



CENTER FOR PERFORMANCE RESEARCH

FOR IMMEDIATE RELEASE: October 20, 2022

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CPR – CENTER FOR PERFORMANCE RESEARCH ANNOUNCES 2023 ARTISTS-IN-RESIDENCE



Oskar Sinclair

Brooklyn, NY— CPR – Center for Performance Research is thrilled to announce the **ten artists selected for its 2023 Artist-in-Residence Program**. Now in its 12th year, this year-long residency supports artists working within various perspectives of contemporary dance, performance, and time-based forms.

The CPR 2023 Artists-in-Residence are: **Benae Beamon, Krystal Collins, Beth Gill, Orlando Hernández, Eleanor Kipping, LILLETH, Raymond Pinto, Alex Romania, Oskar Sinclair, and x.**

CPR invites applications for its Artists-in-Residence Program through an open call, which are reviewed by an independent selection panel composed of artists, curators, and community stakeholders, who bring a broad range of perspectives, aesthetics, and approaches to the process. CPR is grateful to this year's selection panel – **Luciana achugar, J. Bouey, Paul Singh, and Sacha Yanow** – for their commitment, care, and thoughtfulness in selecting the 2023 cohort. This year, the panel reviewed nearly **300 applications**, an unprecedented 50% increase from the 200 applications that were received for the 2022 residency.

“The 2023 Artist-in-Residence cohort is a dynamic group of experimental artists,” says **Alexandra Rosenberg, CPR’s Executive Director**, “each bringing a distinct approach to liveness, form, embodiment, and experience – such as somatic healing, exploring the sacred and the secular in tap dance, sonic trance, manic transcendence, existing in triple and quadruple consciousness, and ritual as resistance. We are beyond excited to welcome these artists to their new creative home at CPR, and to witness what they inspire in themselves, each other, and us.”

ABOUT CPR'S ARTIST-IN-RESIDENCE PROGRAM

CPR's Artist-in-Residence (AiR) Program was founded in 2012, and is at the bedrock of CPR's mission to forefront the artistic process, providing artists with the resources, time, and space they need to experiment with their ideas, and creating community around this shared value. The residency seeks to support a wide range of artists, and encourages experimental approaches to content, form, and aesthetic.

AiRs receive heavily subsidized rehearsal space in CPR's studios, a \$1,000 stipend, curatorial and production support, and opportunities to present their work in CPR's curated year-round programming. Projects and propositions by AiRs form a central part of CPR's public programs, where CPR can offer flexible platforms for presentation and dialogue that respond to artists' needs at various stages of research and artistic creation.

CPR's AiR Program has supported over 100 residencies since it was established in 2012, with alumni including Rashaun Mitchell + Silas Riener, Christopher "Unpezverde" Nuñez, Sidra Bell, Moriah Evans, mayfield brooks, Mariana Valencia, John Jasperse, Leslie Cuyjet, Kyle Marshall, and many others. For a complete list of current and former CPR AiRs, visit www.cprnyc.org/artist-in-residence.

ABOUT THE CPR 2023 ARTISTS-IN-RESIDENCE

Benaë Beamon (she/they) was raised in North Carolina, and her work is informed by black, Southern culture. She holds a B.A. from Colgate University, an M.A. in Religion from Yale University, and a Ph.D. in Social Ethics from Boston University. As a performance artist, Beamon uses movement, rhythm, space, and language as tools to sculpt sound and highlight the rich place where race, gender, sexuality and class intersect with culture and ritual. Both her artistic work and scholarship examine the extraordinary and spectacular in the everyday, focusing on the way that the mundane can be sacred ritual. She has performed at Joe's Pub in NYC, and the Institute of Contemporary Art Boston with Subject:Matter, a Boston-based tap dance company. Independently, she was a 2019 finalist for the Hudgen's Prize and has premiered work at VCU Institute for Contemporary Art and, most recently, at Arts on Site in NYC.

Krystal Collins (she/they) hails from the Midwest, and captivated their first audience in the produce section of the local Moo & Oink (may the beloved Chicago grocery chain rest in power). They are a performer, choreographer, dance educator, writer, and, most importantly, a power disrupting Sagittarius. For them, dance and movement are vehicles that drive toward community, social change, and liberation. Movement is their praxis of reimagination, shapeshifting, and world building. Krystal amalgamates many lenses of Blackness, including: queerness, girl/womanhood, popular culture, joy and ritual. After graduating from the University of Illinois Urbana-Champaign with a BFA in dance, Krystal burst onto the local Washington DC dance scene performing for many notable companies at prestigious institutions like The Kennedy Center and Dance Place. They also wrote pieces for the Dance Metro DC Dance Journalism Project and the Creative Entry Journalism Series. They currently move, groove, and reside in Brooklyn, where they are fusing their passions for dance and makeup artistry. Krystal is also the founder of *new growth collective*, a decentralized movement and dance education incubator that champions fluidity, world building and movement as mutual aid. Their first work as Krystal Collins/new growth collective, entitled *Ceremony*, was co-commissioned by Dance Place and Hillwood Estate, Museum and Gardens in 2021 (DC).

