

to love the rise/pt.2 [REMNANTS]: Ogemdi Ude, Kimiko Tanabe, s. lumbert, anna thompson, taylor knight, Symara Johnson, Tara Sheena, Malcolm-x Betts, Athena Kokoronis, Myssi Robinson, HandyQueers, Stephanie Acosta, Iris McCloughan, jess pretty, theo armstrong, and marion spencer



September 8, 2022 | 6–9 P.M.
Opening and Live Performance

September 10, 2022 | 12–6 P.M.
Gallery Hours

CPR – Center for Performance Research
361 Manhattan Avenue, Brooklyn, NY 11211

about to love the rise/pt.2

The continental rise is an underwater environment between the continental slope & the abyssal plain. Composed of all the accumulated and deposited sediments & runoff from the continent, it is the final threshold, the liminal space between the continents & the deepest part of the ocean. Here lies the detritus, the sludge, the muck from Earth—

in the detritus,
in the marrow,
in the compost pile,
lives to love the rise/pt.2—

to love the rise/pt.2 is a multimedia dance project grounded in physical practice, collective imagination, and relationships, created by marion spencer and collaborators Ogemdi Ude, Kimiko Tanabe, s. lumbert, slowdanger, Symara Johnson, Tara Sheena, Malcolm-x Betts, Athena Kokoronis, Myssi Robinson, HandyQueers, Stephanie Acosta, Lindsey Jennings, Meghann Trago, Iris McCloughan, jess pretty, Shana Crawford and theo armstrong. Emerging out of a solo marion built in 2019-2020 (*to love the rise/pt.1*), the collaborative process has developed through an apocalypse previously imagined and now lived, offering a feminine, feminist vision of a world built from the detritus of our current one. Through a collage of movement, vocalizations, live installation, film and carpentry, a new Utopia is composted, built, and traversed by the collective.

Responding to Yrsa-Daley Ward's poetry collection *Bone* and Rebecca Solnit's *A Paradise Built in Hell*, this project considers how we mend from disaster – as macro as the global pandemic and late stage capitalism, as small as one's own personal loss and grief. Taking

lessons from Mariame Kaba's writings on abolitionist practice, this process examines what we take with us, what we leave behind, and how we move forward with scars, embracing experimentation and relationships. Offering an anti-capitalist mindset and alternative order, this project posits that our world is made by us — by us all — through imagination, collaboration and action.

to love the rise/pt.2 has been supported through its development by The Chocolate Factory Theater, Mana Contemporary, Gibney, Prospect Park, an Emergency Grant from the Foundation for Contemporary Arts, New Dance Alliance, The Field Center, Studio 44, Catwalk Institute, Bridge Street Theatre, MOtiVe Brooklyn, Center for Performance Research, and Roulette Intermedium.

[REMNANTS] presents our process, from our archive of December 2019 to today, in a multimedia gallery w/live performances, live installations, films, photography, writings and a zine.

We acknowledge that this project was created and developed on unceded indigenous lands, and express our gratitude to the stewards of these lands-

Munsee Lenape people

Canarsie people

Wabanaki people

Abenaki people

Pennacook people

Mohican people

Schaghticoke people

Oneida people

Haudenosaunee people

Thank you for being here with us.

about marion spencer

I am an interdisciplinary dance artist currently living on the unceded land of the Munsee Lenape and Canarsie peoples, known today as brooklyn, ny.

I was raised by two Mesoamerican archaeologists from Latin America, surrounded by remnants of the Americas' first civilizations. Watching my parents dig in the sun all day, I came to understand work as an intersection of body, mind, and imagination.

As a child I developed a vast imagination—in the back of a car driving for hours through rural Oaxaca, playing quietly in the dirt at an archaeological site, on so many airplane rides to visit family. I let myself be wild and take up space in my dreams. I started dancing and making dances as a way to embody, excavate, and traverse these dream-world landscapes. It transformed the marrow in my bones and the cells under my skin.

This lineage shapes the person I have become, the work I make, and the community I build.

Today, I use performance to invite others to witness terrains of my imagination. Embracing a life and creative process guided by feminine, feminist, antiracist, anticapitalist, and abolitionist practices, I weave the archive of my personal lineage— people, places, artifacts, stories, lessons— together with system-level themes of climate catastrophe, capitalism, the apocalypse, and utopia as a way of both making sense of and moving towards the horizon of a better world.

