ambitious projects to advance artistic freedom of expression. Creative Capital also aims to foster greater equity in the arts through its professional development programs which have served more than 40,000 artists across the country.

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