

INSTITUTION IS A VERB

A PANOPLY PERFORMANCE LAB COMPENDIUM, 2012-2018

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the operating system UNLIMITED EDITIONS_print//document

INSTITUTION IS A VERB

ISBN: 978-1-946031-73-0

Library of Congress Control Number: 2020930008

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Volume Editors: Esther Neff (PPL founder), Ayana Evans, Tsedaye Makonnen, Elizabeth Lamb

Interior designed by Elæ Moss and Esther Neff using the Operating System Open Design Protocol.

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***INSTITUTION
IS A VERB***

**Panoply Performance Laboratory
Project Site
at
104 Meserole St.
2012-2018**

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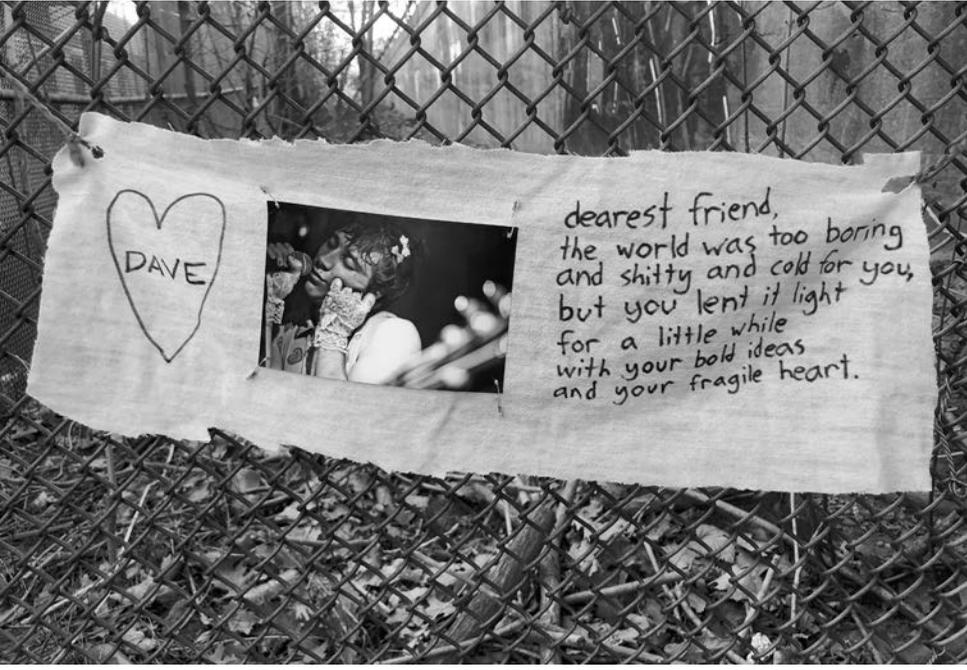
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PART ONE
COMMUNITY
COMPENDIUM



INTRODUCTION

ESTHER NEFF

PPL propose institution as a verb instead of as a noun in order to intentionally, conscientiously, affectively perform social process of institution. Mission statements, business models, administrative structures, support systems, and resource distribution schemas are of critical interest but forms of organization and event must emerge from artistic practice, ethical considerations, personal desires, discourse, and through gatherings, situations, and accumulations of instances.

The way this book has come together and fallen apart reflects how PPL “worked” (and didn’t) as a research laboratory, as a project space, and as an insurgent cultural center. “Institution as a verb” means orientation around particular persons and constantly adapting to very different perspectives, needs, and bodily becoming. On one hand, this reiterative, motivated and emotive (re)orientation collapses some hegemonic strata and relieves the pressure of an organization to be of quality, to qualify, to produce and dole out cultural capital. On the other hand, adaptive, situational (re)formation parses out every conversation, every email, every performance, making instances the very substance of the project, and the project “itself” never wholly visible to any one person (thus, itself becoming unmarketable, subjectified, easily misunderstood, dispersed). The lab site was an experiment in opening and closing, porosity and density, inclusion vs. protection, support vs. control, authority and authenticity, and (rigorously) “whatever.”

For me (as the founder/lead organizer of PPL), this project was (and continues to be) motivated by very problematic and personal desires to “serve” “my community” and privately fueled by the very compulsions to make performance/to perform, to communicate, contribute, create, that coheres this “community” in the first place. I see PPL as a collaborative performance that has been staging institutional action in order to hold and carry multiplicit practices and persons. I think we have been attempting to mark what we are making, to make space for ourselves, to authorize and attend to meaningful practices, and to make something that matters to “us” (and by “us,” I mean the people in this book, most of whom I truly love, respect, and trust as the shamans, cryers, reflectors, theorists, fools, cultural worldbuilders, for us and for others, of our time and for times to come). For some, I know that the PPL project and this book also seem(ed) to have potential to operate as pitchforks, trebuchets, battering rams, to break down the “gates” (you know which ones). Our community is,

unsurprisingly, torn between zealously divested alternation and desperate bids for inclusion in canons. Documents such as this one can easily become confused, and absurd, trying to be both radical and recognizable. Does this book self-aggrandize? Does this book materialize nostalgia and sentiments about a drop-in-the-ocean project into something “valuable” or does it merely display the pathos of the forever deemed non-valuable? Can we write our own narratives, using our own terms of engagement? Isn’t canonization just as repressive as it is empowering? It is often frustrating, humiliating, and difficult to be constantly informed that who we are, what we (differently) believe, feel, do, and see are best kept private, lost to time, dissolved in the seas of More Important People and Things. Do any of us have any agency to build our own more habitable worlds and see/be seen in ways we so design? Or can we each alone (individually) only appear if and when drawn into focus by “real” legitimate, capital-holding institutions, cultural forces, histories? The institutions of NYC often grind music(ian)s and performance art(ists) down into whitebox objects, concerts, concise powerpoint presentations, and clean, easily-describable actions that can be said “in general” to be “about” Blackness, “about” gender, “about” politics (etc). Performance artists, however, don’t make art “about,” we ARE (and do) our art. We are materialytic, we are our own material. This conceptual insistence is practical, rooted, and fairly easy to understand if you are, yourself, a maker of performance, but it also involves a host of extremely complex theoretical, ideological, and political stances. These stances are visible through and as performances themselves. They are perhaps less visible through this “documenting” book, which leans heavily on personal experience and the excavation of affect and memory.

Just as PPL was never a “curated” space, the materials in this book have been both scaresely edited and brutally chopped to fit. Nobody judged what and who should be included (within the parameter that all contributors have been to or performed as part of PPL at some point), some parts and pieces have been crushed together. How materials should be written, or what sorts of thoughts and writings would be deemed appropriate was unclear, though lots of framing words were proffered. Spelling, grammar, citations of names, dates, were proofed, roughly. After the Operating System founder (Elæ Moss) agreed to work with us (Esther, Ayana, Elizabeth, Tsedaye) on the making of a book marking and re-marking upon the conclusion of PPL as a performative “institution as a verb,” we put out an open call, inviting people who had worked as/through/with PPL since 2012 to send us commitments (abstracts, intentions to put something

in the book) over email. We then took pretty much everything that folks sent us and pasted what we could into a digital document, composing a manuscript. The labor of reading and writing—both the pieces herein and administrative emails—the tasks of exporting files, copying and pasting, formatting, layout, and who and how these procedures were performed all reflect the practical implications of “institution as a verb.” This is not a “holistic” document, and it is not oriented around predetermined objectives, paid labor, or even abstract values like “fairness” or “truth,” really. Everything is interpersonally scaled, task-based, performed from within a vast, considerably improvisational, unpaid, in-situ, and usually late-night durational performance. It may also be noted that a lot of PPL’s operations are excluded. Quite a few very crucial people and happenings have not been noted or addressed. Further, this book is limited to what was performed within and as the PPL laboratory site (a particular PPL project) at 104 Meserole Street in Brooklyn between 2012 and 2018. PPL is also a theater, life art, philosophy and performance collective that makes it’s “own” work; the boundaries are fluid because this work is often social, organizational, and research-based, tending to involve a lot of distributed subjectivity and collective ideation; authorship is, as they say, “problematic.” Personally, I (Esther) am uncomfortable with several of the ways I as a person am described herein, and by what I perceive to be misunderstandings about who, what, when, and how events, relationships, and processes occurred. I am confused and disoriented by this “summary” and mistrust executive functions (of any kind). I am still filled and driven by ongoing practical attempts to instantiate eudaimonic processes and presences, to perform collaborative performance research, and use social, discursive, analytic, and dialectical capacities to organize and insitute ourselves in ways that enable flourishing, actualization, conscience. I do not wish to thank anyone; you didn’t do what you did “for me,” you did it because you had/have to. I did and do what I think and feel I have to do, too.

WHEN IS A HOUSE?

In 7 Figures (A LETTER TO PPL)

LINDSEY DRURY + JOËL VERWIMP

When is a House? someone asks, and I shrug and return to reading. The police are moving through the ship, where is my passport? I'm in the midst of travel. When is a House? and should I answer, or could I? I already told you, When is a House? is the receding when that makes a house because the when is always rolling away toward the horizon as it approaches. It is the land where I land if not there, it is the distraction, refraction, and deflection of writing about it. Do you hear me? Writing knows it isn't there. The writing isn't done until the House exists, and when it does, the writing has no need, therefore it is done.

When is a House? is the kind of missing that comes from the inability to determine how much I do or do not know the place. The unprovable, the unsubstantiated— a house for me is the when of rushing into the absences of space, never knowing if moving my body into those spaces means, in fact, if I had anything to say. The wind we churned in the room still swirls toward the door that the last of us shut while departing. I walk into the movement of air, and I do my best and tell you in words — words like what you use, mere words — that we had a place here, and I have nothing to say to that, nothing, except, When?

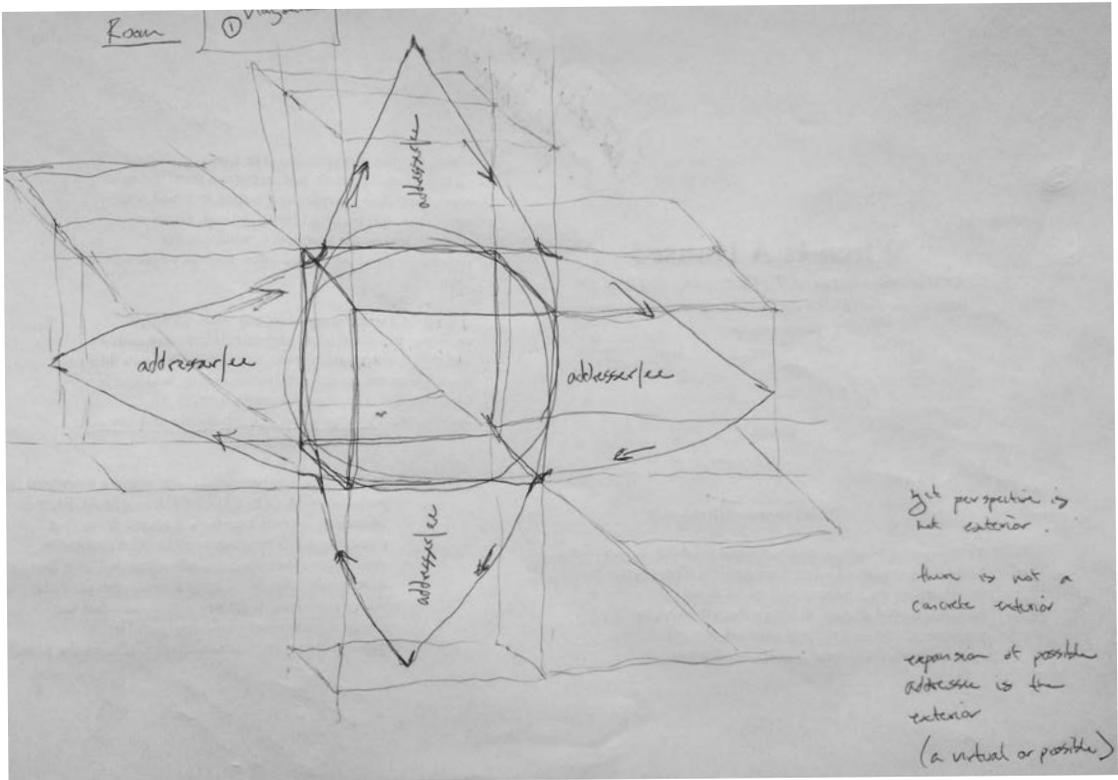


Fig.1: A Room and its Address/ee (Lindsey Drury)

Fig.1: A Venue and its Address/ee(s)

I don't know if Panoply Lab was just a place on 104 Meserole. Its lines were more blurred than that. If the clear center of the place has been hollowed out to give way to a new venue and its new mission – that new venue sits in all its clear lines in the center of a radiating halo of still-present connections through which Panoply Lab (like a root system) still pulsates and grows in the absence of PPL at #104.

I am a case-in-point of this. I relocated from New York to Berlin between 2015 – 2016, the first people I gathered with in Berlin were known to me through Panoply Lab. I lived in Ali Dolanbay's apartment for a year in Prenzlauer Berg; I had first seen him perform by peering between the bodies of a crowd that spilled out of the PPL door and into the street as they watched him smear and smack chalk across a massive black surface for his show in the 2013 Brooklyn International Performance Art Festival. My world in Berlin is still extended from and connected back to Panoply Lab. I still think by traversing webs of thought woven through my mind by the countless late-night conversations and hours of work with Esther Neff, Brian McCorkle, Kaia Gilje, Thea Little, Lorene Bouboushian, Rene Kladzyk, Matthew D. Gantt, April Vendetta, IV Castellanos, Christen Clifford, Image Object (McSherry), Laura Bartczak, Paige Hunter, Ellen O, Elizabeth Lamb, Butch Merigoni, Leili Huzaiabah, Valerie Kuehne, Matthew Steven Smith, Chloë Bass, Jessica Bathurst, Rae Goodwin, and others. The works, hands, smiles, bodies, and thoughts of

Ayana Evans, Lital Dotan, Matthew Silver, Geraldo Mercado, Honey Jernquist, Uniska Wahala Kano, Dave Ruder, Brian Questa, Daniella LaGaccia, Anya Liftig, Jodie Lynn-Kee-Chow, Miao Jiaxin, yon Tande, and so many others remains etched in me – but etched as a disastrous web of time, sweat, objects, and cables mixed up in a soup of actions. Remembering it, I’m not even sure if I was ever really at home in the city of New York ... what was my House then, remains a tether to me now – not as a roof, but as a woven thing – but somehow they work somewhat the same. In a word, Panoply Lab was home, and so is roots to me. And is me as a part of the roots of something. I cannot pull its history apart from who I am now, from who I love now, from the very means I use to navigate in this world. What’s more – I cannot pull the House of Panoply Lab apart from those who inhabited that space with me. Much as Esther and Brian tried to clear up the difference between Panoply Lab as a performance-making collaborative effort and Panoply Lab as a performance space – the difference between PPL space and bodies was never entirely clear to me. Everything was living off the same vast vascular system, everything was feeding off the same bloodstream. I feel that, as time passes, Panoply Lab shifts ever more into unseen places: a secret channel of memories running quietly, flowing over the discreetness of bodies, passing seamlessly behind sets of eyes.

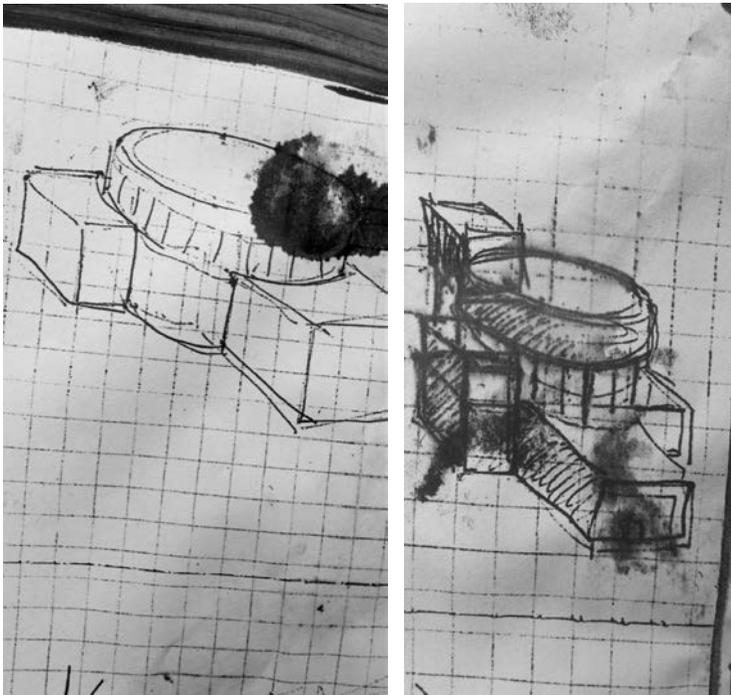


Fig. 2: First sketches for ‘That House’ (Joël Verwimp)

Fig. 2: My first sketch of Panoply

I do not describe all this as mere sentimentality – I describe it with a sharp image in my mind, a sketch of Panoply Lab profoundly incongruous to how I would draw any other piece of the artworld in New York City. It was quite actually – and quite seriously – radical. Specifically, it radically otherized itself to all known possible (and viable) architectural/institutional methods of support for the act of art-making. It presented itself neither as a professionalized gallery space, nor as a community center or a place

for the ‘social aid’ of artists, nor as a collective ‘DIY’ space, nor even as a clear project space with a capped mission. By consequence, what I see as the value of performance art remains tied to what was conjured between the walls and floor, between the bodies of artists and audiences in Panoply Lab – a space constantly re-erected with time and continuous effort, one that I see now as fully invested in what I falter to name ... and thus (stuttering), regretfully call Liveness. Panoply Lab answered the questions ‘why art’, ‘why arts institutions’, ‘why perform’, ‘why collaborate’, ‘why build “alternative” space’ etc. with the answer that there is something, some way to step into the profound difficulty of being alive in the world and to give to that difficulty precisely one’s Liveness. And there is no ultimate success in that, nor any failure. There is critique, there is loving and hating, there is rejection and acceptance, there are ways to think about it, ways that thinking isn’t it ... what mattered wasn’t whether or not it was working, but that we were. We worked. We worked on Liveness. Which is the only way Liveness actually exists. And so, we were working on being alive, and we were doing it by slightly otherizing liveness, performance, and its venue from what they would be, otherwise.



Fig. 3: The proposed site for the House of Performance Art: Leichenhalle.

Fig. 3: The Written Proposal for the House of Performance Art

In a sense, I’ve been writing about Panoply ever since I left New York. When I arrived in Berlin, I met with Joël Verwimp, who knew of Panoply and was working to create a House of Performance Art in Berlin, such a Panoply-esque space of Liveness. A local

abandoned building had been chosen: the historic Leichenhalle (morgue or house of rest) in Prenzlauer Berg. When it was clear the government would not give the building to make the House of Performance Art, when it was clear they would rather keep the building for the storage of city-worker uniforms, I began a writing project called *When is a House?* Joël Verwimp had started some time previously. At present, I sit here in Berlin, writing about one performance art house after its completion and closing also after I have spent two years writing about another performance art house before it ever came into existence. For the house in Berlin, which was only extant in the act of writing, I wrote:

The House is built through the structures of question & answer that it raises, is constructed through the readings and misreadings that formulate writing into an architecture of its own. ‘When is a House?’ thus exists as writing until what the writing proposes comes to be as a place; it is a place until a place can replace it.

Though I wrote those words envisioning how building an architecture of written language as performance might conjure a brick-and-mortar architecture for performance art into being, I now find that as postscript, the quote operates just as it did as a preamble: it remains our work to call the place into being, on the page, in these writings of memory.



Fig. 4 Pieces of brick foundation & brick wall taken from a museum in Bolivia. Originally built as a guesthouse/hostel by the Spanish Colonialists, the museum is now partially buried on European soil (Joël Verwimp)

Fig. 4: Pieces of taken from one sanctuary and buried in another

As a morgue, the envisioned house of performance art in Berlin was also to be a sanctuary for Liveness in the house of the dead. Verwimp wrote of the Leichenhalle that,

I have with my undeniable authority transformed [it] into the abstract terminology and consonant-entity LCHNHLL. While once a space inhabited by dead bodies and visited by the living, through its new name it is now literally dissected into its syllabic bits and pieces, and is inhabited by a group of living who are 'we', visited by a certain kind of (if not dead) deathliness in the form of the room's past or history. The former chapel of rest is inscribed by its history but is also being overwritten at the moment we witness it. Through its transformation, this room manifests itself as a site-located space rather than a site-specific one. Those inhabitants (present) are as located as the site itself. They now will have to take up the unwieldy respons(e)-i-(a)bility for This room, its guests, its enclosure and the maintenance of the place.

After it was clear that the Leichenhalle would not become the house of performance art, I drifted with the idea of sanctuary toward other sanctuaries that were left, like it, as brick memories of another time. I wrote (and over-wrote),

The sanctuary knows not everything can be said. That is why it is there. And what we say of the sanctuary is never fair: why isn't it always there? Why did it disappear? Why did it give what we needed just for a short while? It cannot answer; a sanctuary is there for what cannot be said.