I am made and supported by the communities I come from— which are multigenerational, multiracial, and multi-gendered. My work and process reflect that. Leading dance spaces, I let myself be guided by intuition, spending time and attention to create a container of trust out of which collective creativity can thrive. I invite the fleshy challenges of real life into the room, no matter how challenging they are some days, embracing the unknown, the weird, the rigor, the beautiful, the real.

about us

We are: marion spencer, Ogemdi Ude, Kimiko Tanabe, s. lumbert, slowdanger, Symara Johnson, Tara Sheena, Lindsey Jennings, Meghann Trago, Malcolm-x Betts, Athena Kokoronis, Myssi Robinson, Stephanie Acosta, HandyQueers, Iris McCloughan, jess pretty, Shana Crawford, and theo armstrong.

We began in December 2019 because I— marion— wanted to be in a room making performance that was grounded in physical practice, collective imagination, and relationship. It was important that I went into this process with people I love who are artists I respect and trust. We started with big ideas about the apocalypse, liminal space and utopia, asking the question: how do we rebuild together?

Upon lockdown March 2020, we experimented virtually, developing practices that informed the live work. We recorded voice memos which now live in our sound score. We built tiny utopic environments using our own domestic materials and lights. Symara learned carpentry skills to make money when all dance gigs were canceled, which we later called upon to do construction in the live work. The 2020 Summer of Unrest brought a complete pause for this project, each of us doing what we needed to do. I stepped away from artmaking entirely and into the street as a full-time protester and activist. I took time away from dance to center the need for action, learning, and urgent allyship in my immediate community.

My creative process prioritizes collective care, relationship building, and trust. As a white Latina cisgender woman, I work to hold and facilitate multiracial, multi-gendered spaces of experimentation and exploration. Upon returning together, this collective has prioritized a human-centered and equity-centered approach to art making through antiracist, anti-capitalist and abolitionist practices.

This project amplifies the artistry of performers Ogemdi Ude, Symara Johnson, Kimiko Tanabe, s. lumbert, Tara Sheena, and slowdanger. We all look and move differently, and come from distinct backgrounds in the dance world. This project brings us together to thread our plurality and multiplicitous textures through the choreography, soundscore and materials.

As we gathered in one of our last Zoom meetings Spring 2021 before resuming rehearsals in person, I asked— *what are you taking with you? what are you leaving behind?* — a prompt designed for a moment in which there was hope of a real, finite departure from the pandemic. We stay asking those questions today. As our dream team grows, I am learning that above and beyond the lesson emerging from this project is that we take relationships, collective imagination and collective action.

Together— as a multiracial, multigendered, femme & BIPOC-centered group— we move, groove, sense and sound, build and rebuild, lose and find order together, as a posit for a better world—

marion spencer (she/her) - director + choreographer

Ogemdi Ude (she/her) - performer

Kimiko Tanabe (she/her) - performer

s. lumbert (they/them or ze/zim) - performer

slowdanger (anna thompson (they/them) + taylor knight (they/them)) - performers + sound designers

Symara Johnson (she/her) - collaborating artist

Tara Sheena (she/her) - collaborating artist

Lindsey Jennings (she/her) - understudy performer

Meghann Trago (she/her) - understudy performer

Malcolm-x Betts (he/him) - costume designer

Athena Kokoronis (she/her) - costume designer

Myssi Robinson (she/her) - creative archivist

Stephanie Acosta (she/her or they/them) - experimental archivist + video editor

HandyQueers (lily gold (she/they) + opal ingle (they/them)) - set designers

Iris McCloughan(they/them) - dramaturg

jess pretty (she/her) - creative producer

Shana Crawford (she/her) - lighting designer

theo armstrong (they/he) - stage manager

special thanks to

Oge, Kimi, s., anna, tay, Symara, Tara— for your artistry, friendship and trust since the beginning; every artist who joined our team to build this world; Tara, Elena and jess- for helping me find the language of this work; every place we have been privileged to be in process in for the duration of this project; the CPR team— Alex, Regine, Dylan and more, for welcoming us in; Blaze, Emma, Ariel and Tatyana— for “it takes a village” art making; theo— for showing up at the perfect time; Jamini Davies, Briony Davies, Susan Fraser, John

Robinson, Suki Debraganza, Shauna Ellis and my Tio Himmy— for your generous support towards making this project manifest; Xochi— for reminding me to stay present and patient; Elsa & Chuck Spencer— for your never ending support + extra points for grandparent care of Xochi this week; every witness of this exhibition— thank you for trusting us to bring you in, and thank you for joining us.

also on view

^deconstructed^ film + zine

to love the rise/ pt. 2 ^deconstructed^ are film + zine expressions of our virtual process from April 2020 – of what being in practice looked like, felt like, *WAS* for us during the original COVID-19 lockdown, within the collaborative container of developing project *to love the rise/ pt. 2*.