Beth Gill (she/her) is an award winning choreographer based in NYC since 2005. Her multidisciplinary works are captivating, cinematic timescapes, the product of long term collaborations with celebrated artists. Gill is the proud recipient of the Herb Alpert, Doris Duke Impact, Foundation for Contemporary Arts, and two "Bessie" awards. At 40 years old she has produced eight commissioned evening length works met with critical acclaim. She has toured nationally and internationally and been honored with (among others): Guggenheim Fellowship, NEFA's National Dance Project grant, Princeton's Hodder Fellowship, and Lower Manhattan Cultural Council's Extended Life Artist in Residence. Gill's dances are serious, slow moving, and chiseled; meditative experiences poised between performance and visual art. They feel like pressurized objects sustaining tension and seeking release. Paradoxically her work is both intimate and alienated, sensual and ascetic. She dreams and visualizes her dances, transforming her unconscious into iconographic choreography. The imagery and symbolism resonates, inviting audiences into associative thought. In this way her work is in dialogue with contemporary psychology and folk traditions.

Orlando Hernández (he/him) is a tap dancer and choreographer who has performed around the US and abroad, including at On the Boards, The Joyce Theater, Jacob's Pillow, The Guggenheim Museum, Joe's Pub, Royal Theater Carré Amsterdam, and La Casa Ruth (Puerto Rico). He is a member of the companies Subject: Matter and Music From the Sole, and has danced with Cats Paying Dues, Michela Marino Lerman's Love Movement, the Tap Family Reunion, Arc Iris' *ITMRW*, and Danny Fisher-Lochhead's Tap Quartet. Orlando holds a B.A. in English from Yale University. He is a 2022-23 Fresh Tracks Artist at New York Live Arts, the 2019 recipient of a Fellowship in Choreography from the Rhode Island State Council on the Arts, and a 2019 recipient of the Rebecca Blunk Fund Award from the New England Foundation for the Arts. He lives in Jersey City, NJ.

Eleanor Kipping (she/they) is a Brooklyn-based artist, originally from Maine. Her multidisciplinary practice explores the experience of the Black body in the united states through the examination and deconstruction of historical and contemporary narratives. She is interested in the public, private, and civic negotiations of race, and gender, in addition to the effect and practice of violence and surveillance. This hybrid work exists as performance, installation, video, photography, poetry/spoken word, and education. She has been awarded residencies at Skowhegan School of Painting and Sculpture, School of Visual Arts, and Lower Manhattan Cultural Council, and her work has been exhibited at The Shed, Portland Museum of Art, Center for Maine Contemporary Art, Yellow Fish Durational Performance Festival, and more.

LILLETH (they/them) is a performance and film director, choreographer, visual artist, composer, and organizer based in Lenapehoking (Brooklyn) and Berlin. In community, LILLETH visions and facilitates multi-sensory experiences that aim to transport us to a liminal, dream-like state, where our perception of time might expand and where our bodies might release. Their current practice explores embodiment and dissociation through process and performance, aiming towards ancestral, physiological, and somatic healing. LILLETH's art and direction have been shown at NOWNESS.com, The Kitchen, David Geffen Hall at Lincoln Center, The Geffen Contemporary at MOCA Los Angeles, Abrons Art Center, Berghain Berlin x CTM Festival, The Bushwick Starr, DAAD Galerie Berlin, Brooklyn Arts Exchange, Ars Nova, Jag Productions, and National Sawdust, among others. LILLETH trained on projects at Brooklyn Academy of Music, The Park Avenue Armory, The Louvre, St. Ann's Warehouse, and Holland Festival, among others. LILLETH's lead collaborators include Rad Pereira, Dria Brown, S T A R R Busby, Kelley Shih, stefá marín alarcon, Jen Anaya, Ita Segev, Lester St. Louis, Ashton Muñiz, Britton Smith, and Carlos Soto. LILLETH is also the co-creator and organizer at You Are Here, alongside Rad Pereira.

Raymond Pinto (he/they) was born in Bridgeport, CT. He studied dance and graduated from The Juilliard School in 2013. He was awarded a Princess Grace Foundation Award in 2012 for his achievement as a dancer and was a Young Arts Award winner in Modern Dance in 2009. He has worked with internationally touring dance companies, notable choreographers, and artists. As an artist and educator, Raymond has presented his own works at festivals, theaters, galleries, workshops, and conferences both locally and globally. He has presented his work at Judson Memorial Church, MoMA PS1, CUE Art Foundation, Architekturzentrum Wien, Elastic Arts, and the Venice Biennale di Danza. He was an Artist in Residence at Movement Research and Art Omi. In addition to creating new performance art works, Raymond also holds an M.A. with a focus in Performance Studies from New York University. Despite the precious conditions of today's world, Raymond intends to continue to create new works that situate the African and Latinx diasporas as contextual points of departure. While emphasizing the possibility of non-linearity as a method of aestheticizing realities, Raymond's multidisciplinary practice makes way for the immaterial and residual to become resonant.