And I am writing now, I am over-writing into the Leichenhalle (morgue, chapel of rest) to speak something of Panoply. I do write to speak to you, and to do what speech was always meant to do: to confuse to mere words precisely all that which cannot be so confused, and to do it anyway, because all action was always ill-suited to the dual expanses of its own intentions and consequences. I sit in a room that houses me and allow it to carry me in its silence as I speak of another room a continent away because sanctuaries exist for what cannot be said so that, in the end, we might say something.

*Fig. 5: Portrait of Kim K. Atlas
(drawn by Esther Neff)*

Fig. 5: Portrait of Esther Neff's Performancy as Divination

For the opera *Any Size Mirror is a Dictator*, Esther Neff wrote the words for a song that described stepping into a ship “only big enough for one person,” and how, in that small ship, one could set oneself adrift.

Set adrift from then to now, from there to here, Panoply submerges in the drifting, but memory rises to the surface, and gives precisely what I am able to do now with what is not Panoply, but which I approach because of what from Panoply remains in me. Memories of Panoply do not make transactions but transmutations; my memories of Panoply lend all the imperfection of their specificity as the tools I grasp while reaching toward precisely that which isn't Panoply now, which includes this piece of writing, this letter.

The proposal I wrote to Panoply Lab for this letter was bookended by the following words:

It is worthwhile to consider whether magic ever existed, or if the very term ‘magic’ was only invented to debase and reduce the clarity of perfectly operational human methodologies for being alive to some terminological means that philosophy could scoop up into its hands ...

...‘Performancy’ is, anyway, a word brought into the context of Panoply and its operations by Esther Neff, from the Greek manteia – ‘divination’. In all its considerations, this essay will most carefully set aside concerns with performance-as-art for its concern with the ‘divination’ of performed acts as something beyond the symbolological operations of art and their uses as means to speak to culture. Divination, this essay will argue, has to do with survival, and with the fact that, for all the forms of control and prediction afforded within the structures of culture and society, there remains something of cosmic happenstance, and there was in Panoply something of a curation toward a way to eloquently relate to that fact.

If there was a small ship built for one person, if I entered it, if I traveled from New York to Berlin alone, what I found is nonetheless the cosmic happenstance of what it is that you do, you do with more than one person.

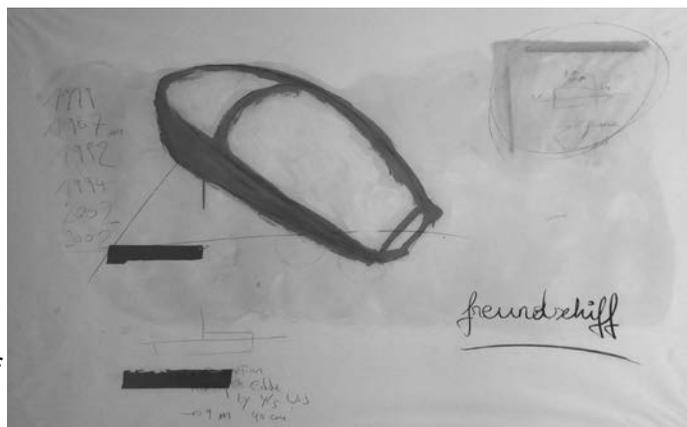


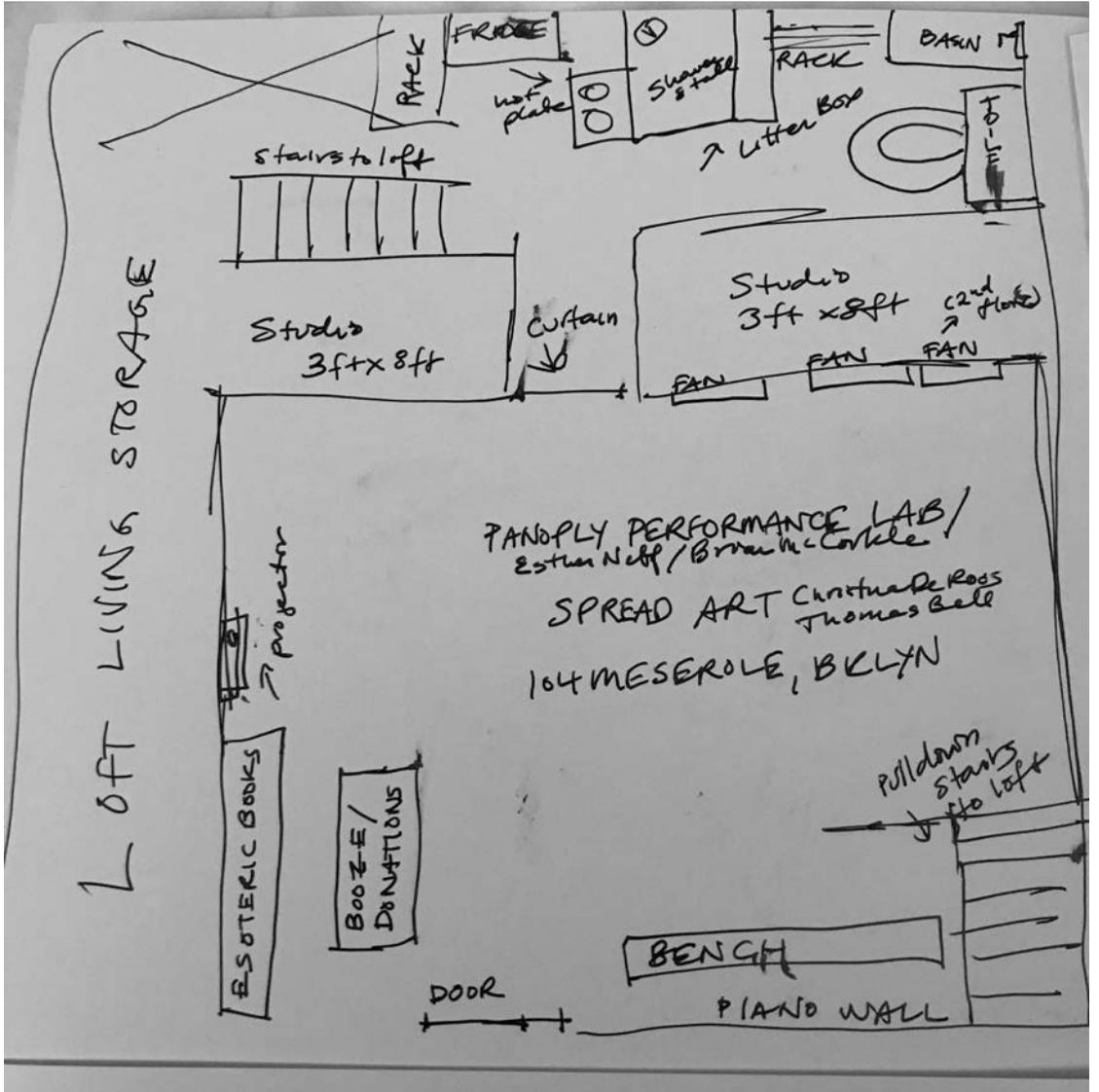
Fig. 6.
Freundschiiff
(Joël Verwimp)

About ships, friends and its cargo: QM: muffie #7, Part two (KoPa/ PlaPa: Cornelsen Verlag) and QM: muffie #7, part three (Sieben Briefe) Kunstpunkt, Galerie für Aktuelle Kunst (2005) Muffie is created in 1998 by Joël Verwimp as an overall research structure for art projects in social and corporate dramaturgy. The central motive of the manifold works are human relationships. How do people interact in specific situations? How do spatial arrangements influence the way people seek contact? And how can such schemes be disrupted? The primary goal of these works therefore lies in bringing to the fore relational patterns.



Fig. 7 Beached boat in Naja, Alaska, 2016. Photo by Lindsey Drury.

With all my love,
Lindsey Drury.



Anya Liftig, drawing of PPL space from memory for Travis's talk at MoMA





Social Health Performance Club potluck in 2016 (from left) yon Tande, Ayana Evans, Esther Neff, IV Castellanos, Geraldo Mercado. Photo by Elizabeth Lamb.

(opposite page) Dolanbay, *Untitled Singular Act*, New York (2013). Photo by Teena Lange.



Spread Art in 2012.



PPL in 2018.

a list. things that happened that day.

I:

For context. Today.

the Amazon forest is burning to satiate capitalist greed.

the United States funnels refugees into concentration camps.

17 transwomen have been murdered in the United States.

Sudanese protestors (led largely by women) seeking democracy are met with murderous attacks by the government militia.

Palestine is still occupied by Israeli Zionists.

the language of climate change has been updated to climate crisis by many to more accurately describe the irreversible damage done to the Earth by humans.

And more.

II:

I read a piece about the role memory plays in war.

We sat in a darkened room, in an almost circle,

I held a microphone (I think). I shared a poetic text.

Critiqued resistance as too polite in the way it is historically invoked. Called for revolution.

For dismantling.

It was idealistic. Earnestly efforted.

And dichotomous.

It was incomplete.

III:

Resistance, in that moment, felt like a Mississippi Goddam, “too slow”, I felt small, REVOLUTION felt big. (And it is).

IV:

I wrote: “So I wrestle with words. Such a human offering. A human suffering.”
(I wrestle still).

V:

Zavé Martohardjono later sang to the tune of Solange, “away, away, away, away, away”.

VI:

For context. This today.

Sudan swore-in its first civilian cabinet after ousting an autocratic ruler. The cabinet included four women.

VII:

way.

“away, away, away, away, away”. A



Photo of performance witnessing, including Ayana Evans (top left) and Leili Huzabih (farthest right) in 2016. Photo by Jason Colbert.

INTERVIEW WITH LEILI HUZAIBAH AYANA EVANS

LEILI: We need to think about it...like what we gonna talk about?

AYANA: We just talk and whatever is on there is on there.

LEILI: Ok that's good too. But I'm just saying... It's good to highlight [things].

AYANA: it's not a recap it's just.... Ok so how do you see yourself in the performance community? I'm curious. Imma ask what I am curious about. Because when I first met you were like, "I'm a fan." But you were never a fan; you were always more than a fan.

LEILI: No I met you I was like "You smell so different." I mean you smell, so go here. It was at Grace

AYANA: But you didn't curate then. Now you curate. I feel like that shift happened because of Panoply.

LEILI: My first curation was a Long Island City arts festival, not even Brooklyn. But I was already hanging out in Panoply and then all the people that were in Long Island City Arts Open (the event was called LIC Arts Open) I met in Brooklyn, of course, through the performance community. I am an audience member. That's how I see myself but I am also organizing, but I'm also very very... I'm very...

AYANA: (Interrupts Leili) - You are not ever just audience! You always say that! It's like...

LEILI: (Interrupts Ayana) - No, No, No! But it's never "JUST audience." (repeats for emphasis) It is never just audience. It's like I AM an audience. I never say that I am "just" an audience member. --Somebody did say that to my face once. But I never said that; NEVER. I'm an audience member like I am a friend to you. (By this Leili is asserting she is an audience member who shapes the performance and even the trajectory off the performer to a certain extent. This is a great part of our friendship. It always has bordered on the relationship one has with a manager who doubles as a best friend.)

AYANA: You don't want to say curator?

LEILI: I know I'm stubborn with that. I know you; I know words. No, I'm not going to use the word curator. Words are not just words. Words really, really have meaning. Like when people use the word curate and organizing, they are saying different things. I mean, I really... Yes, to simplify. Yes.

They are the same difference, but in truth their full meaning makes me plan a show differently and think of it differently, as in a different way of seeing the gathering.

AYANA: What would an organizer do vs. what a curator would? So people reading are clear. I already think I know what you mean. Organizers, deal more with people.

LEILI: Organizing is this less CONSUMING, less just consumerism. ...organizing is really like how we move the bodies. It's - you know - it's movement; it's moving. I'm move you; you move me. It's like when you move each other, that's it. But you know, curating, it's like I said, it's the same difference in that you are selecting people, but it's more like you put a filter on everything and you put judgment. Then the intention is different.

LEILI: I'm so happy that the book is happening.

AYANA: Yeah, me too. I just want [Panoply] documented as something people can look at and hold on to. I don't know. I think selfishly I just want to give Esther credit in a book.

LEILI: In something tangible. Yeah.

AYANA: I think you're more important in art than you know. I don't know if we're going to ever admit that, because you don't want people to talk about it. In the book it will say "No comment at this part."

(No comment is made. Leili just laughs.)

LEILI: No, I'm grateful because I'm in [performance art]. I'm grateful because I need it.

AYANA: Like, the same way I need it, you need it? You need it the same way the artists need it. I sense that with you.

LEILI: We're in this. We're committed. We're in this. I mean, for now we are in it as a translation of the world. We're making. We're making things. But then, you know, of course, when you get older, later on, even if you're not making, I think we will still continuously be living in it, like living the artistic life. Living the art way.

[Food comes]

AYANA: I might have to turn this recording off to gossip for a second.

LEILI: Ok, let's turn it off.

Turns recording back on

Ayana: So how do you feel now that Panoply is closed? I'm trying to see what's gonna make you open up. I know if I hit the right question you'll really start talking

LEILI: You know I really don't know what to open. I mean...

AYANA: You got a lot of feelings about [PPL], I don't wanna hear that you don't.

LEILI: YEAH! I was sad... I was lost for months!

AYANA: Really?? I didn't feel like you were lost. I thought you were busy.

LEILI: But the tragedy with Dave and Ellen? That really hit. So Panoply, gone... and then you know... [two people in the community committed suicide]

AYANA: Yeah that was hard back to back.

LEILI: Yeah, it was hard back to back. It's was really hard. This is a place where people really connect.

AYANA: Panoply is why I knew Ellen and Dave.

LEILI: Yep! Do you know how many people we met there?!

AYANA: I know! (breathy)

AYANA: My whole art career was there. When people say to me "How did your career start?" I always have to start talking about Panoply. The first time I was at a real gallery space showing Operation Catsuit [as] a video on a wall or whatever, it was there.

LEILI: And you talk about it. That is very important.

AYANA: That was one thing. It was like critical boot camp for performance art.

LEILI: And, that talk, I remember. - that first talk about the catsuit.

AYANA: You remember it?

LEILI: It didn't make you, or it didn't make us, meaning the audience and you feel like you were being interrogated. You know how artists have talk "smart" at talks, have a prepared explanation. For this we were all thinking together... You know the audience asked you [questions] and you were like, "Yeaaaah, it was started from this with me and my friends..." There were some moments where you were like: "I didn't even know that it was that."

AYANA: I feel like Panoply was good for that. Like the conversations after the shows are when I had those moments. --"Oh! That's what that was [in the work]..." I was too nervous to remember all of that from the first talk.

LEILI: It's really just sharing moments.

AYANA: So who do you think the next stars are?

LEILI: You jump in.

AYANA: I know you know.

LEILI: Sierra Ortega. I'll say it out loud.

AYANA: This is serious.

LEILI: Of course, Lorene Bouboushian is coming out.

AYANA: It's funny because I feel Lorene's work is already so developed.

LEILI: No, I'm talking about... or I said this because...

AYANA: The broader art world is noticing them?

LEILI: I'm saying this because these are artists who are taking risks. Saying "I'm gonna try this or I'm gonna try that." There's really no tools or anything that you can write or you can read on how to make performance. You just have to do it and do it again and again, and again, and do it again, and again. That's it.

AYANA: But it is starting to be "taught."

LEILI: That's what I meant. Now, you know, this is being taught in schools but because performance art is [first] embodiment, number one is the body [and] who you are some elements cannot be taught. You know people can give a "how to," like a how to do this, how to do that; how to be the best performance artist... (Voice trails off. Leili laughs. I nod because I get her point she thinks this idea of telling someone "how to do performance" is not how one really learns it or learns their body.)

AYANA: Right, as a teacher I can share what to do. But yeah, the student has to do it.

LEILI: You have to practice. It's not you have to practice, you have to look at this as a practice. You have to see it as a practice I mean.

AYANA: I agree. The whole thing is a practice. The whole movement of making it is a practice. One thing I want to say on record is that I feel I watched Esther and you open the door for a lot of different types of artists. A lot of people curate according to type. You know what I mean?

LEILI: Well, you can say I opened doors. but some people may think I closed doors.

AYANA: (shocked voice) Who would say you closed doors?!?! - [they say that] because you didn't pick them??

LEILI: I don't know. Yeah...

AYANA: I say you opened doors because honestly, I had a talk with Tsedaye and Dom today and we said, there was a window [at PPL] that Black women could kind of run through and become performance artists; we could spring off Panoply and become performance artists. And I was like that is closed now. Usually you booked Grace, and other larger venues, after you did Panoply. So it's kind of like that trajectory can't happen like it did before because of the gap left by PPL closing. I mean, yeah, another space like it will open eventually, but there's a gap, so that trajectory can't happen now. If I started performing right now, I would have a harder time than if I started when I did.

LEILI: But also performance art is super visible now. People are watching even more, so you can't [experiment].

AYANA: They are watching. They judge it differently.

LEILI: You can't really play, be playful with your practice.

AYANA: It's funny I said that at a talk and Sur Rodney (Sur) was a little-- not mad about it-- but I could tell he was like, 'That's not it. (laughs) Don't do that.' I was basically saying that I always want [what I make to be good]. I always want it to be successful. I care what people think. I'm not ever just doing art for fun right now because people with 'the eyeballs' are watching. You do a few bad shows and you stop getting picked and I want to still be picked. Whether that's good or bad, or if it's me craving capitalism, I don't know. I know I don't want to starve. You're right. It's not like it was when it was just us, performing for each other.

LEILI: But there's no other way of moving forward in this than just doing it and keep on going because we cannot put the whole responsibility of creating on Panoply.

AYANA: That's true. And honestly, when it closed I did feel like it was the right time.

LEILI: Yeah, I'm guilty for sure of wanting it to go past its time.

AYANA: I wanted it there as my safety net when I get back from being on tour, going to other places and not being around much, which also means I wanted it there for me to visit, not for me to be there in the way I was in the beginning.

LEILI: Sometimes it's good... one community closes and another one opens.

AYANA: or has to. I'm eating all the potato salad. I've been feasting with you from the beginning. I don't know how this tradition started.

LEILI: I said it many, many times to Esther and Brian, I don't know how to do this without you.

AYANA: I think you do though.

LEILI: No, not just organizing, but really, really making a place where if you are tired from work, and then you go there and it's like an oasis; you know? It's like you are thirsty.

AYANA: Uh huh. And you are replenished after you leave.

LEILI: And also a place where you can just relax.

AYANA: It was relaxing.

LEILI: yeah.

AYANA: I was trying to explain to somebody the performance art opera that Panoply [Panoply meaning the organizers Esther and Brian] did for months with multiple performers and I couldn't explain it well. I told them I would tutor [rich students] all day, be exhausted, be sick of looking at people with money and then I would go to the Opera. I went like every - I think it was Sunday?

LEILI: Yeah, it was.

AYANA: Because I tutored in Connecticut and New Jersey on Sunday.

LEILI: Oh my God, those days!

AYANA: Ohhhh my God! Right? Reminisce...

LEILI: AND... We just stared at the opera.

AYANA: (nods) I never participated. I just stared. I didn't even sing along. I just came. I'd get some water or coffee across the street and just sit on the floor and watch whatever was going to unfold. And I was really happy with that. - happy the way people are when they go have a drink after work or when they smoke some weed after work. It's hard to describe. It was like... I would just absorb it.

LEILI: It was life art. Some moments were absurd and it made you think my job is absurd. I'd think, 'My life is absurd, but I'm here now.'

AYANA: I would be thinking that too: *'My life is absurd. This makes more sense to me than going to teach somebody the SAT's/how to beat a test when they're already rich and I'm getting paid not enough money [to live] and I'm tired and it's all ridiculous and I got to get more clients. This is stupid, but at least I like this little song somebody made up is good and they got props. The art is just gonna move all around me.'* (Ayana laughs after rant) I think that's what I liked best about that. You just sat in a room and the art just moved all around you...

LEILI: And everyone goes to Panoply. Your enemy goes. And I'm an enemy to some people.

AYANA: Same.

LEILI: And we still go there.

AYANA: AND sometimes I have an art enemy who stops being an enemy.

LEILI: Because the place is so small.

AYANA: It was so *small!*

LEILI: Where else can you go? "Ok you don't wanna look me in the eye? I don't wanna look you in the eye either."

AYANA: And everybody knows if you are fighting [with someone in the community].

LEILI: You have to be quick in making decisions: How you gonna act? How are you gonna perform?

AYANA: Yeah.

LEILI: It's not a safe space. (Laughs loud)

AYANA: No, it's not. It was kind of aggressive. (laughs) But we loved it... I feel I was lucky to have come through that space.

LEILI: How you felt was very open to the air there.

AYANA: Yeah there was no hiding. If you're fighting with that one and somebody doesn't like you or someone stole your move everybody knew and they watched the performances knowing all of that was happening and wanting to know what was gonna happen next with all that.... Can't I get that in MoMA!

LEILI: We also partied a lot. We gathered and ate.

AYANA: We did dance there. I feel like I danced there a lot. Yeah there were lot of like little gatherings after a performance night at PPL, we'd talk for hours and we would dance.

LEILI: We were always there! I feel sorry for Esther.

AYANA: Yeah it was her home; she might have just wanted some sleep on some of those nights.

LEILI: No rest for the weary.

AYANA: What else did I miss? Did I miss anything?