May 2020

presented by New Dance Alliance's virtual Performance Mix Festival

featuring collaborating artists-

Symara Johnson

s. lumbert

Tara Sheena

slowdanger (aka anna thompson + taylor knight)

Kimiko Tanabe

Ogemdi Ude

film

videography by collaborating artists

sound & text by collaborating artists

edited by marion

zine

text by collaborating artists

photographs by collaborating

visuals by the performers

compiled + designed by marion

35mm photos by marion spencer of our process at

Prospect Park (Munsee Lenape & Canarsie land), May 2021

The Field Center (Wabanaki, Abenaki & Pennacook land), June 2021

lily + opal's home (Oneida & Haudenosaunee land), September 2022

Biographies

Ogemdi Ude (she/her) – performer – is a Nigerian-American dance and interdisciplinary artist, educator, and doula based in Brooklyn. Her performance work focuses on Black femme legacies and futures, grief, and memory. Her work has been presented at Danspace Project, Abrons Arts Center, BRIC, ISSUE Project Room, Recess Art, Brooklyn Arts Exchange, Center for Performance Research, Movement Research at the Judson Church, and for BAM's DanceAfrica festival. As an educator, she serves as Head of Movement for Theater at Professional Performing Arts School and has taught at Sarah Lawrence College, MIT, and University of the Arts. She is a 2022-2023 Smack Mellon Artist-in-Residence, 2022-2024 Movement Research Artist-in-Residence, and 2022 Center for Performance Research Artist-in-Residence. In January 2022 she appeared on the cover of *Dance Magazine* for their annual “25 to Watch” issue. She graduated Magna Cum Laude with a degree in English, Dance, and Theater from Princeton University.

Kimiko Tanabe (she/her) – performer – is a fourth-generation Japanese-American freelance dance artist currently based in Brooklyn. She explores the mediums of performance art, dance, writing, origami and paper, and is in a committed partnership with her .38 Muji pen. Her work is intimate and inexact. She graduated from Colorado College with a B.A. in Creative Writing and Dance. She is a 2022 BAX Space Grant Recipient, 2022 Gallim Moving Artist Resident, 2021 Artist in Resident at The Floor, and 2021 Fresh Ground Pepper Play Ground Play Group Residency Cohort Member. She currently performs with marion spencer and glenn potter-takata and has performed with Kizuna Dance, Seymour::Dance Collective, Lisa Fagan and Hannah Mitchell, HIJACK, and Nial Ibragimov.

s. lumbert (they/them or ze/zim) – performer – is a transgender dance artist currently based in Lenapehoking (Brooklyn, NY). s. is committed to a practice of navigating how to be in zis body as a person who experiences chronic illness, and is interested in cultivating accessible spaces in dance. s. rehearses with and performs for Huiwang Zhang in collaboration with zimself and Nayaa Opong, and has been working with the Bill T. Jones/Arnie Zane Company since 2018. s. has been in process with and performing for Marion Spencer over the past few years throughout the creation of this piece.

anna thompson (they/them) **and taylor knight** (they/them) – performers + sound designers – are co-founders of performance entity, [slowdanger](#). Since 2014, they fuse sound and movement through improvised contemporary and postmodern dance frameworks, using found material, vocalization, and ontological examination to engage in their collaborative work. Performers manifest as a non-binary entity that is one body amassed of multiple bodies in space. slowdanger has been featured in/by *Dance Magazine's* “25 to Watch” (2018), MoMA, The Kennedy Center, The Andy Warhol Museum, Usine C, Dance Place, Place Des Arts, and more. In 2019 they were Creatives in Residence at the Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University and Performers in Residence at the Carnegie Museum of Art. Currently, anna and taylor are Adjunct Professors of Modern Dance at Point Park University's Conservatory of Performing Arts and artists in residence at the Clarice Smith Performing Arts Center for their upcoming work, SUPERCELL.

Lindsey Jennings (she/her) – understudy performer – is a dance-artist, teacher, collage-maker, and performer based in Lenapehoking (Brooklyn, NY). Rigorous movement tasks, labor, and material forms have been a constant in her body and life, now evidenced in her performance, image, and choreographic work. She is originally from the lands of the Kickapoo, Peoria, and Kaskaskia people, where she attended the University of Illinois Urbana-Champaign and received her BFA in Dance in 2020 and was awarded scholarships for outstanding performance and research. She’s danced with artists such as Abby Zbikowski, Kendra Portier/BAND, Jennifer Monson, and Kaitlin Fox, among others and has shared work in various digital, performance, and material mediums at Krannert Center for the Performing Arts (Urbana, IL), Krannert Art Museum (Urbana, IL), Bates Dance Festival New Works Showcase (Lewiston, ME), Links Hall (Chicago, IL), The Field Center (Bellows Falls, VT), Greenspace (New York, NY), Movement Research (New York, NY), MOTiVE Brooklyn (New York, NY), and online with freeskewl.