Alex Romania (they/he) makes multidisciplinary work at the crux of expansive task and deteriorating form. Romania has presented internationally at venues Sub Rosa (Athens, Greece), Abrons Arts Center (NYC), Grace Exhibition Space (NYC), Brooklyn Studios for Dance (NYC), Glasshouse ArtLifeLab (New York), Rosekill (New York), Panoply Performance Laboratory (NYC), ABC No Rio (NYC), Huerto Roma Verde (DF, Mexico), Casa Viva (DF, Mexico), Human Resources (Los Angeles), Encuentro (Lima, Peru), UV Estudios (Buenos Aires, Argentina), and the Pillsbury House (Minneapolis). Romania has worked as a performer with artists Kathy Westwater, Antonio Ramos, De Facto, Catherine Galasso, Simone Forti, Éva Mag, Michele Beck, and on films with Sarah White-Ayón, Daria Fain, Therese Shechter/Trixie Films, Hegemonix, and is currently working with memoirist / conceptualist Stacy Lynn Smith collaboratively directing the feature film *RECKONING*. Romania is a member of bands 'B!G', 'WORM', 'Town Ghost',

with longtime collaborator Ava Vex / Hegemonix, as well as bands 'C☺LT' and noise project 'P e R D ! 'EM'. Romania has held residencies at Movement Research, BKSD, Chez Bushwick, Chashama, Tofte Lake Center, SPACE at Ryder Farm, BAX, Old Furnace Artist Residency, MacDowell, Djerassi, and looks towards a May 2024 premiere of their new work *Face Eaters* at The Chocolate Factory Theater (NYC).

Oskar Sinclair (Vu/They) is a tough yet syrupy genderqueer femmebo(i)rg. Using Vu's body as a site of conversation, Oskar's work explores, interrogates, and provokes notions of power, négritude, body politics, sex, queerness, desire, and outsidership. So here Vu is. Puckish. Malleable. Aspiring to wholesomeness. Amusing in all the ways you're grateful for. Catch Vu running around NYC existing in multidimensional consciousness (because it be like that sometimes).

x (they/ze/fae) is a choreographer, curator, Intimacy Coordinator, and TRANSdisciplinary artist. In their creative practice, x offers a conceptual and anti-technique approach to movement-driven performance. Their work leans towards the experimental, avant-garde, and anti-modern. The source material for their work stems from personal experiences and often critiques carceral systems such as the Medical Industrial Complex and Child "Welfare" System. The visceral catharsis brought out through their work is what x calls "performative processing," as they work through confusion, chronic illness, childhood trauma, and bigotry. Currently, x is employing the art of humor and various comedic styles for a lighter approach to their work. This provides an alternative to the landscape of trauma porn while challenging x as a performer to make their audience laugh. x has shared short films, installations, and dance works in Budapest, HU; Detroit, MI; Ithaca, NY; and NYC. Selected accomplishments include: Creatives Rebuild New York Artist Employment Program (with Hyp-ACCESS), Movement Research at Judson Church ; AXIS Choreo-Lab Fellow (2022); GALLIM Moving Artist Residency (2022); Bronx Cultural Visions Fund (2021); LiftOff Residency at New Dance Alliance(2021); Disability. Dance. Artistry. Dance. Residency Program (Dance/NYC, Gibney, 2021-2022).

ABOUT THE 2023 SELECTION PANEL

Luciana Achugar (she/her) is a Brooklyn-based choreographer from Uruguay who grew as an artist in close dialogue with the NY and Uruguayan contemporary dance communities. She has been making work in NYC and Uruguay independently and collaboratively since 1999. Her work is concerned with the post-colonial world, searching for an undoing of current power structures from the inside out. She is a two-time "Bessie" Award recipient, and was nominated for *Epilogue for OTRO TEATRO: True Love* (2016). She has received many accolades such as the Guggenheim Fellowship, Creative Capital Award, Foundation for Contemporary Arts Grant, The MAP Fund, Jerome Foundation, 2015 Austin Critic's Award for Best Touring work, 2017 Alpert Award, and NYFA Artist Grants, amongst other accolades. Her most recent and ongoing current work *PURO TEATRO: A Spell for Utopia* began as an online project on Instagram commissioned by and for the Portland Institute of Contemporary Arts' Time-Based Art Festival in the Fall of 2020, and was premiered as a live performance at The Chocolate Factory Theater, co-commissioned by NYU Skirball November 2021. She is currently a 2022 USA Doris Duke Fellow and a Bennington College MFA Fellow.