LEILI: I heard there'll be more Operas and stuff. Panoply is making new work. I'm excited for MARSH*. Hopefully I can go.

AYANA: Before we end, you do know people used to look for you to come to the shows. Like if you came it was like a stamp of approval. You know that right?

LEILI: No, no. No, that's a myth.

AYANA: No. That's true.

LEILI: No that's Mythology.

AYANA: You used to come and people would be like, "Oh Leili showed up." You think people didn't care if you came or not? I think people noticed and they would do things to try to get you to meet up with them later to talk about the work. Now, some people are racist and they only wanted to know you well after figuring out how integral you are to our community. I won't name names in a book. (whispers a name across the table.) They tried to circle back to you after seeing who you were to people like me, Dom, and Ni'ja.

LEILI: If there's anything that I could be proud of...

AYANA: You have art babies! I think you should be proud.

LEILI: No, I mean proud like this, like proud about my practice. SO if Panoply was personified we would mirror each other. Sometimes you hate the person in the mirror too. For example, you say people care if you pay attention or you don't. Panoply is like that too. But then it's interesting that once people know that what we really care about, either you walk away or we continue the friendship because we don't play. We don't negotiate either. Well, we do negotiate.

AYANA: But not about that thing, not about what your eye goes to in art.

LEILI: Maybe it's more that we love to think. We care about how we think. It's like that. Just that. Some people think of this similar to other institutions. They are thinking Panoply is a stepping stone. This will lead me to go to other spaces; it will lead to other opportunities. But for me and Panoply your career is your business. We are not in this for the career. Let's do the work/the art practice. We have and we are the space; we have the physical space and then you can come see other peoples work and practice, practice, practice! And then some people may be disappointed because I didn't know that was the emphasis and they are like that's it?

AYANA: Yeah, then there are people like us that are like, yeah, that's it. And that's great.

LEILI: I am happy and I am sure Esther is happy. Panoply is happy for everybody to move forward. The thing is, I require, we require only one thing, that everybody just be genuine. Be genuine in this practice of making a "we."



Ayana Evans. *I Carry You and You Carry Me* (2015) During Bushwick Open Studios at PPL. Still from house video documentation.

* MARSH stands for Materializing & Activating Radical Habitus and is a laboratory for modes and forms of biocultural practices in St. Louis, MO.

Leili Huzaibah is a performance art organizer based in NYC. Ayana Evans is a professor and performance artist also based in NYC.



Ayana Evans, *It's Pulling at Me* (2016). (Left: Kaia Gilje, Right: Stanley Love.)
Photo by Jason Colbert.



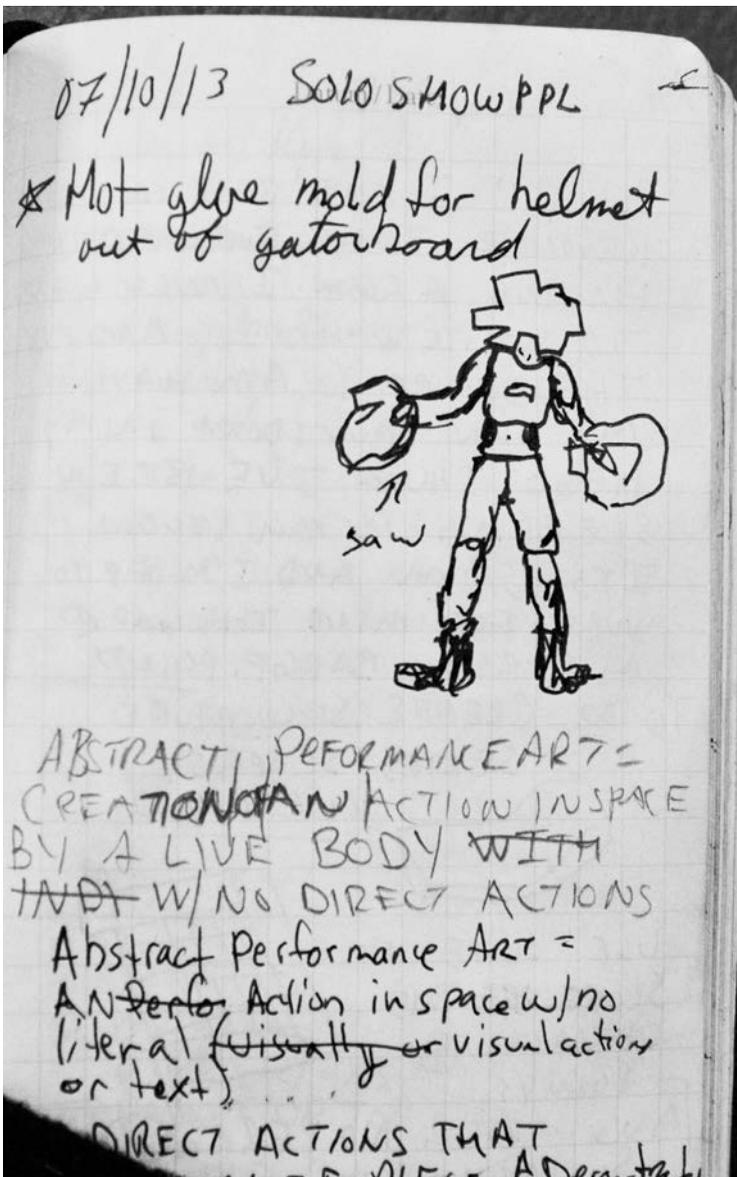
SCREAMING
spot

by

FELIX MORELO

July 6th, 2014

Reflecting on my mode of making the attached sketches are a blip of how I work. How I create my work and themes. Abstract Performance Art has been my journey for the last 10 years. I have bridged in and out of abstract making but continue the workshop that I share w/ myself as a sculptor. This workshop has bits and pieces from the many lives I have lived while existing in New York and as a practicing artist. The following sketches have all been created and performed. I have been endlessly fortunate to have been able to have places to perform these actions, to test them out and execute the thought.





IV Castellanos (2014) performing at PPL.

PPL Performance
OCT-27th performance @
PPL = NOISE

Create mask,

finish new
plate
(breakable)



← Slick
Dark grey
helmet
meets @ a point
(like AXE)

speaker to mouth
~~top rendering mic~~
~~mask~~
whisper

or
weld metal for
AXE head.

Grind & bend angle
iron. The shape of
the face Ax. ~~the~~ drill
holes along sides sq when

INCIDENTAL AMELIA MARZEC

I nearly fainted in Patty Chang's exhibition, "The Wandering Lake," at the Queens Museum in February 2018. It was one of those winter days that is somehow sunny and gray at the same time, where you're rushing around to keep the New York City winter from closing in on you. I was not in the best shape that day, but I was on a mission to catch the last moment of an architecture show.

There would have been some logic to experiencing the galleries in the correct order, but as luck (and rushing) will have it, I entered through the rear door. The exhibition consisted of photographs, video, and small sculptures that were an associative rumination on the worth of urine and breast milk that passed through the artist's body; an attempt to represent the disappearing Aral Sea in Uzbekistan while not being allowed to photograph Soviet infrastructure; the birth of her child; and the death of her father. Experiencing the work backwards was like being hit with a ton of bricks emotionally, and then clawing through a thornbush to get out. That, and it triggered a slight phobia of contaminated bodily fluids. I fled.

I was curious about how a static exhibition could have such a visceral affect on me. Looking into her biography, I was interested to find that she had been a performance artist during her time in New York, and discovered the extent of performative elements that went into this particular body of work.

I started coming to Panoply Performance Laboratory in 2014. I used to joke that you never knew what would happen at a show- that you could have either the best night, or the worst night of your life. A dramatic statement, but performance art did cure me of my cyclical yet unexplainable need to watch John Waters films. The situations were very real, and while that could mean humor, or boredom, the ones that were difficult stuck with me. The community openly grappled with issues that were very personal or taboo, and an air of acceptance of being works-in-progress ourselves permeated our understanding of each other. It created a foundation for strength and healing in some; and perhaps just coping in others.

Those themes were present in Patty Chang's exhibition. Of being a work in progress, of discomfort and struggle, of artmaking as living through grief, as accepting that the process didn't mean anything would ever be solved.

I keep returning to Allan Kaprow's essay, "'Happenings' in the New York Scene" from 1961. The artists he was involved with in the Happenings were mostly painters from the New Brunswick School who wanted to create events that would break down the boundaries between art and life. This manifested as a blurred line between performer and audience that ultimately influenced all subsequent interactive work. Even corporate designers are quick to cite the

Fluxus movement as a parameter for designing interactive applications. Ironically, Kaprow points out that not many people ever experienced the Happenings.

Whether the Happenings succeeded at their goal, we may never know. However, the desire to not be required to have a point, a beginning, a middle, an end, or any sort of hierarchy, are necessary and crucial elements in the process of any artist. Kaprow describes the element of chance as the most problematic element of the Happenings, because chance invites failure. Failure, in this case, that the work would be more like life than like “art.” That when an artist gives up control, they can’t “correct” the piece according to their specific vision. And that the work would always come out on top, as either the very best or very worst version within the prescribed framework. Something very good could happen; something very bad could happen; but for sure, something WOULD happen. Panoply provided the space and built the community necessary to allow artists to take on this risk in a very tangible way.

In 2018, not long after experiencing “The Wandering Lake,” I joined the temporary collective, PERFORMANCY FORUM: CIVIC REFLEX at Panoply. During this time, I laid the groundwork for a multi-year project, The Laboratory for What’s Possible, that tells the story of a fictional telecommunications research center operating in an extreme political / environmental climate. The project began with a year’s worth of photographs of historical yet ruined telecommunications sites in the area where I grew up, not far from where some of the Happenings took place. I incorporated them into a performance as a virtual and psychological tour, and began building the tools and shelter for a migratory lab. I wanted to intentionally use performance and chance as part of the process, and see if it had any particular outcome in a body of work that would ultimately consist of documentation and objects.

I’m in the middle of this project so I don’t have a conclusion for this, but it seems my predecessors wouldn’t mind. Being at the sites was so exhilarating, that I’ve been writing a travel guide to invite the audience to have their own experience of the land, and perhaps create their own work there. Of being present; of being outside in all weather; of being unsure if I was trespassing; of to-go coffee and camera batteries and toxicity and the disappointment of the tides further ruining a particular ruin.



Amelia Marzec, *The Laboratory for What’s Possible*. (2018) during CIVIC REFLEX. House documentation.

HOW PANOPLY PERFORMANCE LAB HAS SUPPORTED ME AND HOW YOU CAN SUPPORT THE PERFORMANCE ART COMMUNITY

ANNA MIKAELA EKSTRAND

On my first visit to Panoply Performance Lab (PPL), pre-performance, from the tech-bench, Esther exclaimed “how cute!” while pointing at a cockroach crawling up the wall. I was terrified. Later that year, I had an infestation with these hard-bodied vermin – they were crawling on the walls and falling from the ceiling. Naturally, I called an exterminator but I came to think of them as little friends. As the New York art world goes through a metamorphosis to collective obsession with the turbocharged art market(s) driven by art fairs, blue-chip galleries, so called “disruptive” technology i.e. online sales and marketing platforms (Artsy and Instagram, among others), and those of the 0.1% and museum board members that buy, sell, and hold art to build, launder, and manipulate their wealth, PPL offered a space for artists to develop and showcase their work independently of institutions and the market acting as a safe haven for its founder, collaborating artists, and audience. Other groups like Occupy Museums (formed in 2011 in conjunction with the Occupy Wall Street movement), Decolonize This Place, W.A.G.E., and most recently Art + Museum Transparency are doing the important work to call out economic and social injustice propagated by cultural and educational institutions: wage inequities, tuitions leading to high student-debt, and the disconnect between institutions and the general public. The museum, however problematic, is still one of the most important and prestigious institutions within the art world.

About museums German writer, artist, and philosopher Hito Steyerl believes that they “have less to do with the past than with the future: conservation is less about preserving the past than it is about creating the future of public space, the future of art, and the future as such.”¹ An adequate observation, since the museum has long been a site for the creation and dissemination of knowledge. Since the educational turn in the 1990’s these activities can also become collaborative

1 Hito Steyerl. *Duty Free Art: In The Age of Planetary Civil War* (Verso: London and Brooklyn, 2017) p. 8

practices between curators, artists, activists, and audience members alike – in the museum but also beyond. This type of “play” often serves to right the wrongs highlighted by the aforementioned activist groups as it is to re-actualize rules or to demand new actualizations and it is during these instances that new futures emerge.

During the 5 years that I have been frequenting PPL it has served as an important hub for me to develop and discuss critical theory on de-colonization, wage labor, equity in the art world, Marxism, and, disruptive practices. Most importantly, taking part in participatory performance events and in general sharing space with performing bodies has given me a greater understanding and will to explore my own and other bodies in relation to each other and space. Leading me not to bifurcate the self from the body within these spaces. Through its inclusive exhibition program and workshops PPL is a site, or laboratory, for the kind of collaborative play that facilitates explorations in what society(ies) and institution(s) currently look like [critique] and how they can change [future].²

Neff’s integrity as an organizer and the framework of PPL, based in community building, permeates the space’s programming. Emphasizing the importance of individuals as the basis of community and change, the artist Paul Chan wrote: “To be obsessed with politics in art is to forsake society. The revolution without people. A movement without members. A community without community.”³ In my curatorial work I take into account community-building, which in turn relates to education. On her role in the classroom feminist scholar bell hooks writes: “that our work is not merely to share information but to share in the intellectual and spiritual growth of our students.” Although PPL is not a school and does not adhere to that type of hierarchical structures I think this sentence describes the ethos of the space – not merely a space to perform or see performance but a venue to share intellectual and spiritual growth and a space where vulnerability is accepted. I have seen many artists grow through their work at PPL including Ayana Evans, Dominique Duroseau, and Uniska Wahalo Kano. Ayana, who first introduced me to the space and serves as an editor-at-large for my publication Cultbytes, developed many of her early iconic movements and spatial interventions at PPL. Meserole Street is where Ayana first stopped traffic, an intervention that she has gone on to do at the Barnes Foundation, Cuchifritos (Artists Alliance Inc.), and Art in Odd Places. My own curatorial work has largely been facilitated through the community at PPL; I co-curated my first show with Ayana where we presented eight artists, four performances, at the artist-run gallery space MAW, most artists (Dominique, Kanene Holder, Esther, Maria Hupfield, IV Castellanos), with the exception of David Antonio Cruz, Amélie Gaulier-Brody, and Shani Ha, had previously performed at PPL.⁴ In January, I also co-curated an evening of performance art with Uniska Wahalo Kano at an artist-run pop-up in the Lower East Side. PPL is a space where I felt both safe and supported and fostered a greater understanding of the labor behind performance work.

2 I especially like Workforce/Forcedwork an collaborative operatic installation directed by Esther Neff investigating work as a social institution to uncover or re-discover doxa (as understood by Pierre Bourdieu). Esther Neff and Brian McCorkle, WorkForce/Forcedwork, released October 22, 2009. Access the recording here: <https://panoplylab.bandcamp.com/album/workforce-forced-work>

3 When we talk about the (art)world we must see the people working in it. Paul Chan. “[15 Responses to a Questionnaire on Occupy Wall Street],” October 142, Fall 2012, p.40.

4 The evening of performance art co-curated by Ayana Evans and Anna Mikaela Ekstrand was titled “Your Decolonizing Toolkit” and took place on October 21st, 2016 at MAW on 56 Henry Street in New York City. Patricia Silva. “Your Decolonizing Toolkit: Freeing Thought from Conditions of Exploit,” Cultbytes, November 4, 2016. <http://cultbytes.com/all/decolonizing-toolkit-performance-art/>

This is not a, or my, history of the art form, but rather a meditation on how PPL has functioned within and furthered the eco-system of performance art(ist)s in Brooklyn and its environs, i.e. New York City. However, I want to foreground this text and my own understanding of performance art in earlier precedents: artists who incorporate or investigate rituals and ceremonies in their practice, Dadaists, the German Bauhaus, and the Gutai group in Japan in addition to parallel and overlapping developments of performance art including the Actionist group and Valie Export's guerilla performance work in Vienna, Orshi Drozdik active in Hungary whose practice revolves around dance – all that I have researched in various ways – but, I will not mention them further. So, on the basis of site, I want to draw a parallel with the organizational forms (“happenings,” “events,” and “concerts”)

Instigated by visual artists, musicians, and other creative in New York City in the 1960's – among them the Fluxus movement. New forms of theatre, off-off Broadway shows, club culture, and queer culture have also largely influenced the art form. Art history is moving away from canonization but as all writing is subjective, often with limitations on word count or time-spent writing, or both a (re-)writing of history, however (un)stable it might be, based on the topic at hand is in my opinion necessary. At the very least, historical anchoring recognizes the labor carried out by artists in the past.

To understand performance art one must seek to understand the tools used to create it, the experiences of performance artists and their bodies. Carolee Schneemann's *Meat Joy* (1964) – a performance where scantily clad performers on a stage moved with each other in red paint, blood, dead fish, and dead chickens was a demonstration against patriarchal morality and confrontation of the nude body's position in society. A few years ago, I heard the artist speak at MoMA about the experience of the performers who had rehearsed some movements but not staged the performance in its entirety until its first iteration in Paris.¹ Addressing the fact that it was impressive that the performers managed to feign joy writhing on the hard floor in uncomfortable positions amongst the foul smelling materials Schneemann made an important point about the process of developing performance work: often during the performance itself in front of the audience.

The term 'performance art' first appeared in the 1970's and was then hardly regarded as an artistic discipline, mainly it has been slow to be commoditized by the art market and enter the curriculum of fine art programs. In the past ten years, performance art has increasingly become on-trend and (exploitative) performance art practices are now rampant: the world's leading art fairs Frieze and Art Basel invite curator to program performances and major museums across the city program performance works that when (re)enacted sometimes show disregard for the performers by underpaying them or treating the performance as spectacle.² With a biannual festival held in New York, PERFORMA has been championing performance since 2004, with little support for the local-context.³ In 2017, Tracey Emin was invited to do a live-painting event, as one of Esther's friends commented, “comparable to arriving at a film festival to find that they are only showing theater. I like theater but I came to

1 An Evening in Honor of Carolee Schneemann, Monday March 5th, 2018. Museum of Modern Art, New York.

2 Honey Jernquist organized a demonstration to advocate for higher (industry standard) wages for performers part of the restaging of *La Menesunda* (1965) by Marta Minujín at New Museum in 2019.

3 With some exceptions, PERFORMA 17 presented 'The Body is a House' by Narcissister together with Participant INC – free of charge! And, Ryan McNamara was the headlining artist in 2013.

see film.”⁴ Casually lending the performance art form to an untrained artistic elite for one-off experimentation glamorizes and strips performance of its critical and transformative properties converting tools of resistance to commodity and functions as an overall rejection of performance art(ists).

This becomes apparent in Barbara Kruger’s PERFORMA 17 commission “The Drop,” a pop-up store with skateboard decks and attire designed by the artist in collaboration with the skatewear brand Volcom for sale. Labeling this intervention “performance art” shows no regard for current and past performance artists who have dedicated much of their practice to develop the art.⁵ PPL is among the spaces that have offered constant support to foster and develop performance art(ists) alongside The Kitchen and Participant INC.. When Schneemann won the Golden Lion in conjunction with the Venice Biennale in 2017 she commented: “It’s made me very depressed and confused. I’m used to working with neglect and misunderstanding, so this has been really challenging. It’s a different psychic realm. The Lion did not land easily here.”⁶ We who are active in a local, glocal, and global performance context(s) should, like Schneemann, be wary of how we navigate within this realm of increased attention and (take note: curators, organizers, administrators, and writers) advocate supporting performance artists in their practice including advocating for safe and equitable environments for them to work in.

As the discipline of performance art rapidly expands, becoming institutionalized within the museum and in academia, and more visible, both you and I can aid in the development of the discipline. You can advocate for representation that respects the integrity of performers and their work (curate performance or select performance artists for grants/residencies), add to the critical discourse of performance art (write about performance art(ists)),⁷ you can be an active and participating audience member (see performance art), and of course, listen and talk to those active within the performance art community. I have used Cultbytes as a platform to disseminate the practices of artists connected to PPL, we have written about and/or published Tsedaye Makonnen, Nyugen Smith, Dominique Duroseau, Uniska Wahalo Kano, Ayana Evans, Kanene Holder, IV Castellanos, Maria Hupfield, Lorene Bouboushian, and Esther. I have tried to develop the craft of performance art writing, largely aided by Esther who contributed with “Terms of Engagement” a monthly essay column about relationships between art(ists) and language(s).⁸ An accomplished writer and theorist, Esther provided me with important insight and direction on how to think and speak about performance art and the art world during casual meetings in my apartment leading up to the publishing of her column. These conversations have been invaluable to my curatorial and editorial practice.

4 Email correspondence from 2017.

5 In other words, from another friend who wishes to remain anonymous: “Within this grand performance, bodies of artists, writers, administrators and ‘consumers of experience’ are subjected to artificial hells of default artworld apparati.”

6 Ben Luke, “Forces of time snatch people like devils:’ remembering feminist artist Carolee Schneemann” The Art Newspaper, March 7th, 2019. <https://www.theartnewspaper.com/news/obituary-carolee-schneemann>

7 If you have something to say, please email info@cultbytes.com to get it published. If you are not a writer or art critic our editors will help you polish your text. Everyone gets paid.