Meghann Trago (she/her) – understudy performer – is an Asian-American identifying freelance dance artist and performer from Pennsylvania. She has been based in Brooklyn since 2018. Her movement journey is both led by self-identification through discoveries of self and self-histories of her past and the unknowns *and* sparked from rigor and exploration of her own unique-athletic-dancer(?) -form. From places of undergroundedness, roots. She has performed and collaborated with Abby Zibikowski’s company and more recently Jessie Young. Currently, she is working with marion spencer, supporting the space, process, and movers of *to love the rise/pt. 2*.

Iris McCloughan (they/them) – dramaturg – is a trans performance maker, writer, and artist. Their performance work has been presented in New York City (AUNTS, JACK, Ars Nova, The Poetry Project, Movement Research at Judson Church), Philadelphia (The Barnes Foundation, Philadelphia Contemporary, ICA Philadelphia, FringeArts, Vox Populi), Detroit (Public Pool), Chicago (Links Hall, The Den), and elsewhere. As a performance maker, they have collaborated with numerous other artists, including Joan Jonas, Mike Lala, Toby Altman, Julie Mayo, Avery Z. Nelson, Leslie Rogers, Doug LeCours, Jessie Young, and Mel Krodman. Since 2014 they have collaborated with Eiko Otake as her dramaturg. McCloughan was the winner of the 2018 Stanley Kunitz Memorial Prize from *American Poetry Review*, and was named a finalist in nonfiction for Best of the Net 2020. Their writing has appeared in *jubilat*, *juked*, *Queen Mob's Teahouse*, *Denver Quarterly*, *Gertrude*, and many others. They are the author of three chapbooks, including *Triptych* (2022, greying ghost) and *Bones to Peaches* (2021, Seven Kitchens Press).

Symara Johnson (she/her) – collaborating artist – a Portland, Oregon native, currently residing in Brooklyn, has immersed herself in interdisciplinary and choreographic studies globally. Her work varies due to the different influences she’s embraced throughout her life. She is a recipient of the Dai Ailian Foundation Scholarship based in Trinidad and Tobago. The scholarship led her to Beijing, China where she spent two years gaining an associate in modern choreography at the renowned Beijing Dance Academy. Symara is a graduate of SUNY Purchase’s Conservatory of Dance program. She has served as a resident artist at Bearnstow and is a Gibney 6.2 Work Up Artist recipient. She has had film work commissioned by Berlin-based choreographer, Christoph Winkler. Johnson has presented work at the Bates Dance Festival, Smush Gallery, The Craft, BAAD, CreateArtXGallim, WIM

Salon, Mount Vernon Community Theatre, ACMA, The Forum Art Space, Moving Art Exchange, Chez Bushwhick, The Beijing Dance Academy Theatre, and venues throughout NYC and Germany. She has danced works most notably by & for Kevin Wynn, Alexandra Beller, Rena Butler, Jasmine Hearn, Hannah Garner, Nattie Trogdon+Hollis Bartlett, slowdanger, marion spencer, Joanna Kotze, Netta Yerushalmy, and more.

Tara Sheena (she/her) – collaborating artists – spent a singular decade in NYC performing in projects with some of her favorite artists and people, including Nadia Tykulsker, Catherine Galasso, Ivy Baldwin. Gillian Walsh, Leyya Mona Tawil, Ursula Eagly, Lindsey Dietz Marchant, Faye Driscoll, storm budwig, Laurel Snyder, kirsten schnittker, and marion spencer. She was featured in the May 2020 issue of *Dance Magazine* and is the recent recipient of two alumni awards from her alma mater, the University of Michigan: the Emerging Artist Award and the Paul F. Boylan Award. Currently, she lives in Austin, TX and is in her second year as an MBA candidate at the University of Texas at Austin.