J. Bouey (they/them) is currently moving on pandemic timing and prioritizing rest. As a Dance Artist and Astrologer, J. is finding their way back to joy by imagining the abolition of systemic oppression through their current project, *S A T U R N*. J. is the founder of The Dance Union Podcast, initiating the NYC Dancers COVID-19 Relief Fund and The Dance Union Town Hall For Collective Action to support the dance community through numerous world-changing events. As a creator, J. is a recent 2021-2022 Jerome Fellow and is a 2022/2023 Movement Research Artist in Residence. J. Bouey was also recently a Gibney 2021 Spotlight Artist, Artist-in-Residence at CPR – Center for Performance Research, and 2021 Bogliasco Fellow. J. was also a 2018 Movement Research Van Lier Fellow, and 2018 Dancing While Black Fellow. J. is currently a collaborator with nia love. They were also a former performer with Bill T. Jones/Arnie Zane Company, danced with Germaul Barnes' Viewsic Dance, Maria Bauman's MB Dance, Dante Brown, Antonio Brown Dance, Christal Brown's INspirit Dance, and apprenticed with Emerge 125 (formerly Elisa Monte Dance) under the artistic direction of Tiffany Rea-Fisher. Determined to manifest the dreams dreamt in their youth, J. is assuming this responsibility because these dreams sustained them when the sun didn't shine or shined too bright to see.

Paul Singh (he/him) is a dance artist, choreographer, and educator living in NYC. He earned his B.F.A. in Dance from the University of Illinois. He has danced for Gerald Casel, Risa Jaroslow, Will Rawls, Phantom Limb Company, Stephanie Batten Bland, Douglas Dunn, Christopher Williams, Kathy Westwater, Faye Driscoll, and was featured in the inaugural cast of Punchdrunk's NYC debut of *Sleep No More*. While abroad, he was a dancer in Peter Sellars' opera *The Indian Queen* (Madrid), as well as Peter Pleyer's large-scale improvisation work *Visible Undercurrent* (Berlin). Paul has had his own work shown at multiple venues in NYC, Berlin, and in 2004 his solo piece *Stutter* was presented at the Kennedy Center. Paul has taught contact improvisation (CI) around the world, and currently teaches varied technique classes (floorwork, CI, contemporary partnering) for Movement Research, Sarah Lawrence College, and The Juilliard School. In 2021, he began his role as Artistic Associate at Baryshnikov Arts Center.

Sacha Yanow (they/them) is a Lenapehoking/NYC-based performance artist and actor. Their solo practice is rooted in theater, queer performance, and radical Jewish tradition, using humor and physicality to explore themes of gender, aging, loss, and diaspora. Sacha's work has been presented by venues including MoMA PS1, Danspace Project, Joe's Pub, and New Museum in NYC; PICA's TBA Festival/Cooley Gallery in Portland, OR; and Festival Theaterformen in Hanover, Germany. Sacha served as Director of Art Matters Foundation for 12 years, and previously worked at The Kitchen as Director of Operations. They received a B.A. from Sarah Lawrence College and are a graduate of the William Esper Studio Actor Training Program.

ABOUT CPR – CENTER FOR PERFORMANCE RESEARCH

CPR – Center for Performance Research is dedicated to supporting artists in the development of new work in contemporary dance and performance. CPR forefronts the artistic process, and upholds a belief that embodied art forms are vital vessels for creativity, connection, and social change. CPR's programs support artistic creation at all stages of development, and provide artists with a wide range of opportunities for development, experimentation, and exchange. Programs are concentrated in three areas: 1) Artistic residency programs which provide creative and professional development support for a diverse range of artists working across an array of contemporary performance practices; 2) Curated and open call public programs that focus on incubation and research, exposing local audiences and the wider NYC arts field to contemporary performance practice and process; and 3) a Subsidized Space Rental Program which ensures that artists can access affordable space for creation and presentation. To learn more about CPR, please visit www.cprnyc.org.

CPR's Artist-in-Residence Program is supported by **Dance/NYC's New York City Dance Rehearsal Space Subsidy Program made possible by The Andrew W. Mellon Foundation, The Harkness Foundation for Dance, Howard Gilman Foundation, and Mertz Gilmore Foundation**; government support from an **American Rescue Plan grant** administered by the National Endowment for the Arts to support personnel expenses in response to and recovery from the Covid-19 pandemic, **National Endowment for the Arts, New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, public funds from the New York City Department of Cultural Affairs in partnership with the City Council**; and many generous individual donors and the CPR Board of Directors.

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CPR 2023 Artist-in-Residence Oskar Sinclair. Photo by Colin Pieters.