8 Esther Neff, Terms of Engagement: Performance Art(ists) and Language(s), Terms of Engagement: “Authenticity,” Terms of Engagement: Quality Art Worldings, and How Performativities Work Part I & II. Access them all here: <http://cultbytes.com/author/EstherNeff/>

Returning to the concept of play or re-actualizing the rules of museums, or in the case of PPL performance art the closing event “Metamorphosis” on November 15, 16, 17, 2018 (note that Kafka’s “Metamorphosis” is divided into three parts, as put forth by Vladimir Nabokov, “antithesis, thesis, and synthesis”)¹ presented boundary breaking and critically important work that uses performance art as a form of resistance and a catalyst for critique, longing, and betterment by Lorene Bouboushian, IV Castellanos, Dominique Duroseau, Shawn Escarciga, Ayana Evans, Kanene Ayo Holder, Amanda Hunt, Maria Hupfield, Anja Ibsch, Honey Jernquist, Miao Jiaxin, Anya Liftig, Jodie Lyn-Kee-Chow, Geraldo Mercado, PPL, Rafael Sanchez, Julia Santoli, and Edward G. Sharp, other long-term collaborators of PPL. To commemorate the space, Esther wrote this playful (read: transformative) performance art anthem with music composed and performed by Brian McCorkle. Thank you Esther for all your hard work at PPL and for building a community with and for us. This is who and what PPL was at its close:

To presence

To difference

To practical resistance

to powerful artists with plans and persistence

We gather to witness

Rigorous insistence

On self-determinations as bodily liberations

we respect the flesh, pursue investigations

(and) perform demonstrations

of actions with presence, resonance, and vibration

visceral forces of empathy are generated

When people assemble /to attend to /the created

We are

captivated, intoxicated, activated

we keep working even /when completely uncompensated

This is not business or politics

(though the political and catallactics

are of course inseparable from artistic tactics)

epilogue (not recorded here):

this is the very soulful expression of value beyond capital

expressing experiences, instantiating ethics

though often sharp and often flammable²

1 Lecture on “The Metamorphosis” by Vladimir Nabokov. Access it here: <http://www.kafka.org/index.php?id=191,209,0,0,1,0>

2 Esther Neff and Brian McCorkle, Performance Art Anthem, karaoke November 17, 2018. Access the recording here: <https://panoplylab.bandcamp.com/track/performance-art-anthem>



Rae Goodwin, *milk-glass-apron-sugar-sugar* (2015). Photo by Joanna Matuszak.

Aug 4, 2019, 6:20 PM
From Ayana Evans

Soooo I have waited until the last minute to send these to you but I figured a transcript of our conversation in an email thread would be a good contribution to the PPL book.

Here are your starter questions:

As a Black woman what did PPL mean to you?

How did race factor into your experiences there?

What is coming to mind when you think of Esther and Brian?

Why will this space be missed?

How did honest crit there affect your work?- and did you do Performancy Forum when it was followed by a talk back/critical analysis portion at the end?

And I will start the email thread by saying that I feel like the closing of this space oddly signals a door closing for femme presenting black people. I feel like a lot of us flowed from PPL into other (better funded) spaces and museum. I worries that a door is closing with the closing of PPL/ ad while yes they now have a larger space in ST Louis... The location won't pull through the NYC Black femmes who can't afford to travel much. -- or maybe I'm wrong. Maybe it will still affect just as many careers because Esther is a force who believes in GROUND WORK.

1:36 AM (20 hours ago)
From Ayana Evans

I started this off real formal but as I sit here at 130 am ordering Amazon frames with Tsedaye for a fancy exhibition we were in (so the frames should have been pricey but we can't afford that) and simultaneously texting Dom to add last min Photoshop touch to 4 images because

IN CONVERSATION:

AYANA EVANS

DOMINIQUE DUROSEAU

& TSEDAYE MAKONNEN

Tsedaye and I don't have access to Photoshop right now but must submit by noon tomorrow... AND all at the same time I am sitting on bed(my work area when my desk is too junky) scared I will be too tired to talk sensibly to Lauren Whittels tomorrow since our first meeting is at 9 am...

I realize the bottom line is we are in the trenches together; and y'all are my sisters.

OK now answer the questions from THERE! sidebar: I'm so tired my eyes hurt

3:04 AM (18 hours ago)
From Dominique Duroseau

(I'm drunk.)
humanity is depleting.

Honestly....these past months I been feeling drained and empty....(I'm not really answering the questions here, maybe).

what is love in our world (the Art World)?
to love without reciprocation,
to love awkwardly,
to love one's process, dedication and abstracted personal language.....
my sacrifice is mine
my love is complex, private.

“is it taking” if one is willingly giving themselves wholly
the hunger feeds the struggle
the struggle is part of the course
the course is...well who da fuck knows?!
but I'll be “riding dis mutha fucka till da wheels fall off tho”

some of this shit is like possession and I wonder
where do you go to get an exorcism?
what if performance (mine at least) is possession & exorcism?
do I want an exorcism, place or person(s) I trust who would aid me in
decompressing some shit:
scream
cry
bang a trash can
or chat with a trusted colleague in their home/gallery about why ignoring the clitoris
will atrophy that shit
“Clitoral Criminal Fuckers”.

I wish I could dance right now (90's hip hop club mix), the mental buzz continues.

-Dom Duro (2:56 am)

7:41 PM (2 hours ago)
From Tsedaye Makonnen

Dom: your response is all poetic and beautiful and performative ❤️❤️❤️ I'm glad it'll exist & be archived.

We all really do need to go out dancing together, I don't know when we'll all be in the same place at the same time [we were all in Miami together on dance floors in 2017, why does that feel like a whole ass generation ago ha!] but we can dream up a moment and then it'll come together. Or is it one of those things that just happens and you gotta be ready to appreciate it when it does fall into place because it's so fleeting. That's how I feel about PPL, yes it existed for years [and no I don't want Esther (& Brian) to struggle to keep it thriving while they're not] but I did naively think it would be there forever and that I would always make a stop through PPL to check in with my homies & get caught up on the performance art scene in NY whenever I'm in town. It was a ritual and now it's over. The ritual does continue to exist outside of PPL's walls....

pause

[long tangent: the last performance I saw Esther do after PPL became Para//el, y'all were there except Dom, it felt like a PPL reunion, and Esther started the performance by hugging/embracing the walls, that was such a touching gesture and my moment to feel the "oh it's over, it's changed, it's something else now" not necessarily bad but just not the PPL that was home.

*Tangent within a tangent: I love the picture from that night, it speaks to years of collaborations, support, friendships, careers that started together or lifted the other one up, loose tobacco on Meserole, making epic messes that no other space would allow, late night conversations, best crit sessions, openness & comfort you couldn't find anywhere else, all of us seeking ourselves, a refuge from the greater art world

*back to original tangent: And Leili made a performative installation that night at Parallel! That rarely happens! Hannah, Elizabeth, Honey & I got too comfy & intimate in there Leili had to kick us out. Since I missed the closing PPL performances, including Yana's epic piece that led to tears while viewing it through the web, this Post-PPL/Parallel night I'm describing was like my own personal closing party]

tangent over

continue

through all the connections we formed, through all the vulnerable moments we've shared, through all the bad performance art we either created and/or witnessed at PPL, ha I'll speak for myself & implicate myself here [Esther would disapprove of me saying bad performance art lol]

Ok gonna answer Yana's questions in order and then most likely go off on more tangents:

As a Black woman what did PPL mean to you?

●it meant everything (there's a clap in b/w each of those letters). PPL was where I performed for the first time on my own. In retrospect I'm realizing what an opportunity that was, altho I felt it that night, something emerged out of me that PPLs environment and through Esthers support encouraged me to keep going. From that moment on I was sold, I drove back & forth b/w DC & NY half awake to be in congregation with PPLs members and the larger NY performance art scene. PPL has been an important space, home for launching many people's careers! There are people all over the world that owe Esther a basic thank you or a check for all the work she put into keeping that space open for us to explore and discover ourselves and then be discovered beyond Meserole St. They ESPECIALLY (with Brian's, Leili's and others support) selflessly created a platform for black women & femmes to be our black ass selves. I mean the performances I saw come out of PPL that we were putting on, were fiiiiirrrrrreeee. 1st of two things, I think many of us would have come around to performing with such fierceness and audacity eventually but I think it would've taken longer without PPL as an exploratory space (and when I refer to PPL as a space I mean beyond physical walls). 2nd: I forgot the 2nd point I was going to make. I'll come back to this.

How did race factor into your experiences there?

●Well I met white people there that I have a deep kinship with that'll last for lifetimes. I also met a bunch of people there that made me feel uncomfortable and fetishized but since I was so protected by Esther & company it didn't faze me much as it would in other art venues

●PPL also had a very diverse roster of artists coming through to perform, it was hub for a lot of black performance artists I knew, that was rare

●also a lot of my performances in the beginning were related to colorism and skin bleaching. Doing that in majority white spaces did get old. Performance art audiences are juuuuuust r ecently becoming diverse and hip. Before I think black performance artists, including myself, didn't know where to go that would respect and accept our form of abstracted contemporary art. PPL did tho.

●it did wear on me having to perform majority of the time to mostly white audiences but I will say PPL didn't feel as draining in that way, maybe because I always had a crew of people that included Esther that made me feel safe, respected, at home and accepted. You know what it is, PPL/Esther didn't require you to prove your worth or prove your value as an artist, you mattered & what you had to express mattered period.

●this is gonna sound like such shade: since I stood out as one of the frequent black women performers but didn't live in NY (altho most people assumed I did since I Came up almost every weekend for years), a lot of people knew who I was and I could not remember who they were for the life of me! Unless I spent significant time with

them or performed with them a bunch of times on the same bill in different spaces. I know I unintentionally came off as an asshole because I was one of the few black performance artists: so easily stood out, easy to exoticize, but it was so hard for me to remember all the faces I encountered when I was in town!! I know, shade. But I think that's distantly related to race too and my mother brain that's quickly deteriorating.

What coming to mind when you think of Esther and Brian. (I'm going to include Leili & Elizabeth in this too)

- Comfort, intentionality, Care, "mothering" as an act (not gender), tireless, hardworking is an understatement, performance art saviors and torchbearers, family, documenters, archivists, activists, some of the most important people behind performance art in the last decade, friends, colleagues, who I look to for guidance, they helped me give birth to who I am today, national treasures, contemporary art has changed for the better because of them

Why will this space be missed.

- I really felt taken care of by this crew. It carries me through this art world and makes me realize how good I/we had it. That was a special bubble that doesn't translate into other art scenes.

- it taught me to collaborate better, how to take care of each other as the bastard children of the art world. The way that other performance artists swoop in to take care of you before during and after you perform is a sight to be seen, take notes.

- you can tell who's a child of PPL

- I don't know where else the experimental work that PPL hosted will exist in NY or even elsewhere? Every artist deserves a space to freely experiment among their peers outside of the hierarchical gate-keeping art world often shuns.

How did honest crit there affect your work?- and did you do Performancy Forum when it was followed by a talk back/critical analysis portion at the end

- getting Esther & Leili's perspectives on my work was so valuable. I wish I could see my work through their eyes. It gave me confidence and reinforced that my work is important and that I need to keep going.

- yes I took part in Performancy Forum, altho I don't even remember what I contributed?! I performed there too many damn times lol. I need to look it up. Esther shoulda cut me off!

--

Tsedaye Makonnen

10:05 PM (14 minutes ago)
From Ayana Evans

I think Tsedaye said it all.
Dom I need to read that poem again...

Xx,
Ayana

**TRANSCRIPT
SKIN WHITENING COMMERCIALS**

**PLAYED DURING
TSEDAYE MAKONNEN'S 1ST
PERFORMANCE AT PPL**

TITLE: *BLEACH BLOODBATH*

JULY 19, 2014

Untouched by you
Untouched it's true
I'm touched...who touches you
Reveal a bright new you
With Belo's Essential whitening wash
It's dual whitening system..gives you that star white glow
I too have been touched by Belo

-

Why does this star shine the brightest
It's because of her STAR WHITE SKIN
Introducing Belo Essentials soap & lotion
With glutathione that whitens
And skin vitamins that moisturize
Only Belo touches nice skin

-

Shine bright even without the spotlight
Introducing the best ever Belo Essentials
Now enhanced with micro-encapsulated technology
For star white skins that glows
Only Belo touches our skin
Who touches yours

-

Going out tonight for a candlelight
Gonna look so fine gonna make you mine
C'mon let's go
Go sleeveless on him
With FAIRER WHITER underarms
Nivea Whitening Deodorant
Has extracts that repairs your skin
To give you fairer whiter underarms
Go sleeveless on him
Nivea hundred years for skin care for life

-

Dirt and oil
Is your cleanser good enough
Nivea for Men Whitening Acne Oil Control Scrub
With 10 x's whitening effect
Works deep down
To help eliminate oil

Minimize pores
And give you WHITER SKIN
Nivea for men, what men want

-

Get the confidence to go backless
New Nivea Extra Whitening Lotion
Helps repair and protect your skin
Keeping it fair always

-

Four is my lucky number
I graduated after four years
Just before my fourth interview I realized that the obstacle to obtain my dream job was my skin
Discover Fair & Lovely Multi Vitamin with 4 essential vitamins for TOTAL FAIRNESS
(then a guy proceeds to ask the woman out after she's lightened her skin and gotten her dream job as a reporter on TV)

-

(dramatic music)
For the first time
New Ponds White Beauty gives you a radiant pinkish white glow
Or a pale pinkish glow, you choose
WHITE BEAUTY

-

When it comes to those stubborn spots
You need more lightening power
Introducing the combined strength of lightening creams
Ultra concentrated Ponds flawless WHITE serum
Just one drop begins reducing spots with skin that sparkles
With 10 X's the radiance
When you look gorgeously radiant everything falls into place
Ponds Flawless White Serum

-

(sexy jazzy music)
You can't help but notice the rosy white change in her skin
With Pond's Skin Whitening Fluid
See the difference in just 6 weeks
Now in cream and fluid

Man: "Have to warn you my mama is really a perfectionist"

Woman: "Dont worry"

Man: "Ma this is Marie"

When you've got to be perfect, there's new Ponds Whitening Vitamin Cream

Now with pearl vitanutrients to lighten pimples, scars and blemishes

Vitamins B3 C whitening, helping you get FLAWLESS RADIANT ROSY WHITE SKIN

Mother: "She has a perfect face and looks intelligent"

Woman: "Thank you Auntie"

New Ponds Skin Whitening Cream by Unilever



Tsedaye Makonnen, *Bleach Bloodbath*. (2014) House documentation.

Collage image left by Tsedaye Makonnen.

NANA AMA BENSTI-ENCHILL'S TOUCH ME, I HATE THAT AKIKO ICHIKAWA

Born in the U.S. to Fante parents from the town of Mankessim in the country's Central (southern) Region, Bentsi-Enchill visited Ghana for the first time at 10. The artist, who grew up in Falls Church, Virginia, in the Washington D.C. metro area, described the experience of return this way: "My identity only then materialized context that was more than an imagined place that lived between my parents' stories, meals, and language." It was in the West African country that Bentsi-Enchill tasted sugarcane for the first time, and the practice of sucking on sugarcane has material, cellular meaning for her. It was only upon travelling to the former British Gold Coast where fragmented cultural and familial elements could truly coalesce for Bentsi-Enchill. I, for one, can relate, having been born in Japan and having come to the States as a toddler. Non-western manners and values can be so far geographically, intellectually, and psychically, from mainstream American experience and understanding, and the pressure to assimilate so unrelenting from all sides that even the best parental efforts to help their children grasp the other(ized) culture will always fall short.

For her Saturday performance at PPL, Bentsi-Enchill dressed in a homemade lace mask, tobacco leaves around her neck, and a lace skirt she fashioned out of tablecloth. She traversed the packed room with a large metal cooking bowl atop her head containing chrysanthemums, rosebuds, bamboo skewers, a fork, copper sponges, dried tobacco, and artificial palm leaves and stems of cotton asking audience members to pick something out of it. (I could not see the variety of items in the dark and assumed I was choosing from among flowers.) The objects represented for Bentsi-Enchill aspects of her body and identity which complicate the ways in which they are received by other people outside the home. She articulated to me that they are "symbols of hard labor (particularly for Black women), softness, American slavery, Africa, the farce of colonial gentry and so on." I was able to clue into some of this meaning from the tobacco leaves in Bentsi-Enchill's attire, an obvious colonial symbol without knowing the artist had grown up having to visit Colonial Williamsburg, a first stop for enslaved Africans, as part of Virginia's compulsory educational program. The other clue was the submissive role she played in the performance and her having to bow to get her bowl in position for audience members, who were mostly seated, to interact.

I appreciated Bentsi-Enchill's approach in Touch Me, I Hate That for escapist reasons, its ability to take me away from East Williamsburg in 2018 so quickly. Tips on the soundtrack

also resonated with me, like “silence is an African value”—an appreciation for spans of quiet that run contrary to American city life. Respecting one’s elders and receiving a gift with both hands also happen to be Japanese customs. Being “taken away” by Bentsi-Enchill’s work thus was a way for me to be “brought back.” A review of the interpersonal basics also reminded audience members of the importance of the initial encounter, the interaction devalued in busy first-world lives and enlarged when one travels.



Nana Ama Bentsi-Enchill, *Touch Me I Hate That* (2018). Photo by Akiko Ichikawa

While Bentsi-Enchill’s performance allowed one to be an aesthetic tourist, the now-London resident related to me *Touch Me, I Hate That* grew out of what she felt was her “hyperconsciousness” about her body against the white gaze and her solitariness. The piece with a strong pedagogical and pleasurable bent was thus created out of a personal need to engage socially and to purge and create something against dominant cultural norms and expectations. Like the title of the work itself, Bentsi-Enchill intended her list of cultural values to be ironic, the nuances and complexities of an entire continent boiled down so as to be impossible.



(left) Bentsi-Enchill, *Touch Me I Hate That* (2018).
Photo by Akiko Ichikawa.

(below) Bentsi-Enchill, *Touch Me I Hate That* (2018).
Photo by Patrick Kanyike.





Nana Ama Bentsi-Enchill, *Touch Me I Hate That* (2018). Photo by Patrick Kanyike.

LOVE AT FIRST SIGHT: MY PPL ORIGIN STORY ANYA LIFTIG

I had tried living in New York twice before.

My first attempt consisted of an ill-fated spell as a paralegal with a stuffy white shoe, Wall Street law firm. I rented a room carved out of a room carved out of another room in a bland apartment building in Murray Hill. I walked to work in sneakers overtop of my panty hose and carried a lunch tote filled with iceberg lettuce and expired cheese sticks. All of my best work clothing was from the clearance rack at Strawberry's or Conway and mixed with a few, shiny polyester suit jackets from Goodwill. I kept a cardigan on the back of my desk chair for when the air conditioning was cranked too high. I quickly learned that my job required absolutely zero brainpower. As one associate told me, "Just sit there and show off your class ring."

I was demoralized by the apparent hell scape of a 9 to 5 job, and resolved to use the empty expanse of my working day to produce something artistically relevant. I thought I might write a novel like Melville at the Customs House. Instead, I ended up playing hour after hour, week after week, of computer solitaire. And, aside from being able to solicit a slight nod of recognition from the guys at Curry in a Hurry, I made virtually no impression on the city, though the city, as always, made an impression on me.

In addition to doing an impressively terrible job as a paralegal (I billed my surreptitious daily naptime in the file department to a succession of South American billionaires,) I spent two evenings a week trekking up to the International Center of Photography. There I took a class in portraiture with Amy Arbus.

Since I knew almost no one in the city, I had no subjects to photograph for the class. Wary of asking anyone at either my job (too weird) or my class (also too weird) I was forced to turn the camera on myself. I was soon enacting scenes from my lifetime of nightmares in my room within a room within a room. I smeared oatmeal on my face (as close to a replica of barnacles as the grocery store products allowed,) photographed my head submerged in a fish tank, and had plastic alligators attack my sleeping head. Since I was rarely home in time to make it to the darkroom, I developed my film in the bathtub. All of my make due artistic activity was much to the irritation of my roommates—a law student and a Smith Barney associate who was making more per year than I might ever see in twenty. When they balked, I tucked my tail under my legs, packed up my crap and followed a boy to Atlanta.

Four years later, I followed another boy back to the city. Bushwick this time. We were some of the first people to build out the now renowned 1717 Troutman Building. For two years, under the pretense of trying to become practicing artists, we tried to make life in a former pesticide factory (yes, we were that stupid) work. We had both just finished our MFAs and were struggling through the murky aftermath of graduation—still stunned that we were no longer attached to an institution, adrift without the benefit of constant feedback from fellow students and professors and penniless without our federal student loan grants and teaching fellowships. To keep our mutual artistic enterprise afloat, I worked seven days a week—sifting through dirty clothes at Beacon’s Closet and tutoring rich kids in Westchester and Connecticut. In my free time I made terrible performances for camera. I bound my head with pink knitting yarn and photographed myself—over and over again. It had something to do with feminism and something to do with sex. I was a living performance art cliché only I thought I was single handedly at the forefront of a new avant-garde.