Stephanie Acosta (she/her) – experimental archivist and video editor – is an interdisciplinary artist, writer, curator and organizer who places the materiality of the ephemeral at the center of her practice, questioning meaning-making and manufactured limitations. Blending performance with practice-based and studio research. Engaging ensembles in facilitated processes, she creates fleeting performance works that examine site, space, and perception in shared experiences. Acosta has presented her works with and for Museum of Art and Design, Museum of Contemporary Art of Chicago, Chocolate Factory Theatre, Knockdown Center, the Current Sessions, Miami Performance International Festival, IN>Time Symposium, Abrons Arts Center, the Chicago Park District, the Performance Philosophy conference, AUNTS, Read/Write Library, MANA Contemporary Chicago, No Media, and Radius. Acosta has collaborated with artist Miguel Gutierrez, on multiple projects including *Cela nous concerne tous (This concerns all of us)* commissioned for the Ballet de Lorraine in Nancy, France, and *This Bridge Called My Ass* premiered 2019 American Realness with a dynamic cast of Latinx performers. The collaborative curatorial experiment Sunday Service ran live for 6 seasons co-created by Alexis Wilkinson at Knockdown Center. Recently Acosta opened *Good Day God Damn* at The Chocolate Factory Theater, a solo exhibition curated by Alexis Wilkinson, accompanied by a mini-series talk show titled Apocalypse Talks, speaking with artists on themes of multi-crisis making and radical hope found in art practices. stephanieacosta.org

Myssi Robinson (she/her) – creative archivist – is a Bessie award winning performer and maker from Richmond, VA. She has interpreted many dances. Her own art practice involves creative archiving and mixed-media marking beside experiments in listening and spatial design. Intuition and empathy play with maximalist instinct to give life to the art that she makes. It's always whispering *may we all heal*. Gratitude to Carolyn Johnson and Darrin Robinson for her life and abilities to create freely within it.

jess pretty (she/her/hers) – creative producer – is an artist working in the realms of dance, performance, pedagogy, creative production, dramaturgy, writing, cooking and communing. she received an MFA in Dance with a minor in Queer Studies from the University of Illinois at Urbana Champaign. her work has been shared at La Mama Experimental Theater Club (2017 La Mama Moves Festival), New York Live Arts (as a

2016/17 Fresh Tracks artist), CATCH!, Gibney Dance Center, Brooklyn Studios for Dance, the CURRENT SESSIONS, panoply performing arts space, Green Street Studios, three ACDA conferences, and The Chocolate Factory Theater. pretty has been an artist in residence at Kent State (2017), The Chocolate Factory Theater, and Center for Performance Research (2019) and was also a 2020 member of the Queer Art Fellowship. pretty has collaborated and been a part of the works of: Will Rawls, Claudia Rankine, Kevin Beasley, Okwui Okpokwasili, Peter Born, Catherine Galasso, David Thomson, Katie Workum, Niall Jones, Jennifer Monson, Cynthia Oliver, Leslie Cuyjet and Dianne McIntyre. pretty is currently an Assistant Professor of Dance at the University of Minnesota - Twin Cities in Minneapolis, MN.

theo armstrong (they/he) – stage manager – is a trans/nonbinary writer, performer, and facilitator currently based in Brooklyn. They co-create dance theater events with Christina Noel and the Creature and conduct embodied research with Fen Sedge, BodyCartography Project, micca, Narcissister, Rebecca Pappas, Milka Djordevich, and Andrea Haenggi/the Environmental Performance Agency. Their written work has appeared in *Isele Magazine*, *Sinking City*, *The Brooklyn Rail*, and *Culturebot*. They received a BA in English Literature and a BFA in Dance Performance from the University of Iowa.

Athena Kokoronis (she/her) – costume designer – is an artist, mother, designer living in Brooklyn. She works in multiple disciplines/ media, that is collaborative in nature. Domestic Performance Agency (DPA) is the art brand that holds all the moving parts together. DPA has worked with Spencer since 2017. Other collaborators include David Thomson, Daria Fain, Mae Colburn, and Jasmine Hearn. Recently, together, Hearn and Kokoronis received a 2023 Rome Prize Fellowship in Design category. domesticperformanceagency@gmail.com

Malcolm-x Betts (he/him) – costume designer – is a New York based visual and dance artist who believes that art is a transformative vehicle that brings people and communities together. His artistic work is rooted in investigating embodiment for liberation, Black imagination, and directly engaging with challenges placed on the physical body. He has a community engagement practice allowing artistic freedom and making art accessible to everyone.

Since 2018, **HandyQueers** – set design + fabrication – has been the day job and business project of dance makers / performers / visual artists / witches lily gold and opal ingle.

Support

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Up next at CPR

UP UNTIL NOW: midair for some time

Co-Presented with Up Until Now Collective

September 15 and 16 @ 6–9 P.M. and September 17 @ 12–4 P.M.

Performance Philosophy Reading Group with Star Mitchell: *Creating a Home*

September 20 @ 6 P.M. (virtual)

Open Studios: Laurel Atwell, Glenn Potter-Takata, and Alex Romania, curated by Tei Blow

September 29 @ 7:30 P.M.

Visit www.cprnyc.org/event-calendar for tickets and more info.

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