In that second New York life, I did manage to pull off one public performance. Using a stash of my parent’s frequent flier miles and the offer of an air mattress and a floor from a friend in Florida, I funded an “infiltration” into Art Basel Miami. I tried to “weave” myself into, what I called, the “fabric of the art world.” Like a poor parasite, I physically attached myself to the back gate of the Miami Convention Center and other art fair sites. I left behind small puddles of yarn as evidence of my march. I thought I wanted to be part of the big bad art world that I had studied so hard. But pretty much, like every other time in my life, I really just wanted some friends that understood what it was to want to make art.

For three years I persisted with my sad yarn puddles—then the city condemned the building and I fled back to the safety of my childhood bedroom. I took a job in Thailand escorting rich kids with expensive digital cameras through one of the poorest regions in the world—the Thai/Burmese border. I convinced myself that trying to become a real artist was futile—a hobby at best. I took a desk job, filled out expense reports and attended sales conferences.

I was miserable.

I first encountered PPL in 2009 through an online classified ad on the New York Foundation of the Arts website. Adrift again after losing another desk job, I was still meandering through my early thirties back at my parent’s house. I fell asleep every night under a canopy of signed pointe shoes from dancers from the New York City Ballet. My walls were thick with evidence of my adolescent achievements—ribbons and certificates and trophies—proof that I was once promising. Everything was showing it’s age—first and foremost, me.

Still, I couldn’t thwart my impulse to make weird little films. Short bursts of action—eating, hitting, licking, and rolling—out in nature. When I posted these on the web, all I got was a litany of sexually explicit emails from men (specifically a bunch of pasty, bald German dudes) asking me to come and eat, hit, lick, roll on them. I stopped making movies and began collecting stickers again—just like I had when I was six.

According to the posting, something called PPL was looking for material for something called PERFORMANCY FORUM, to be held somewhere in Bushwick called Surreal Estate. I sent this ambiguous entity a link to a video I had made of myself secretly making out with

a green lawn in Wales. A few days later I received one of the first artistic acceptances of my career. PPL, whomever or whatever that was, wanted to show my nature make out video. Huzzah!

Now, I had to show up in person.

I made my way to a place called Surreal Estate—(which I later heard a rumor was really the home of an anarchist cell infiltrated by undercover FBI agents—but that is not part of this story.) I'm not really sure what the building once was, maybe a garage? Some sort of factory or car parts concern? Whatever it was, a small, chalk covered sandwich board out front announced that a few others and I were showing work that evening. Double Huzzah!

Inside I met Esther and Brian—apparently this PPL was primarily the work of these two. They took me on a tour of the performance space. Almost everything was salvaged from Material for the Arts or off the street. But using those meager resources, they had made a provisional black box theater with real theatrical blacking and a curtain made from a multitude of fabric remnants. As Brian teched my video, I marveled at the way these two strangers had transformed this space. The backstage area also served as a laundry room and maybe as a kitchen too—I couldn't tell. For so long I had longed to find my people, longed to find my little corner.

Just like the dawn of love, I realized I had found them.



Anya Liftig, *Twin High Maintenance Machines* (2014). Still from house video documentation.

You did these “things” to me:

Bathed me, wrote on me, whispered to me, put me naked inside a box, kissed me, asked me questions, lead me through the snow, moved me to tears, brought me wine, moved me to laughter, made me think, held my skull in your lap, made me hold signs and strings and chains and objects, asked me to shout out, gave me things to read aloud, called me out, took me outside, spit in my hand, made me blush, said my name, borrowed my lighter, smoked my tobacco, copied my movement to make your choreography, asked me for interpretation of your signs, had me bring you a bucket of water, had me turn on and off the lights, made me speak into microphones, took my picture, had me rub your body with vasaline, invited me to throw eggs at you, made me cry, gave me food, smoked me down, exposed elements of my private life to a public audience...these things are descriptions of our relation, and may also apply to your relations with others.

I acted upon, through, with, for, against, and in relation to you too. I waited for you, swept and mopped up the floor before and after you, re-painted, filled your holes, put your papers and posters and stickers up, collected your ephemera, brought you cups, tape, scissors, rope, tacks, a hammer, a bowl, a brick, a sharpie, chalk, a sheet of paper, black fabric, a towel, I protected your belongings behind the bar, met with you, gave you coffee, beer, tea and food, listed your name, announced your name (in)correctly, emailed back and forth with you, invited you, talked you up and talked you down, cleaned up your mess, tattooed you, performed for you, gave you tarot readings, walked through your piece with you, called you on the phone, watched you, participated in your work, listened to you, cropped your images, shouted at you, wrote about you, archived your documentation, described what you did to those who missed the performance, sent your name to curators, wrote you recommendation letters, criticized you, gossiped about you, published texts about you, ignored your text messages, bought you bus tickets, applied for grants to support you, locked the door behind you when you left the space. We have many times performed as each others' material.

-Esther

>>> THINGS

**LIE TO ME: SCATTERED THOUGHTS
ON FAILING TO DESCRIBE WHAT
HAPPENED, OR, A FEW HUNDRED
WORDS ON HOW WORDS AREN'T
ENOUGH***

****Alternate title: "Even if i tell you, you'll
never know what happened, so why not
imagine it without me telling you?"***

JEREMY TOUISSANT-BAPTISTE

I. Archive As Memory As Failure

While a convenient and poetic phrase, I find the adage “A photo is worth 1000 words,” to be generally insufficient when trying to consider the unending set of information an image might present me with. Nary a single one of those 1000 or more words successfully conveys the complexity of the moments which bookend the image nor the moment itself. More precisely, the moment captured and represented as an image or photo is only 1/24th of what happens in a single second¹. It isn't that a 1/24th second isn't seductive, with its allure of capturing temporal minutiae, it's that it doesn't exist a-contextually, intention be damned. In that way, the image is a lie. I'm OK with that lie for a couple of reasons:

1. Running with this lie undermines the presumed supremacy and presents the image looker/viewer with a unique/consequential opportunity: Rather than reinforce what might otherwise be presumed known, leaning into this lie lays bare the image's inefficacy, freeing/permitting/recalibration the act of viewing being informed by what it doesn't know and imagining beyond what one doesn't see.
2. “Visibility is a trap” #1 and the act of rendering opaque and errant #2 moments, spaces, bodies, or images legible is a gesture which, in addition to diminishing a sense of imaginative capacity, can present truly detrimental ramifications.

I lean into these lies, especially when looking at an image from an evening of performance I've attended (whether as audience or performer), to compensate for/counter unrelenting feelings of inadequacy borne of my own want to know what I've seen.

II. Memory As Archive As Failure

All of this feels particularly relevant for PPL; a space which holds a particular space in my imaginary as one of an infinitely capacious possibility/potential and risk which thrives when languishing in its own opacity/blurriness, a space whose legacy, for me, thrives on an inability and refusal to describe what I saw, did, or experienced.

Besides, it'd be unfair and flat-out futile for me to attempt to recount what happened (or didn't) at PPL on any of those evenings would be. Most memories are fallible, and mine is no exception, even with the help of an archive. Even with all that, I can't pretend to have a finite answer to achieving this balance, which is why I go back to the two lies: in refusing certainty, they afford me the space to keep looking and keep asking questions.

As the images and my words continue to fail to convey what occurred - I turn, as I often do, to others. Because across the moments, the thing isn't made itself solely by the performers, the audience, nor the very architecture of the space, but a constantly fluid, often contentious gumbo of those and so many other factors. In that way, PPL's existence and legacy challenges another old adage that “you had to be there,” quietly insisting that “WE had to be there right then.”

..

At this point, I fear I've exhausted the argument, so then, I'd like to use the rest of this space, to present a series of images² as prompts for imaginative consideration, followed by a series of blank pages to be used however one might like.

1. yon Tande, during JUST SITUATIONS, 2017
2. Jeremy Toussaint-Baptiste, during PERFORMANCY FORUM, 2016
3. Dominique Duroseau (2017) *The Appointment* session with Jeremy Toussaint-Baptiste







III. Insert 3 blank pages

Further Reading:

- #1. “In Conversation” for Movement Research’s Critical Correspondence, Jonathan González, EmmaGrace Skove-Epps, and Rudy Gerson, 2019.
- #2. Poetics Of Relation, Edouard Glissant, 1990.

NOTES:

¹ During that 1/24th second, capture is evaded, as bodies, objects, and environments are in a constant state of motion, even if at the molecular or cellular level.

² All images are PPL archival material, chosen from evenings where I was present, either as a viewer or performer.

OUR LISTS OF STUFF TO GET AND THINGS TO DO!

VALERIE KUEHNE, LORENE BOUBOUSHIAN, KAIA GILJE

VALERIE:

- cigarettes
- \$3.33 for carfare
- make up
- body crayons
- bright blue coat
- call Alyson
- look up other shows in the area on FB
- teddy bear
- chello
- keys
- shirt to draw on
- (im making a separate grocery list as we will go shopping together sat morning)

KAIA:

- candles for duck/ or salmon?? dinner
- dishes and silverware
- wine, cooking wine?
- umbrella
- talk to Esther and Brian about TK Tesla (tiny kitty)
- ribbon
- \$3.33 for carfare (plus other money for pizza, coffee, cupcake... ect)
- yellow coat
- check out construction site
- my broken phone
- check when laundry mat closes
- a blindfold
- my rollerblades
- keys
- shirt to draw on

LORENE:

- golden tray
- box for Tesla
- \$3.33 for carfare
- orange coat
- children's dance props
- toothbrush
- bucket
- washcloth
- toothpaste
- ipod playlist
- hair brush
- keys

- birthday candles
- shirt to draw on
- glitter glue pens

GROCERY LIST: duck/or Esther suggested a Salmon; Cake, devil-ed egg ingredients

PLACES WE NEED TO GO TOGETHER:

- to a deli to set up someone to recognize an audience member as a childhood friend
- Social Club
- Champs (I found out my friend Lauren will be working there until 10 on Saturday!!! she might b able to help us out!)
- go to the bar on Graham and Johnson?
- Domino's

I LOVE DOMINO'S PIZZA

1. Prepare a meal in Kaia's loft (duck and wine, or Esther suggested Salmon)

Esther is already there eating

we need:

duck or salmon

golden platter

candles

silverware and dishes

Esther

2. Turn on shower, undress, enter shower with umbrella. Smoke a cigarette and offer one to a person. Leave them there smoking and holding umbrella

3. give Tesla to someone as a present, in a box with a bow

4. call a car for someone, and give them 10 bucks to go wherever they want

5. Give someone either the blue, yellow, or orange coat and send them to a deli where someone will recognize them as a childhood friend.

6. take someone to an empty space

8. enter social club (vanish when they turn to look at something.)

9. take someone to another show in the area

10. Take someone to Champs and buy them a cup of coffee

11. send someone to champs in either the blue, yellow or orange coats, and the staff will sing them happy birthday and give them a cupcake

12. send someone to go do laundry (children's dance props) knowing it is closed, give them kaia's broken phone to keep in touch. (or ask them to switch laundry if it is open

13. basements:

*brush teeth

*brush hair

*outline veins with body crayons

* play a song for them

14. Lorene gives someone an ipod with a playlist to listen to while they go on a walk

15. put audience member in performer position, to end the piece

16. can I blindfold you?

17. lock someone out and give them all of our keys one big keychain

18. can I trade your shoes for rollerblades?
19. get a person to deliver a pizza from dominoe's
20. bring out a birthday cake with candles and sing to someone
21. give someone a drink at a bar
22. send someone to champs where they will be greeted by the singing of happy birthday and a cupcake
23. Play video of Clara Rockmore playing "the Swan" on theramin

ABSTRACT FOR THE PPL BOOK

VALERIE KUEHNE

“this is what addiction sounds like” (or the echos of first building, then uprooting oneself from brooklyn’s performance nexus after music & madness indecipherably converged)

I would like to translate the echoes of our first attempts at building a space at 104 meserole, a courageous effort to engage & combine our respective communities & curatorial philosophies, a means of documenting growth beyond our individual efforts. In truth, this is an echo that resonates so profoundly in me that I am still sometimes floored by it still. It represents a time of amplification; for my own voice, the artistic community that supported it, and eventually, the sound of opiated seduction.

I contend that there is no way to understand one’s growth until they’ve had the experience of being uprooted from the generative nexus, the one we all find & nurture in a creative community. I wouldn’t say this understanding has been altogether positive for my mental health, personally. It has, however, been transformative with the passage of time. As days turn to months turn to years free from abusing opioids (and away from the community I so urgently built) I’ve had to adapt my artistic sensibilities, to express an awareness of just how impossibly addiction & art can bind.

I would like to structure a piece that celebrates beginnings. In doing so, I’d like to share specific memories that I have during the time in which we commenced to organize in and around 104 meserole. Incontrast, I’d like to narrate a first hand awareness of how living as an addict in & out of “recovery” shapes the direction & sound of one’s art. In engaging both paths, I hope to compose a song of disastrous liberation, as performed by V. Kuehne @ PPL, circa 2012



Valerie Kuehne, photo by Mitchell Murdock.

GATHERING

KAIA GILJE



Kaia Gilje performing at PPL in 2015. House documentation.

When thinking about Panoply, my attention zooms into small memories like the wind blowing the door open during a performance. The people sitting by the door hold it closed together to keep the cold out, but then have to negotiate late comers needing to open it to get in. I remember that happening many times-- which zooms me out to focus on the actions people often repeat during the process of gathering for a performance.

Maybe some of the artists arriving early setting up, preparing
audience beginning to arrive
waiting together
noticing that a performance is beginning
making room for more people as they arrive
performances ending cleaning up
the space in between performances
small groups talking and rearranging
people slowly leaving
perhaps down until there are just a few people talking for hours.

In each of these instances there is the opportunity to question our different motives and intentions. How are we affecting other people and how are we being affected? How we are participating in creating what is happening at that moment? It can be difficult or diffuse to hold responsibilities while operating as a group. But gathering in groups over and over again, as well as personally traveling through the different performances of audience, artist, and organizer, can provide reflection and practice surrounding the many ways responsibility can be felt or held in these different situations.

A core ethic I saw operating within groups of people gathering at Panoply were efforts to encounter each artist's work on its own terms. Though its not always clear what this means. The sense that performance art could appear in any way, leads to emphasis on the realization that the person performing chose to do specifically what they are doing, specifically how they are doing it. They chose this out of anything they could possibly do and any way they could do it.

Throughout different organizational platforms (organized by Esther Neff often in collaboration with Leili Huzaibah) including BIPAF, Performancy Forum, Just Situations, Civic Reflex, and Nine (9) Propositions, each offered a plethora of different group structures, different modes of gathering, and considerations for performance.

The room itself at 104 Meserole was organized and constantly reorganized in response to a history of artist's experiences within it. Esther collected a library of supplies that was ready and available for last minute needs of tape or scissors, or maybe a piece of fabric or a large piece of paper. The arrangement of clip lights were slowly collected over time, hung carefully to provide customized lighting for each performance. The beer and wine bought at the liquor store and wheeled over in the rolling cart. The undivided attention, or alternately, the equally important and intentional space Esther gives each artist as she learns how they would like to prepare. Living in the space, this is one thing you learn quickly. This is a space for many many people. Each object that lives there is intended for the use and support of many people.

Organizing with care, communicates that the space is there for the artist, for the artist's work, and that the artist and their work is important. The artist is their own authority on their own work. It does not leave the artist in the position to prove their validity, rather assumes it. Instead of requiring the artist to list their valuation, validation assembled through various "success" measurements, the organizer, the audience, and the artist-work together to practice encountering the artist and their work on its own terms. This requires a great deal of attention to listen to what those terms may be, or to watch knowing one may not immediately know or understand those terms.

People thinking in their own ways, in their own forms is important.
People feeling in their own ways in their own forms is important.
People behaving in ways they have decided to commit to is important.
People giving their attention to these actions is important.

The attention and focus of people gathered is a powerful thing.

I've always been a very socially anxious person especially since the 8th grade and it formed my social personality to be a so-called "loner" for most of my life even though I've had strong and lasting individual friendships. Parties and gatherings were always very difficult for me even when I felt like I "belonged" or sensed a natural kinship to or curiosity about the overall group of individuals there.

My social anxiety always pushed me to leave gatherings once I was at a point where I had said "Hi" or chatted with everyone that I knew. Even if I wanted to meet people or talk more with people, my extreme discomfort would automatically make me decide to leave. A turning-point moment was perhaps sometime in the Winter of 2015 or 2016 at Panoply. I can't remember which evening it was or even who performed that night but I do remember that during one of the breaks I noticed Daniella LaGaccia, who is a very likable and respected woman, kind of standing alone looking for someone to talk to and appearing slightly uncomfortable yet she still had her inquisitive and graceful smile. She stood there for a significant amount of time. I wanted to bring her to my group or go over to her but she actually seemed ok and it would've possibly been awkward because I didn't know her very well at that time. But as the minute or two was occurring it dawned on me that it is totally socially acceptable (at least in this context) to stand alone while everyone else is talking to others. Naively it dawned on me that being lonely at a party doesn't mean that people don't like you and it's simply ok to just stand or sit alone in these situations. I've done this many times since then and just like Daniella did, I always eventually find someone or some people to talk to later on. Noticing and being inspired by Daniella in this way has altered my skittishness at social gatherings in a great way and now I endure the feeling of discomfort because even though I'm quiet and struggle for words sometimes, I really enjoy being around people; and eventually if I stick it out there's the chance to get to know someone or even some people better.



Thea Little performing as part of Nia Nottage and Frances Yeoland's exhibition and project *DEVICE CONTROLLED* (2016)



Above: Honey McMoney in 2016. Photo by Brian McCorkle.

Below: Honey McMoney in 2018 with Brian McCorkle. Photo by Karl Cooney.



**ABSTRACTION ON PANOPLY
PERFORMANCE LABORATORY:
A PLACE WHERE FIRE WAS
ALLOWED
HONEY MCMONEY**

PPL was a fucking lively thing.
You know it's living cuz there's life.

Panoply allowed.
There were no relics to protect.
There was only, hopefully, care.
With fire, care is taken.
With fire, care is given.
Or not.

I burned two holes in the floor there.
The ceiling was scorched with a tower of flame, not by me.
Countless candles, sparks, smoke and smoldering.
All these were risks.
Risks were given and taken.
Risks not allowed elsewhere.

Fire is risk, beyond metaphor and theatrics.
We were risks, beyond metaphor and theatrics.
Panoply was a loving, warm, weird, stimulating, welcoming, questioning, living space.
Full of real fire and real sparks.
Risks were given and taken.

All these bodies, combustible.
It was alight.
It was lit.

Amen.



Above: Alice Vogler + Vela Phelan, *Things Come and Go* (2016). Photo by Robert Zott

Below: Tara Asgar, *Monologue April 25: Lost and Found* (2015). Screenshot from house documentation.



A REFLECTION ON FORMS OF DURATIONAL RELATING

JOHANNA GILJE

Forms of Unity

“Sitting in a circle is a form of unity.” This was one answer to the question, “What kinds of organizing do collective forms of unity require.” Sitting around on rickety chairs of various sizes in the Berlin performance space Grüntalerg, Esther offered: “One form of unity is people arriving at a location together with an idea of why they are there. Beyond that, not much is possible.”

The occasion of the conversation was a “Sharing Practices” event organized through the Association of Performance Art Berlin (APA-B), an organization without a tangible home, though Grüntalerg has contained performances, gatherings and our relationships with one another over the years. Grüntalerg:::a spåce towards the performative run by Teena Lange, can be considered a sister space to Panoply Performance Lab in Brooklyn, as many of the same performance artists and ideas have filtered through both communities - facilitated in part through friendships and in part through Month of Performance Art Berlin (MPA-B) - thereby influencing the ethos and formulations of each space.

The conversation held with Esther and members of the Berlin performance community on September 18th, 2018 - at the brink of the transition from Panoply to M.A.R.S.H.- raised questions about organizing as a practice, and in particular the gap often felt between the vision of an organization and its everyday lived experiences. We spoke together about relationships between forms and ethics, including aspects of initiation, structuring, regulating vs. enabling, authority and authorship within collective projects. During this time APA-B (a non-profit, artist-run organization) was also in the midst of self-reflection around its own forms and strategies, finding ways to give voice to a mixed group of people with different lives, backgrounds and motives for being a part.

When we began reflecting together on the idea of “collective forms of unity”, I was both incredibly curious about what that might look like, and skeptical about the term. The word “unity” on its own can feel hair-raising. Not only does the word carry a whiff of nationalist sentiment in certain contexts, but also - when left unexamined - seems to imply the claiming of belonging to, joining or signing up for groups based on a sense of similarity or likeness. The notion that communities could or should be formed through sameness (verses difference), alerts to a dangerous understanding of what we could mean by unity, far away from forms of solidarity necessary for

communities existent through and even reliant on diverse perspectives, mutual precarity, paradox, hybridity, reciprocity, support and contradiction.

This difference makes me wonder how the communities we elect to be a part of differ from communities formed out of a need for collective survival. Isn't this also a compositional and ethical aspect of how we gather together? Showing up to a physical space with one another as a means of unity, however, offers an understanding of togetherness which does not ask for any preconceptions of likeness. Sitting in a circle as an act doesn't propose itself as a metaphor, but rather as a literal, practical means to hear and see each other - from which point anything could come into being.

What do we gather around?

But then, when we do show up and take this shape - to sit, speak, listen and perform - how do we grasp a shared understanding of why we are all here? How does this understanding become molded across time and difference? How can we leave room for many different answers to this question, whether in the context of a live performance or an organizational meeting for any purpose? As one participant put it, "Processes of performance attempting to plan or structure something for the future that works for enough people involved is really difficult." As far as I can tell, it seems important for communities to have some version of a shared vision as a point of reference to orient around, a proposal for an answer to this "why".

I think many of us who concern ourselves with forms of shared living, working and existing together have experienced different answers to this question, and different levels of frames around the communities we take part in: whether a visible, written mission statement, imagined project or an abstract feeling of an ethos developed through relating. Perhaps it is useful to relate the practice of organizing communities to the practice of performance. Maybe, "These forms cannot be consistent. They need to be like a performance and consider as many different elements of the site and the situation and who is present, as possible."

I wholeheartedly believe in the necessary fluidity of community structures, and I am also aware from my own experience that it can be difficult to maintain this sense of a shared purpose while also allowing for constant shifting and even ambiguity within the values and concerns of a group. Part of the self-reflection undergone in APA-B has stemmed from the discontinuation of MPA-B, which had been a centrifugal force for the association and has left a vacuum - albeit full of beautifully ambiguous potential- behind. Though performance artists tend to pride themselves on their teetering between worlds, mediums and disciplines, it still feels that to work together we need something we can collectively hold on to, hence the importance of sharing together in this forming: whether through creation of a vision, drafting formats and processes, through shared labor or the physical space itself. There are also intangible threads which can provide this anchor, through the duration of our relationships.

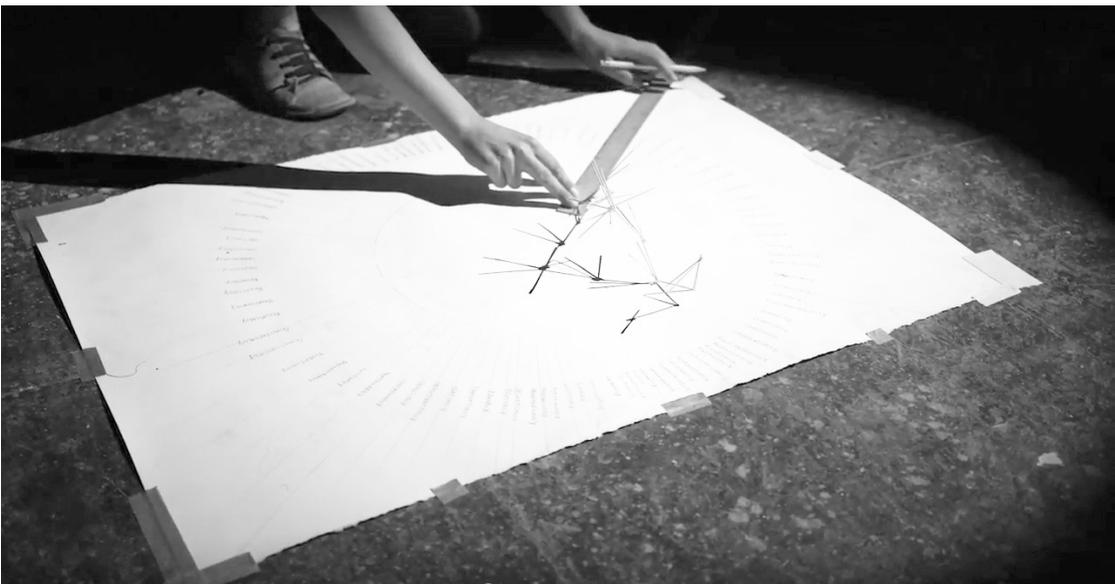
Durational Relating

My relationship with Panoply has formed primarily through my relationship with my sister, who lived in the attic space for four years. I would experience performances and events which took place in Brooklyn as narrated stories on the phone. To call my sister while she lived there was to chance interrupting a rehearsal, or to wake those sleeping on the other side of the loft. Sleeping at Panoply when visiting, I grew to love Judge the cat, practiced not accidentally brushing the piano strings against the wall during a performance and cleaning

silverware in the bathroom sink. Kaia became involved with the space as a performer in *Any Sized Mirror is a Dictator* (ASMIAD), and through that became a close collaborator with Esther and Brian – a ceaseless performance of its own taking place continuously between living, working, hosting, performing and organizing. The iteration of ASMIAD I witnessed was a performance work which ran for 7 weeks at Momenta Art – though one could say the performance ran for 2 years of intensive rehearsals and performances in different locations. This project, like nearly every project of Panoply, entangled itself with structures of durational relating, using as material the problematics and complexities implied within.

To witness the performance was to witness the weaving of a society existing somewhere between orchestration and discord, unity and dissonance, through the enduring negotiating of relationships in physical space. This and other forms of community as performance manifested through Panoply, have had a deep impact on the way I think about forms gathering, as they repeat. Sometimes it feels that our forms and practices of living together have thin to nonexistent thresholds with how we think of ourselves as communities, and how our communities are formulated, practiced and performed.

The constant spilling of lives and intimacies, whether through deliberate choice or happenstance, spontaneity or rehearsal, is what makes spaces like Panoply, M.A.R.S.H and Grüntalerg not only to come into existence, but to continuously disperse, reassemble, reconfigure and shift.



PPL (Esther Neff, Brian McCorkle, Kaia Gilje) materializing Johanna Gilje's scores as part of *Embarrassed of the (W)Hole* (2018) across the month of February. Image screenshot from video documentation by Karl Cooney.

SIX YEARS IN SPACE WITH PPL ELIZABETH LAMB

I first visited Panoply Performance Laboratory in 2013 on Black Friday, North America's biggest retail shopping event, the day after U.S. Thanksgiving. The three of us, David, Edward and I arrived at 104 Meserole Street shortly after 7am. It was dark and cold. The plan was to do a 12-hour durational task-based score titled, Door Busters. Esther let us in and welcomed us into the venue. The space was mostly open and empty with the exception of a stool at a desk-like bar, illuminated by the glow of a laptop. I remember Esther wearing a custom faux fur jacket, her hair short and curly (I think pink or orange). She offered us coffee, a gesture of true kindness. We settled in as she gave us a run down of the space and tech details.

Our twelve hour performance would be an exchange of roles between two people doing a task, and one person documenting with a video camcorder. At that time, David and Edward had been performing together since 2007 as part of Future Death Toll. It was my first experience contributing to a performance art work. In planning the performance, David and Edward contacted several spaces via cold email outreach and were met with many deadends. Panoply Performance Laboratory was the exception. PPL agreed to support the work, coordinating details with David and Edward over email. PPL was operated by Esther Neff and Brian McCorkle. Together they ran and programed the space, and lived in the above lofted area around the perimeter. This was their home. That morning was our first time meeting them in person. As David, Edward and I performed the durational work throughout the day, maybe less than eight people came in and out, to watch, sit, observe. The performance was absurd, humorous, vulnerable, intense, and meditative. The twelve hours went by in a daze as the tasks of the Door Busters performance accumulated. Moments dragged on at times and moments clicked; energy shifted. I didn't necessarily know what I was doing, but I felt something was happening. In the end I was overcome with exhaustion and endorphin filled elation. Grateful for the discovery of a new language and grateful to the space for hosting the work.

When I remember moments at PPL over the years that followed that first performance, I remember what the room felt like. I remember the light that would shine through a cobbled set of windows on the street-facing wall, the interior wall a collage of old doors, and a deconstructed piano, strings exposed. Depending on the season, one window could be swung open. A box fan on the inside of the screen, working hard to move the hot air inside out. Close to the door was a table/bar, with a clear lucite box for entrance fees, a sliding scale, with all proceeds going to the performing artists. The table surface was full of printed materials, zines, flyers, stickers, etc. collected by the space and left by various artists, free to take, share, or trade. Inside this open room, given the day, you might find a lot of people, sometimes just a few. More often than not, the area during an event was standing room only. If you came early, the folding chairs were stacked up to the side and you could help yourself. No drinks outside, but lots of cigarette smoking.

Often the landlord, Mr. P, would come around to assess the sidewalk garbage bins, a check in, a subtle hover but never too obtrusive.

At that moment in time, PPL was part of a constellation of DIY spaces in which people flowed in and out. At PPL there was a lot of socializing, small groups in conversation, before shows, in between performances, and aftershows. We saw relationships begin and end. A running joke among regulars was the amount of mutually shared social anxiety experienced by most everyone there. This could be offset by hanging around the bar, hanging around the edge of the room, or just sitting and watching. All modes of socialization or non-socialization were acceptable. I would often sit behind the bar, tending it as a way of being helpful, holding small talk, but never having to get too far into any conversation. Like the door fee, the bar was sliding scale, serving cheap wine, and beer from a local brewery made available to PPL as a non-profit at discounted rates. The mini-fridge worked hard to keep the drinks cold.

In that first year at PPL I shifted my focus from participating as a performer, to supporting artist projects. Early in the summer of 2014, Esther asked if I would be interested in co-curating a new project initiated alongside Ayana Evans. This conversation took place sitting on the floor of PPL while Esther cut out pieces of fabric that would become costumes for future work, the late afternoon sun streaming through the open door. We smoked cigarettes, drank coffee and took notes. Esther and I brainstormed different names and aesthetics for the collective as she rolled more cigarettes. Together Ayana, Esther and I would be the founding curators of Social Health Performance Club. In a sense SHPC was Ayana's brain child. She had a vision of a group that could support performance artists' work, and aid in navigating audiences and institutions. Something that can be challenging work as an artist operating alone. Esther, Ayana and I reached





out to a handful of artists we felt would engage in a thoughtful and critical dialogue with performance as the medium. The first large meeting was a potluck at the end of that summer. The dinner was a meet and greet at PPL, a chance for everyone to gather and discuss the idea of joining a collective. I brought a pineapple, Ayana brought Popeyes fried chicken. The energy was clear, but the focus was loose, this became part of the project's success. Ayana's mentors Lorraine O'Grady and Sur Rodney (Sur) were seated at the table to lend their advice. The conversation in the room was infectious. For the next three years SHCP would 'organize' as a performance to navigate ways in which a performance collective could operate. The collective of artists went on to produce events, exhibitions, and other public art projects including performances at PPL, JACK, The Queens Museum, ABC No Rio, Gallery Sensei, Dancespace and Abrons Arts Center.

The impact of Panoply Performance Laboratory extended beyond the physical boundaries of 104 Meserole Street. Like SHPC, many of the projects and works that were conceived at PPL unfurled into the larger community. This is in part due to Panoply Performance Laboratory being more than a location, but also the collective artwork of Esther Neff, often performed in collaboration with others. The duality of PPL being both an artistic practice and a physical space, encouraged the presentation and exploration of alternative models. At PPL you could experience the next performance festival, opera, dynamic think tank, or collective action. In addition to the curated programming, plans and ideas were generated via a rotation of thematic open calls. PPL's programming style, distilled a particular type of inclusivity that organically attracted motivated collaborators. This established a diverse culture of artists who critically engaged notions around education, access, what an art practice can look like, and what performance art can be.

Outside of my visual arts background, PPL provided me further exposure to performance art, DIY ethos, and disrupted my expectations of what a space can do. My motivation for showing up was to gain insight into the different modes in which works can be made

and to expand my personal practice. In one of my notable earlier interactions at PPL, I became focused on an open wall space near the front of the room. As I looked at the blank wall, I asked Esther if she ever programmed visual work. Despite the fact that Esther has an immense visual practice, she replied something along the lines of ‘absolutely not’. She explained that most art spaces favored visual work but space for performance was *essential and rare*. By keeping the walls empty, performance remained the focus.

PPL became a refuge for me and so many others. A place where I could see something exciting or terrible or have a great conversation on how the personal *is* political. PPL was the place I wanted to go to after a long day of work. A space to air out grievances, take risks, think critically, and question. PPL was a place for us to see each other, and a place for us to see ourselves.



Zachary Fabri (2016) performing as part of *Empathy Play*, organized by Social Health Performance Club. Screenshot from PPL video documentation.

It's March of 2015, and I arrive at Panoply for my first performance in New York. My face is covered in white oil paint, which I will soon learn the hard way is not the friendliest option for my skin type. I am nervous and don't know anyone in the space, so I arrive way too early. I have to pee.

It's my first time in the space. I introduce myself to Esther and Brian and ask where I should leave my stuff. "Well, this is... the whole space," Esther says. I like it here. I have to pee.

Esther points me in the direction of the bathroom. I pee. I don't realize it yet, but I will have a lot of memories in this bathroom—heavy breathing, asking for bandaids, nervously scrolling through Scruff to kill time, crying, stretching, and... peeing.

One of the beautiful things about having a nervous bladder is the familiarity it allows you with bathrooms in places you frequent. I learned the nuances of the PPL bathroom, the subtle symbols and comforts that come with having to pee regularly before a performance.

It's October of 2015. I've just dropped off a mirror and a hammer in the PPL space. I've arrived early—again—and I have to pee. I know where the bathroom is this time, so it feels like old hat. A collage featuring a snarling tiger stares back at me in the bathroom. None of the other artists are in the space yet, so I take my time to peek around the collage. The tiger tells me to fuck off and go back out. I tell the tiger I will see them soon.

I return to the bathroom an hour or so later. I am bleeding but did not realize it. This will be a running theme for a year or three of my work. Esther is rummaging through the bathroom looking for a bandage as Céline Dion plays in the background. The tiger is still snarling, but I think they like me. I like it here too.

It's May of 2016. I'm in the bathroom after having a friend spit on me and slap the shit out of me before we dance to Britney Spears' 'Boys.' I guess that's all I have to say about that. I did have to pee after. The tiger is still snarling, and I've noticed a framed condom that somehow seems appropriate. These will become my PPL bathroom beacons.

It's November of the same year. It's almost Thanksgiving, and I'm feeling v grateful. I'm starting to embrace my "stupid ideas" as maybe just "good ideas." Since my first pee at PPL, I've found a community that encourages the weird in me, and I'm embarking on my first collaboration with my friend Dave Koenig—someone I met when the tiger threw me out of the bathroom to be social one time. I'm in the bathroom after drawing hand turkeys and doing a violent dance to a grotesque remix of Alanis Morissette's 'Thank U' courtesy of Dave.

I am beaming at the tiger because I've done something that felt right. I will collaborate a few more times with Dave before her death in early 2019. I will always remember this one especially fondly.

It's March of 2017. It's fucking cold and for some reason I thought it was a smart idea to wear a very thin, skin tight mock turtleneck from American Apparel (RIP). I've just finished one of my favorite PPL performances—forcing people to think about the classism inherent in the adorable status symbol that is the Shiba Inu. I am so nervous and cold afterwards that I spill my wine because my arm won't stop shaking while being bombarded with “what did that meaaaaaan?” questions from some straight guy who wandered into the space. I'm in the bathroom and my shoulders have finally softened and my jaws have unclenched. The tiger is snarling at the futility of my attempts to clean the wine off of my top. I think this night is one of the most palpable memories of care at PPL that I can remember. I was taken care of, for being weird and speaking up. “Sometimes you just have to say it,” fellow artist Amanda Hunt tells me after helping me out. The tiger agrees.

I will pee many more times before my final performance at the space once known as Panoply Performance Lab. It's November of 2018. I'm right on time, maybe just a few minutes early. I clean up the flowers on the floor along with a beer and a broken mirror after making the audience help me stage performance photos. I head to the bathroom with my beer and cry a little. I am sentimental but don't feel like sharing it anymore in public. I share it with the tiger. I wonder where the collage will go when the space is turned over. I thank the bathroom for being my safe haven from the nerves, for when I felt like I didn't belong in the space, for when I felt like it was the only place I did belong, for when I felt like I failed and triumphed, for when I bled and cried, and especially for when I had to pee.



Shawn Escarciga (2018) Photo by Karl Cooney

ESET (SIMONE) JOHNSON HEART WAVES (excerpt)

Ocean had to keep it together. Being on Earth was always uncomfortable. They felt nauseous and were still adjusting to the planet. All they could really do in this case was breath, adjust a few inner sensory gates and sip on a water elixir gifted to them from another herbalist from Sesu, an island nation in a nearby galaxy.

This was the first time they were meeting. Misty told Ocean that her friend was having a hard time getting in contact with her heart.

As a multilingual herbalist and transporter, Ocean had worked with many different creatures with different bodies and ailments, and with all kinds of different medicines. The human heart really fascinated Ocean. The heart in their chests, and the invisible one above their heads.

They looked at Monica's heart right above her head. It was dead.

“I'm glad Misty put us in touch” said Ocean.

We share a bit about ourselves. We learn that we are both plant nerds, hardcore bibliophiles, love smoothies and the color fuchsia.

Eventually we get to why we are meeting, “so tell me about your heart” Ocean says, glancing at the top of my head.

I first tell them about how I traveled far, to a heart diviner, who I could only get to by falling into the sky.

“I found myself in what appeared to be a grand library, filled with hearts in various sized mason jars. No one was there to greet me at first. But then...”

“So you are looking for a heart?” asked the diviner

Monica heard that when you fall into the sky you will change. Because then you will know the truth.

And this is...

“It must be your first time falling into the sky” he said.

“It is”
Monica
said softly

The person tilted his head in a way that confirmed even more to Monica that she knew nothing about the Universe.

“Who told you
about this place?”

“My heart did...before...before it...you know” Monica’s voice trailed off

The diviner
listened, stayed
quiet

“Here come sit down. Would you
like some tea?”

“Yes
please.
Thank
you”

Monica sat in a comfy nook and waited. She looked all around and up at the ceiling which reminded her of the Sistine Chapel. Except the stained glass around the dome of this place told different stories.

She felt a sudden chill. And then felt...different.
Being here.

For a long time she resisted falling
into the sky.

Monica’s heart tried communicating to her to the very end, as best
as it could.

She could feel her heart conscious of its effort to keep itself alive, of its panic
and slow, confused passing.
That is what Monica really
felt bad about.

Her heart tried to be strong for her, but at some point it realized that itself and Monica were no longer in communication. The heart realized that Monica did not care if it died or not. Or maybe she didn't know what was happening to her.

Her heart felt like no one cared that it was dying...not even the Earth, with which it had always been so strongly connected. Monica really admired her heart for trying to stay alive until the very end. Eventually she started hearing static.

What happens when you don't care anymore?

"A lot of things" the diviner said, startling Monica. He laughed and presented the tea.

"You can hear other people's thoughts?" Monica asked.

"No" said the man sitting across from her, "you said it out loud."
"Oh"

"Who are you?" Monica asked

The diviner took a sip of tea, staying silent

"Sometimes things can't be explained. Or proved"

Monica shook her head in agreement.

She looked into her purse and could not find it. The money. If she still had her heart, right about now it would start frantically beating against her chest.

There has never been such a force, an energy, a material that has gripped her with fear, and freedom.

"Why?" asked the heart diviner

Monica jumped, "...where I come from, that's one way we take care of ourselves."
"With this money?"
She nodded

The diviner looked as if he did not understand.

Monica had barely touched her tea. She felt...she felt...
“When you fall into the sky you can go to many places”

“And I ended up here” Monica replied. Such deep hope shimmered in the pupils of her eyes. It was hope that went on and on and on.

“What happened to your heart?” the diviner asked directly

“I felt like I could always pick up on the messages my heart was sending to me, what messages it was receiving and sending out. You know what happens when you think you know what your heart is telling you?”

“What?”

“ I don’t know.”

Monica rummaged through her pocket for a piece of strawberry bubblegum. She chewed quickly, savoring the artificial flavoring.

“Life can be so noisy” Monica started, “so much fucking noise. I couldn’t hear my heart. Or maybe I did and I was not listening. But I swear I was listening. I was. It’s just scary that this entire time I thought I was listening to myself and I wasn’t”

This short fictional story is a translation of a social performance I did during Post Dance 3x3. I facilitated a workshop about the power of the heart, specifically around it being an organ or line of communication with ourselves, other people, the more than human world, Earth and beyond. I play a lot with the idea of sensing, sending out and receiving messages and wonder how these processes take place. What ‘messages’ can our hearts send? What information can our hearts pick up on (especially as the heart’s electromagnetic field is sixty times greater in amplitude than the brain) ? How do we know we have received a message? Where and who can we receive messages from? In this story, in my personal life and in the social performance, I particularly focus on *hearing* messages from ourselves, our own hearts. Monica is in a place where her heart is shut down, dead or not open. What does this mean for her when her heart as a line of communication is in this state? In my own personal life, I am curious about trust and intuition and their relationship to

the heart. I started my performance entering into the room moving to the sound of a radio trying to pick up on a clear signal or channel. How do we take care of our hearts as centers of communication? How do we even conceptualize the heart, especially from a spiritual/cosmic/metaphysical lens?

During my workshop I asked participants to write a message to themselves on a piece of paper. I think I said something like, “if your heart had to tell you something what would it be?”. Then I asked people to find a partner and switch messages. I asked Partner A and Partner B to go into two groups, standing across from each other. And then asked them to move far, far away from each other on the block. Once they moved away from each other, I asked them to start yelling what was on the piece of paper to their partner. If you can imagine, there were a bunch of people yelling at each other on Meserole. It was loud and noisy and I couldn’t quite hear what folks were saying. Earlier I told them to slowly move closer to each other, until they were face to face.

Could it be that sometimes we are trying to tell ourselves something or our intuition is pointing in a certain direction...and we just don’t hear our hearts, this part of ourselves which has been described as an atlas, compass or inner guidance ‘system’? Or maybe we choose not to listen because of xyz? What if you’re not even aware of your heart or your body? What if...? So yeah...down the rabbit hole we go! And because the body is so interrelated and we live in an interdependent web of life, what else is connected to the heart to help us hear what is in our hearts?

ASSET CLASS JUNE 14, 2014

AMY FINKBEINER

PERFORMANCY FORUM, “Contraception and Contraband,” Panoply Performance Lab. With works by Katya Grokhovsky, Jenna Kline, Florence Nasar w/ Marti Flicker, and Hilary Sand

Greed, art, misogyny, racism, and violence are woven together during a semi-psychic transmission using hand-made tarot-like cards. Includes pop-quizzes, prizes, fortune-telling, and mind-reading. Duration: Approximately one hour, depending on audience participation and combativeness.

It took me about 5 minutes of googling, while preparing the tarot cards, to find a link between Deutsche Bank, a financial institution with its own enormous art holdings which supports museums, arts institutions, and exhibitions all over the world (not least the



Whitney Biennial of 2014 and other years) and also is directly tied to bloody colonial/imperialist conflicts and extreme sexual violence against women. No surprise but still appalling.

The circle discussion after this group of performances became very heated and I think disturbing for many present. There was a display of overt misogyny from at least one audience member, which was baffling, triggering, and enraging. For me it drove home a sense of potential futility/failure in any attempt to communicate, draw parallels, expose. It also raised questions of audience—who is it for? What do I expect them to get out of it or do with it? What are my presumptions, biases, blindspots? Should I be the speaker or a teacher at any given moment? Most of this remains unanswered.

MY PHYSICAL
APPEARANCE
DOES NOT
BELONG
TO
ME.

I'VE KNOWN
THAT SINCE I
WAS FIVE.

Amy Finkbeiner (2014) Asset cards (this page and facing) from performance

IN ADDITION TO THIS YEAR'S
WHITNEY BIENNIAL,
DEUTSCHE BANK HAS
ALSO FINANCED THE
MINING CORPORATION
ANGLO GOLD ASHANTI,
A LONG-TIME PARTNER
OF THE MILITIA FNI,
THE NATIONALIST AND
SEGREGATIONIST FRONT,
WHICH IS RESPONSIBLE
FOR NUMEROUS WAR CRIMES, INC-
LUDING BRUTAL, SYSTEMATIC GANG-
RAPES & SEXUAL TORTURE, DURING
THE 17-YEAR, ON GOING
CIVIL WAR IN THE
DEMOCRATIC REPUBLIC
OF CONGO.



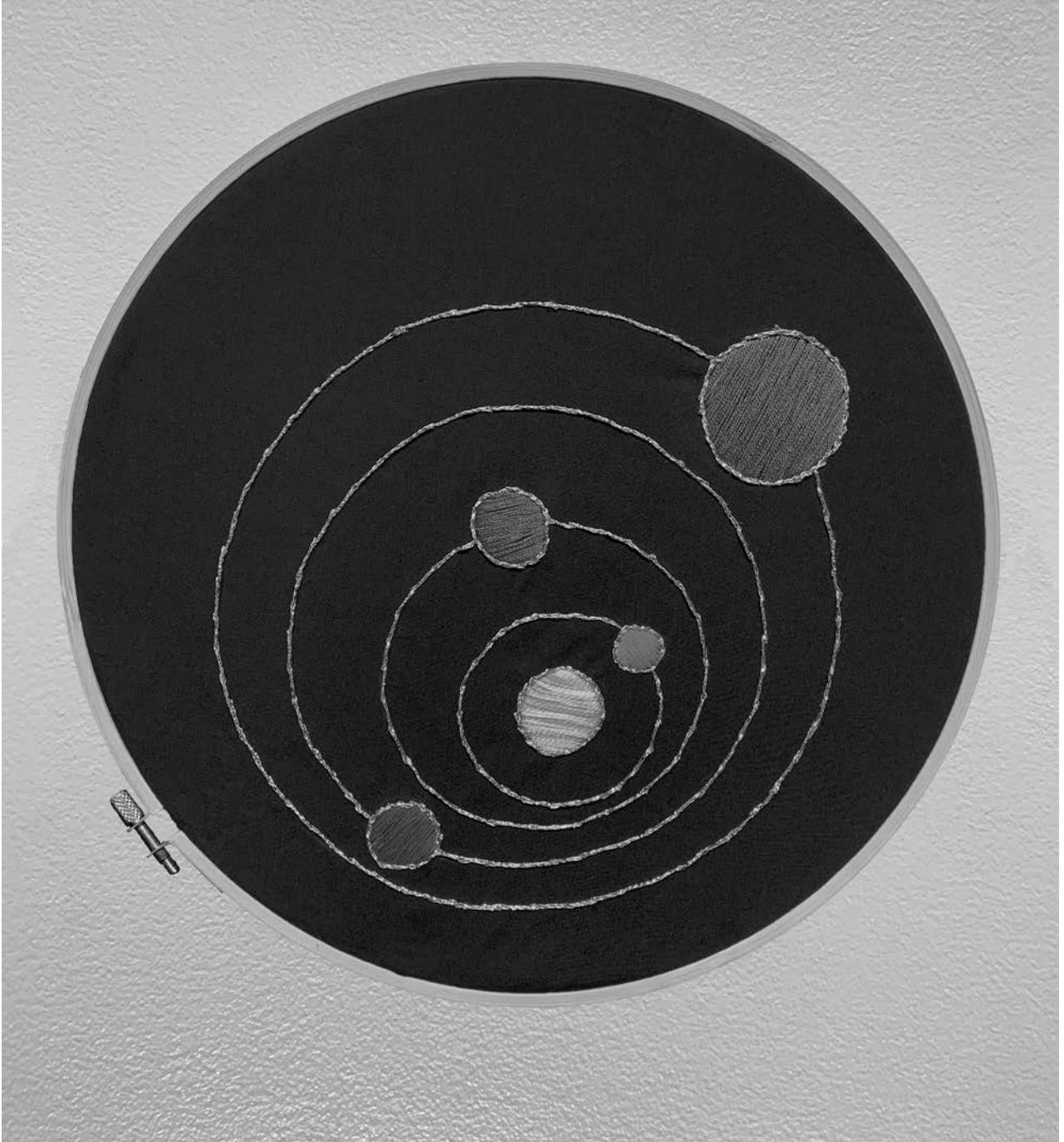
Miao Jiaxin, *Next Performance* (2019). Photo by Karl Cooney.

Zavé Martohardjono during Post-Dance Symposium (2016). Screenshot from house video documentation.



**SUNSHINE SERVICE (OR THE
EFFECT OF GRAVITY ON THE
ORBITS OF NEARBY CELESTIAL
BODIES)**

ALEX SULLIVAN



Alex Sullivan. *A diagrammatic reconstruction of the performance Sunshine Service.*
Cotton fabric, cotton and metallic thread, bamboo embroidery hoop
12" diameter

VESTIGE VAGABOND MARIA HUPFIELD AND CHARLENE VICKERS

When Charlene and I work together we always spend a couple of days leading up to the performance in the studio vibing off one another while madly making things. The result of our efforts is Vestige Vagabond (VV) a mash-up of unexpected visual references combined with interactive experiences. The performance at PPL was our third iteration using this collaborative process. We requested in advance that prior to our performance Esther and Brian symbolically cleanse the space. When we entered the room was unusually still with a heightened focus from the audience members.

Our goal was to using items worn and carried on the body to perform and occupy economic and cultural sovereignty through a combination of choreographed movement and free demonstrations. Creative ingenuity and cultural survival mixed with humor and animated objects to reflect the strength and adaptability of the human spirit. We wore matching sport style custom outfits, objects included rocks, a walkman with an anishinaabe language tape, and cardboard megaphones.

As artists we live on opposite coasts and met via Rebecca Belmore in Vancouver BC at Grunt Gallery in 2007. Vestige Vagabond was developed for the Not Sent Letters Project by Jeremy Todd, 2010, and commissioned for The 2011 Annual Santa Fe Indian Market by Ryan Rice, Curator at the Museum of Contemporary Native Arts, Santa Fe NM as programming for the exhibition Counting Coop. Following this event VV performed at street level during MANIFEST! Choreographing Social Movements in the Americas, Encuentro Hemispheric Institute, Montreal 2014.

This work was made possible through the gracious support of the British Columbia Arts Council.



Maria Hupfield and Charlene Vickers, *Vestige Vagabond* (2014). Screenshot from house documentation.

BIRD WOMAN MARIA HUPFIELD AND CHRISTEN CLIFFORD

Bird Woman, July 11, 2015

After seeing images of Ana Mendiata's *Bird Transformation* we wanted to understand what that performance felt like. We imagined ourselves as Ana combining our processes to consider the body in connection to materials (feather, oil), as an extension of the natural world, while functioning as a tribute to Mendiata on being and becoming. Bird Woman allowed for an exchange, a giving and receiving that explored Native and Non-Native Feminisms.

This performance was part of the evening Alpha Wormyn which was part of the ongoing platform PERFORMANCY FORUM curated by the fen serf (Esther Neff). <O> <O> medusa is laughing you better run <O> <O> we debate "power" and objectification (the turning into stone of the living) + love. Artists performing throughout the evening included Allison Brainard, Angela Freiberger, Helina Metaferia.

Original performance was developed for the Falling Sky Performance Event Curated by Katya Grokhovsky Saturday 7pm 13th June 2015 With: Lenora Champagne, Angela Freiberger, and Collaboration by Christen Clifford and Maria Hupfield at Shangri-la in L.I.C exhibition, The Factory 30-30 47th Ave Queens.



Maria Hupfield and Christen Clifford, *Bird Woman* (2015). Photo by Ayana Evans.



Lorene Bouboushian (second from right) with the UNDOING AND DOING collective (from left) Simone Johnson, Tatyana Tennenbaum, Raha Behnam, Kaia Gilje, Samantha CC, 3dwardsharp, presenting as part of CIVIC REFLEX (2018). Photo by Elizabeth Lamb.

NO REALLY ACTUALLY

AKA my Thoughts on "resisting (and defaulting) to/within capitalism and commodification processes, notes on gate-keeping, and relationships with dominant paradigms, institutions, and artworlding practices, notions of quality, professionalism, and artistic success"

LORENE BOUBOUSHIAN

**The title for this essay is taken from a phrase I made up when Raki Malhotra was interviewing a small group of Panoply-involved folks for their MFA research.*

I said it in response to queries around what made Panoply Performance Laboratory's home at 104 Meserole Street, Brooklyn special as a space. Rather than maintaining the underlying transactional nature of many art world events in New York City, Panoply provided a place where both the works and the ways of being around them (two different layers of a larger social performance) existed for their own sake. We were actually there to support the artistic processes of each other's work and lives, rather than getting something out of each other.

I wish I could remember the first time I was at Panoply. So many moments have happened over so many layers of time I can't quite grasp it all. The slippery nature of these memories attests to how Panoply became a way of living for me, rather than a list of shows I went to, or times I rehearsed there, or stints where everything felt like shit and it was the only place that made me feel any better, or...

...and so it was, for many of us.

When I first got involved with Panoply, I remember participating in a night of shows called WORKOUT that Esther Neff and Adjua Greaves co-organized in 2013. There was this sense that the proposed theme was not just a prompt for representations of an idea, but rather, a query around how an idea could be enacted, embodied, and interrogated. It was my first time performing with Kaia Gilje, with whom I would collaborate for years after. Our work was participatory and performative, framing somatic attunement as both journey and spectacle (they had to get into it, then they got to watch us getting into it, too).

What feels distinctly NO REALLY ACTUALLY about this particular performance is that the serious and silly were allowed to interact. Not just the regular confluence of the two, so often praised in theater performances reviewed by the New York Times, but something more risky and unhinged. A series of moments were held together by the sense that we might be either performing ourselves or simply being ourselves at any given instance, and you would be challenged to tell the difference between the two. We played games with what might work or misfire without seeming to care what the endpoint would be—and searched for value in the attempt over all else. Our rigor, which stemmed from formal studio investigations, could open itself to ruin—not that art institution-praised kind of “failure” that ultimately serves a larger (formal, aesthetic) goal, but an honest collapse. A ruination that would show the audience every side of what the work could be, good, bad, or otherwise.

I remember an extension of this feeling when I co-organized the NOTHING performance evening at Panoply in 2014 with Esther. When I mentioned to her that I wanted to set up an evening about nothingness, her eyes flashed with an excitement I hadn't expected. I had been groomed to be part of NYC's performance elite, and most curators would look at this idea as a fluffy joke, something you say to the curator when you're drinking together before you make the “big” ask for the “big” commission and hope it goes over well (or that at least you get a good one night stand or something out of it). Instead, I knew Esther

believed in the unformed thoughts behind this blurted-out notion, and was willing to work out the kinks with me to make something special.

And so we did. It was my first time organizing anything in the city and in many ways still one of my favorites. I still love the tagline we used for the show: “Nothing: a pregnant emptiness before the strike, a bowl waiting to be filled by something else, Alvin Lucier?, this is your brain on _____, illness and invalids, oblivion, everything that exists in the buzzing of generators in the room. ‘The millions of buzzing, humming anythings and huge buzzings and hummings of nothings.’”

The range of artists showing work (Adjua Greaves, Li Cata, Tatyana Tenenbaum, Luke George, Alex Romania, and myself in collaboration with Kaia Gilje) presented us with questions that felt very NO REALLY ACTUALLY. Meaning: I didn’t feel like I was trying to suss out who Esther felt would be the most commercially viable artist to present. I didn’t feel forced to question how to make an evening feel seamless for an audience through superficial commonalities between the works. Instead, I felt like we could collaborate with the artists to think about how to make the theme serve their purposes. We actually wanted all of them expand their practices in a supportive space, rather than present something that would provide fodder for the institutional art-speak they’d have to vomit up for their next application.

These experiences, early in my time as an independent artist in this city, really spoiled my sense of what I was supposed to do or be in order to call myself an artist. Instead of “risk-taking,” I felt like I was risk-taking. Like I could, and that I didn’t have to prove the worth of my own vulnerability to anybody. While I think framing and justifying are often important acts to attach to one’s process, I also know that when I feel lost, I remember that there is something irrevocably important about the realest, least explicable challenges I’ve given myself as an artist. I return to the knowledge that these early investigations are what make me such a gutter-freak in the wonderland of the bigger galleries and theaters I sometimes hang out in, and so they are what make me myself.

I watched the PPL community shift and change over the years. Folks came and went, but those of us who kept returning, the regulars, knew that the spirit of what was going on there couldn’t be captured or recreated anywhere else. Part of what contributed to that sensibility was the utter disregard for surface similarities of creative processes amongst artists who showed work there. We could be watching some post-modern dancer who was into milk spewing, or a broken-hearted performance artist who needed to talk shit on their exes and do a little blood-letting, or a duo who had us write our gross incomes on a wall for comparison before walking us over to the most expensive condo in the neighborhood. All the works spoke to each other as they accumulated over time, because they all made us teeter on the edge of knowing what was next, what was going on, what was right or wrong, and why we were there.

This relentless boundary-pushing (again, the NO REALLY ACTUALLY kind, not the application-speak kind) lent itself to an intimacy in the space as well. It was common to hang out with folks into the wee hours of the morning, smoking weed, dismantling social

theory, dancing to whatever we felt like playing, or going to the deli and coming back with more snacks and beer, until it was time to go home with that perfect balance of exhaustion and satisfaction that makes NYC worth the trouble.

When I reflect on the various platforms Esther organized over the years, I am grateful for how they all shifted my work in ground-breaking ways, right at the moments when I needed a big shift. The 2017 Just Situations conference comes to the fore in my mind. I had been ruminating on the idea of the indexical in performance, which for me refers to what a performance does versus what it looks like, for about six months before I heard that Esther was organizing the conference in collaboration with Leili Huzaibah. I had written an article on how Jill Sigman/thinkdance's work indexed without forcing an "about-ness," but I wanted more accountability for what my own work was indexing. I felt oppressed by the overarching aesthetic fascism I was experiencing in other communities. In those scenes, I often felt like performance work was not allowed to make an audience truly uncomfortable, to be messy, or to ignore the compulsion to adhere to notions of "excellence" (the kind we read about in grant application guidelines). I was tired of fighting for my work and the work of others who weren't primarily focused on conventional notions of composition, theme and variation, and tidiness, but instead tended toward examinations of social dynamics, the energy of a room, and the performativity of a space.

As a result of reflecting on all this, I proposed and enacted a workshop called UNDOING for Just Situations. In it, I had participants reflect on their internal state through writing and somatic exercises, then move into larger considerations of social responsibility and activism through readings and outdoor walking exercises. I sought to combine, and possibly create clashes between, mind and body, internal and external, art and activism. It was the first time I taught a workshop where I felt like I could include all aspects of what I was interested in. There is an active, prismatic quality of this kind of work: when you're in it, it feels like you're bouncing off all sides of a multi-dimensional form--yourself.

That fall, Esther released the call for applications for CIVIC REFLEX, and it dovetailed perfectly with where I felt I had ended after Just Situations. I'll use the words she generated to describe this platform: "a temporary collective/social art project/performance series substantiating and framing 'civic,' 'civil,' and 'reflexive' performance practices and performative theoretics." This prompt felt like the perfect way to shift my workshop investigations into a longer-term group investigation--by establishing a collective within the larger CIVIC REFLEX cohort. I used the language from my application to put out a call, mostly to artists within the cohort, for anyone who was interested in examining civic duty through the personal and the somatic. This was a fraught, vulnerable pursuit that I knew was not for the faint of heart, so I spilled out a lot of my own family history (which involves several wars, genocide, displacement, and immigration in recent generations) to highlight my own sense of inaction and stuckness. I framed it as something that would make sense if you felt like you needed it: moving, breathing, dialoguing, and eventually building projects that could serve and uplift our communities.

Slowly, I assembled a group of folks and we began working in the summer of 2018. Our work immediately blossomed out of the framing I had set up. We got into meaty conversations

that pushed everyone's values and questioned what notions of service, sharing, and duty meant to us. Much of what we worked through stemmed from common experiences as experimental artists, but even more of our dialogue dealt with the oppressive state we all experienced under capitalism. In partners, we developed projects that ranged from housing shares to daily micro-investigations of interactions. We performed a wild five-ring circus of activities for the audience at Movement Research at the Judson Church that October, then returned to Panoply for a gentle conversation and somatic exercise that November.

This collective, which is now called UNDOING AND DOING, is moving forward and transforming as a method of continued interrogations of societal norms through conversations and participatory installations. That's what I've been writing in applications. But if I'm being NO REALLY ACTUALLY about it, it feels like it's about care and against competition. It feels like it's about the kind of honesty we are afraid of having when our "careers" are at stake. It feels like that rare moment when you look at someone and say what you've been feeling the whole time but haven't been able to get out of your mouth.

That kind of vulnerability is what was always at the core of Panoply for me. It's what the space taught me, and literally prompted me to write about in applications to its platforms. It feels like my responsibility to continue fomenting that in anything I organize, perform in, facilitate, or collaborate on. Because even without those late-night snack runs, even without those challenging WTF performance moments, even without the never-ending promise of real inquiry and togetherness, we've gotta keep the spirit going. I believe in us.

TEXT TO BE READ ALOUD

APRIL VENDETTA

An archive has the ability to overwrite the dominant narrative. An archive has the ability to give people access to ideas outside of a suppressed framework that has been put in place to keep the status quo. To have empathy is a small step in the long process of reconnecting with ourselves. Home movies or home recordings (if you were able to have them as a child) can be wonderful and nostalgic snippets of memories but can also contain a lot of grief as well as many other emotions. When something becomes fragmented it does not necessarily need to be put back together in the exact same way that it was taken apart. In fact, I would say that with the help of a self-defining intentional community that something much more compassionate can form.

In order to understand the complexities of our existence, the task of archiving needs to be inclusive. It is inevitable that no archive can ever be entirely complete but there should not be premeditated erasure. For me, the interest in archiving is not merely to gather information or to catalog it within the walls of a private institution. I have been working for six years to generate an archive that can be sent into the world -- with the goal to create something that can be freely seen in an undeniable way.

Whether it is telling my story or helping a friend or stranger tell theirs, I see my role as being enmeshed within the struggle for free exchange of information and ideas. I believe I would be better off emotionally and physically in a space that empowers me to empower others. A fragmented archive is not an archive with missing pieces. A fragmented archive is a way to visually understand a complex set of numerous entangled connections and what it could mean to play a small part of a larger whole.

I believe in a world rooted within the practice of archiving. To record and review creative self-expression, something that can be an extremely empowering and humbling experience. To be witnessed and be a witness with empathy. To share our personal stories with each other without the threat of violence or imprisonment.

Each shared archive has the ability to become a resource and generate conversations that have the potential to aid in reckoning with past and present injustices of the world.

Excerpts from “Empathy Surveillance As A Way To Begin To Regain Access To Yourself”

<https://archive.org/details/awaytobegintoregainaccesstoyourself>



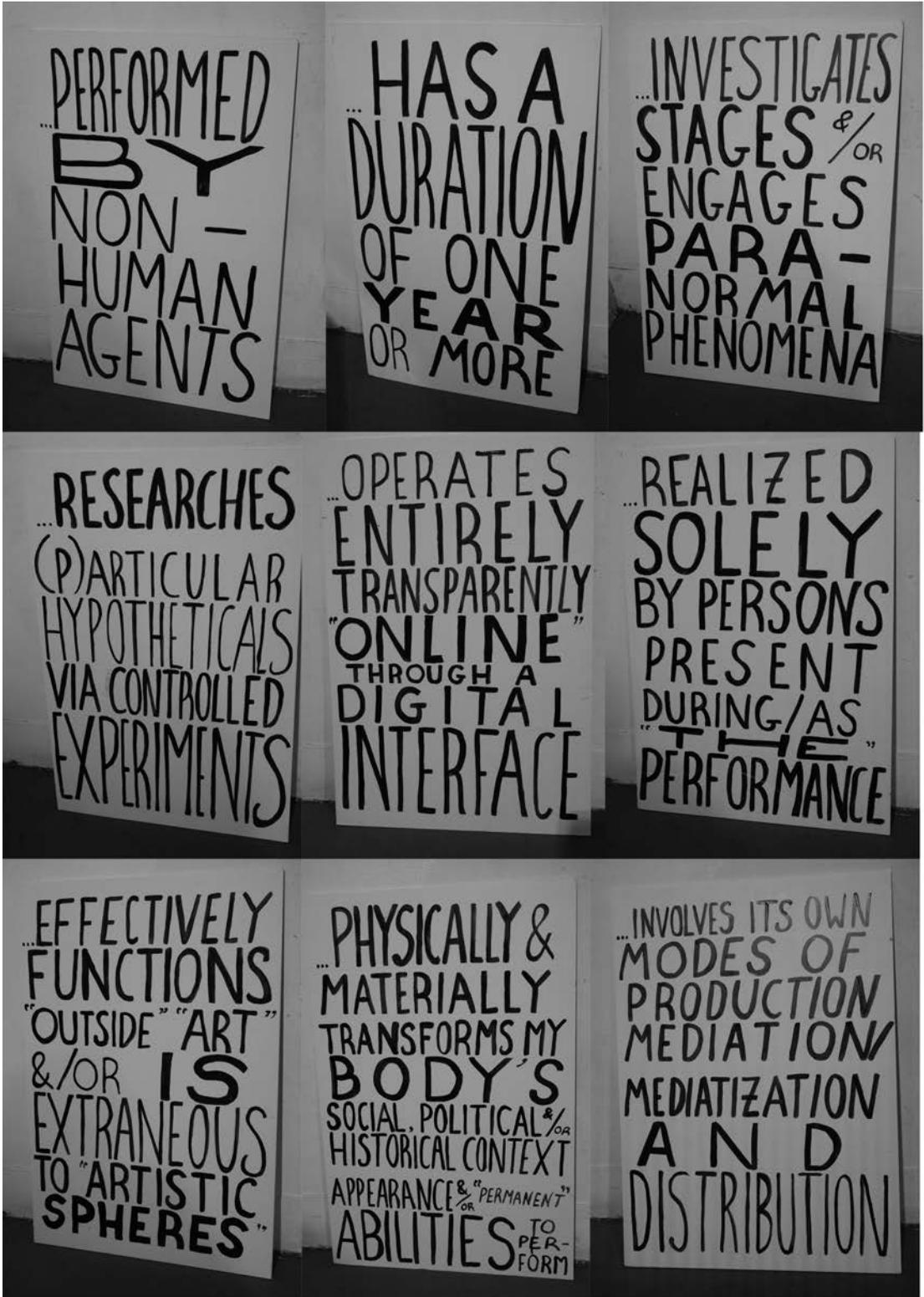
april vendetta (2018) performing as part of CIVIC REFLEX. Photo by Elizabeth Lamb



(Above) No Wave Performance Task Force Valentine's Day event, "We Are Scores" (2013).
Clockwise in photo above: Christen Clifford, IV Castellanos, Kaia Gilje, Lauren Underwood.

(Below) Lindsey Drury (left), Ana Dorado. Images from house video documentation.





Mode signage for 9 PROPOSITIONS, an array of 9 thinktanks initiated by Esther Neff (2017-2018).

1 // an intention to love, and thus to unite. to create community, to foster commonality. to breed and build mutuality.

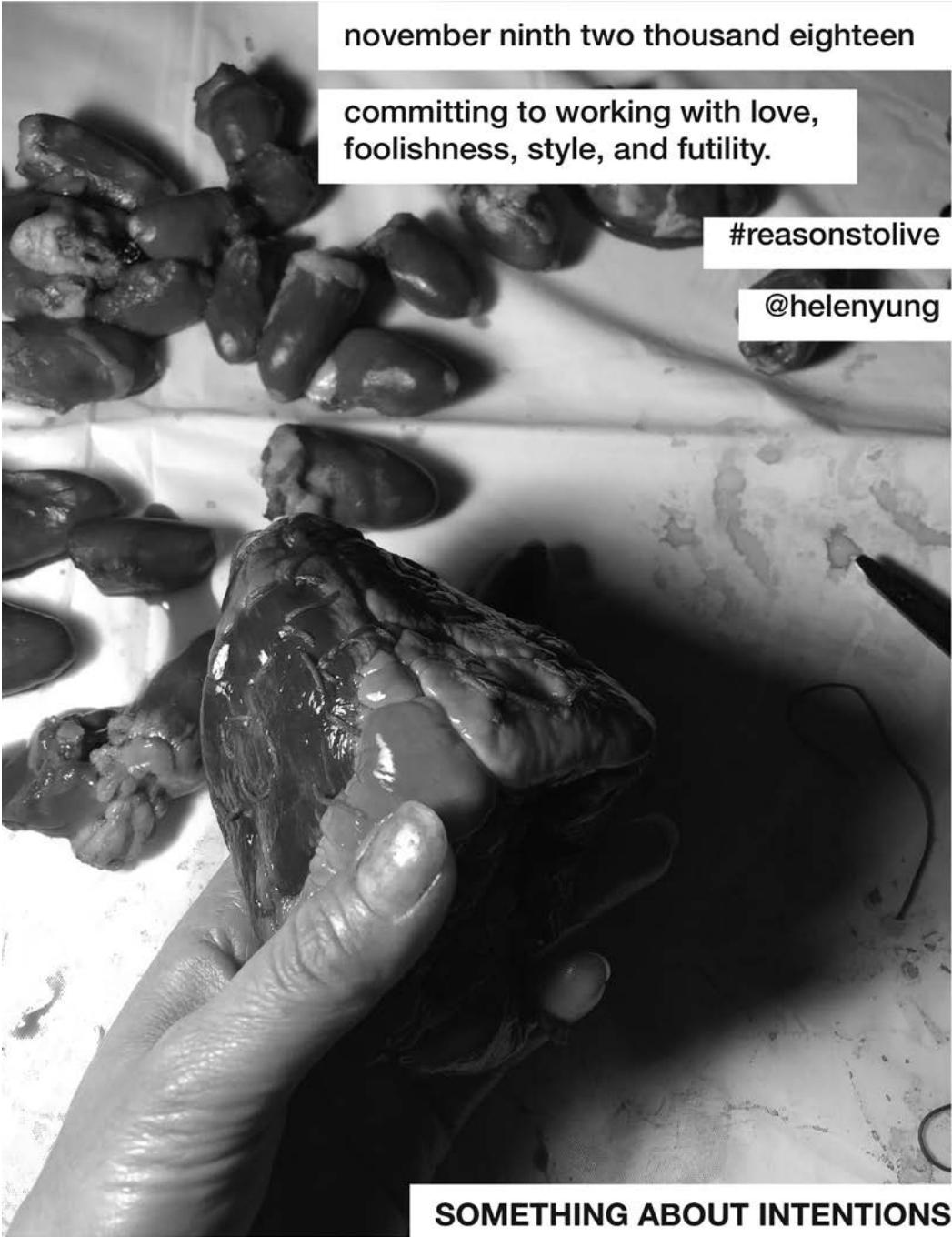
2 // an intention to want to play the fool. to speak truth. to know that difference is diverting and necessary.

3 // an intention to work with style. because i still believe in form and beauty. because aesthetics are an intelligence. because art knows.

4 // an intention to not be bothered by futility. breath is futile. don't let the system grind you down. repetition is rehearsal.



HELEN YUNG



november ninth two thousand eighteen

committing to working with love,
foolishness, style, and futility.

#reasonstolive

@helenyung

SOMETHING ABOUT INTENTIONS

SPACE AS LABORATORY GERALDO MERCADO

I grab you by the hand and pull you out of the audience and into the center of the room. This is the moment you've been dreading and/or longing for moments after the performance started and you realized what was going on. I'm covered in sweat and mostly naked and I've just handed you a riding crop, a tiny piece of leather on the end of a long stick, and you have no idea how you ended up here tonight. "Bubblegum bubblegum in a dish, how many pieces do you wish?" I half sing to you. After some nervous laughter and a little contemplation you make up your mind. "Seven." I arch my back to you and you swing the riding crop. Thwack. The art gallery fills with a mix of cheers, laughs, gasps, and stunned silence from the other audience members as you strike my exposed flesh with the leather end of the crop seven times.

Bubblegum bubblegum, the performance I described here was a turning point for me, not something I would consider my best work, but I can comfortably divide my trajectory as an artist as being pre and post Bubblegum bubblegum. It was the first piece of work that I made that I felt actually did something more than entertain, it was something that could potentially have a profound impact on someone watching. It's the only piece that I've revisited more than once or twice, and while I never performed a fully fleshed out version of this piece at Panoply Performance Laboratory, I can thank PPL for gestating the idea that became this performance and ushering in my maturation as an artist.

I can't help but think that this was the intention that co-founder Esther Neff had in mind when she deemed the space a laboratory. PPL was a place to experiment, to try new things and see what sticks. The reason this worked in my opinion was the incredibly supportive community fostered by the space. Above all else I was never afraid to fail as an artist when I was performing at Panoply: between 2012 and 2018 I made my absolute best and absolute worst work as an artist there. The support of the community meant I wasn't afraid to try new things, I could count on everyone to be there for me through my absolute triumphs and glorious trainwrecks alike.

I can't be the only artist who felt that way. I can't help but think about Jenna Kline, one of the unsung heroes of the New York City performance art scene. I got to witness the trajectory of her artistic career and her current and best work (as of writing this) mostly involves directly engaging the audience via monologue while incorporating music, movement, and interacting with/wallowing in large amounts of processed foods, creating a (dry) mess in the process. Now, one of the best things I saw her do at PPL was a piece where she laid down a tarp and placed a very large and conspicuous pot of spaghetti in the middle. Jenna

addressed the audience directly and talked about personal family issues. You better believe that the pot of spaghetti (family recipe) ended up being poured all over herself. It was a touching and beautiful (wet) mess. You can draw a line from this piece directly to the work she is making now: she lays down a tarp, addresses the audience, and gets messy, but the monologues are even tighter and the messes easier to clean.

A piece like Jenna (Kline)'s spaghetti performance, both loud and intimate, requires a space that is the same. At Panoply not only were you not afraid to try new things and experiment, you weren't afraid to get introspective and personal either. As my own work began to explore and dissect the traumas and hardships in my life, they gained extra resonance whenever performed at PPL as I was surrounded by friends and art lovers who knew me personally and had seen me grow as an artist and as a person. The final piece I did at Panoply looks nothing like the first piece I did there and really I have Panoply to thank for that.

The seed that became *Bubblegum Bubblegum* and changed my work for the better was planted in the early days of my involvement with the space. To set the scene, this was 2012 and I had only just begun my life as a performance artist. My prior involvement with the medium up to that point was mostly as someone who documented other artists and consumed copious amounts of archival footage. I knew what performance was, that I didn't doubt at all, but I didn't totally have a grasp on what one of my performances looked like. Still, I was invited to participate in a community discussion regarding the upcoming BROOKLYN INTERNATIONAL PERFORMANCE ART FESTIVAL. BIPAF was to be this incredibly ambitious month long performance art festival that brought artists from all over the world to Brooklyn. PPL was not the only space involved, far from it, but it became the de facto hub for discussing the festival, and it was at those meetings where I first felt like I had become a member of an art community. It was one of the first times that I felt like people were interested in seeing my work and hearing my voice.

After these meetings there would more often than not be events at PPL, and for a while on Sundays that meant it was time for the Performance Art Open Mics. These were a joint collaboration between PPL co-founders Esther Neff and Brian McCorkle and also Matthew Silver: Reserve a slot on the chalkboard and after a short intro by Matthew all eyes would be on you. Time to perform, just like that. There was a lot to love about the performances that took place during these open mics, from people who I would consider absolute masters of the medium, to people just starting out (some of whom became masters themselves), everyone participated. Sure there were a lot of people who saw the words "open mic" and immediately played music, either wilfully choosing to ignore the words "performance art" or more likely misunderstanding it as some umbrella term covering performing arts in general (but that's a topic for a different essay entirely).

I'm not sure what everyone's experience was like back in those days, but to me it really felt like the demand for performance artists greatly exceeded the supply of performance artists. You could be just beginning to dip your toes in the performance art waters and suddenly find yourself with many offers to perform at bars, pop-ups, art galleries, and new DIY spaces. So after only a few months I already felt like a veteran of the medium (as if) and thus started to use the open mics to challenge myself - I'd come totally unprepared and see if I could make a performance on the spot.

I came to one of these open mics holding an extension cord for no particular reason. I knew I wanted to do a performance with it, but what? I could jump rope with it... tie myself to something... I could fold it in half and hit myself with it... or someone else could do that... but who? Why not everyone? How hard and how many times? Well they can decide... Do I ask them outright? I should make them choose. How do I do that while keeping an element of surprise? How did we choose things as kids? Hmm, what was that rhyme... Bubblegum bubblegum in a dish, how many pieces do you wish? All of these thoughts ran through my mind moments before Matthew called my name and my piece began. I had no idea how much impact those few moments would have on my future as an artist. I did my piece, realized the potential it had, and then knew that the way I was approaching making art had to change. Thank you Panoply Performance Laboratory. Thank you for the support and for the room to grow that you gave me and other artists.



Do You Understand Me? (2014). Photo by Elizabeth Lamb.

Having brought up the idea of not being afraid to fail while at PPL, I should probably discuss the downright worst thing I ever did at the space. I have a hard time remembering the particulars of the piece, for reasons that will become clear, but I believe the performance took place in 2014 at an event called SPEECHMUSICCAMP. I had recently accepted my first retail job, purely as a means of survival, and was very sore about the idea of being forced to participate in capitalism. This performance was meant to critique work culture in general and involved at least one song, maybe two costume changes, and I may have attempted to slide across the floor of the space by lubing my body up with lotion (see, not afraid to fail). The crux of the performance involved me pouring the contents of two bottles of red wine into two very large wide-mouth mason jars and chugging the contents of one of the jars in just under a minute. I think I meant to offer the second jar of wine to the audience

as a form of communion, but I never got that far: the jar of wine I downed made me go from sober to blackout drunk in seconds. Almost immediately I threw up a large amounts of purple liquid onto the floor of the space and collapsed, unable to do anything else. I learned the lesson that alcohol and live performance don't always mix the best.

I missed all of the other performances that night, but there was a silver lining at least: one of the artists in the audience volunteered to walk me home (and helped me buy a bodega sandwich to soak up the alcohol) and during the walk she asked me to participate in the project that would eventually become Social Health Performance Club, an amazing collective of artists that I had the honor to be involved with for many years.



I have so many fun memories like that at PPL. Starting a punk band, chance encounters with future significant others, endless potlucks, discussions on the paranormal, and the chance to fully understand what performance art could do and what impact I could have as an artist if I allow myself to learn and grow. I want to say that there will never be another space in Brooklyn quite like Panoply Performance Laboratory, but for future generations of performance makers and revolutionary artists, I hope that isn't the case.

Left: *Core Strength Ritual* (2016). Photo by Dominique Duroseau.

Below: : *Esoteric Actions Workout Tape* (2013). Photo by Brian McCorkle.





Jenna Kline, *48 Days Ago* (2014). Photo by Brian McCorkle

PPL 2014-2016

JENNA KLINE

I have had many formative experiences at Panoply Performance Lab. Performances that raised my spirits, left me absolutely filthy and even broke my heart. I was confronted with things that made me think, change and grow. PPL gave me a platform to make deeply personal and meaningful work in a supportive environment.

1. **“48 Days Ago”** - Performance Art Open Space - January 5, 2014

I was feeling a lack of confidence after a performance related injury. At the time of the injury, I was performing with animal hearts but starting to lose my passion for it. I was feeling lost and unmotivated but still wanted to make work. Before the show, I had a little too much whiskey to cope with the feeling that I was simply doing what everyone else wanted. The result was 7 stitches, a tetanus shot and a round of antibiotics.

This ceremonial performance helped me move past the incident and onto another chapter. It forced me to confront my fears and begin performing again. I wrapped a chef’s knife - much like the one that sliced my thumb - in bandages, smeared it with lipstick and sprinkled it with glitter. The knife is still wrapped up and I haven’t used anything sharp to this day.

2. “Steak Face I (The Poet)” - Performance Art Open Space - February 2, 2014

After I overcame my injury - I started the Steak Face Series as a means to shield myself from my audience. I was noticing that I was still unable to fully express myself with my art. I went to the grocery store, got the cheapest steaks and zip tied them to my face. The mask helped me to achieve a transcendent state of mind by obstructing my vision and voice. If I couldn't see the audience and they couldn't fully understand me then I was able to really lose myself. I started by reading a short poem (what does flourish mean? / when I sing, I will be free / until then I'm dead.) Gradually I gained confidence to say anything, sing and dance freely - things that used to make me very self conscious. This is my longest running performance series.

Jenna Kline, *Steak Face I (The Poet)* (2014). Photo by april vendetta



3. “Small Intestine” - PERFORMANCY FORUM: The Basement - April 16, 2015

This performance happened when I outgrew my steak masks. I wanted to maintain my use of viscera and my answer came in the form of tripe and cow bungs. This piece addressed my gastrointestinal health and frustrations around having Crohn’s disease. (The photos behind me are from the capsule endoscopy that was used to diagnose me) I zip tied my legs together dragged myself on the floor. This was my messiest and most disgusting performance to date. Many fondly remember the smell of bleach afterwards.



Jenna Kline, *Small Intestine* (2015). Photo by Alan Joseph

4. “Pobrecita” - PERFORMANCY FORUM: holding/withholding and indulgence/austerity - June 18, 2015

I got the nickname Pobrecita (“poor dear”) for complaining too much. In this work - I traded places with my long time friend and colleague Geraldo Mercado. This experience allowed us to see our work through each other’s eyes. My performance was strenuous and involved bananas, push ups and a riding crop. Geraldo danced and strapped a heart to his chest. It was an honor.



Jenna Kline (left with Geraldo Mercado), and right, in *Pobrecita* (2015). Photos by Gregory Paul.

5. **“Ma Famiglia”** - Performancy Forum: Tactical Trials - May 28, 2016

My father’s last name is Kline and my mother’s maiden name is Klein. In *Ma Famiglia*, I focused on my father’s estranged family. *Ma Famiglia* means my family in Italian. This is also the name of the book that the Kline’s published about themselves. I read from the book and played recordings of old phone calls - full of hate - while drinking gin and reciting my grandmothers overly complicated recipe for spaghetti. I became so overwhelmed that I ended the performance abruptly and destroyed the tape (which was unplanned). It took a couple of months to recover from this piece.





6. “Beatrice” - *PERFORMANCY FORUM: AS(S)-(IGNMENT)* - September 24, 2016

Beatrice was a way to reverse the damage of the Kline performance - going from something hurtful to hopeful. I selected 16 items that belonged to my grandmother (her lucky number). I wrapped them up in numbered packages and distributed them to the audience. I called out the numbers and had the audience adorn me with my grandmother’s clothes, glasses, jewelry and even feed me her favorite corn muffins. In the finale, I played one of her favorite songs, “Smoke Gets in Your Eyes” by The Platters and slow danced with her photo. The goal was to summon her spirit and I think it worked.

Thank You Everyone

The community that formed within PPL has always been so supportive and really helped me find my way in performance art. I was always encouraged to challenge myself and keep working. PPL will live forever in the community it helped create.

Thank you Esther Neff and Brian McCorkle and Geraldo Mercado - who brought me into the scene!

FREE CONSULTATION EXIT SURVEY, 2013 CHLOË BASS

Please elaborate your answer to the previous question.

There was (by design, I suspect) an element of remove after the initial consultation. It felt very much like a relationship with an authority of some kind. This was qualified by the change in my feelings as I adequately, and then not adequately fulfilled my “end of the bargain.” You become bigger. Loomed. I experienced feelings of inadequacy, resentment, fulfillment, fear, and pride according to the relatively monotone feedback I received. Again, I suspect this was by design. I think initially there was a degree of probing myself, something that I’d call personal. Over time it felt more li ...

What major changes have you experienced in your life since beginning your work with the Bureau of Self-Recognition? Have you had any Before-After moments?

I have experienced powerful reversals over the course of the project. Are they a result of the project? Likely not, but the notion that I recorded my findings made me incredibly aware of my swings. As for the drawing practice, it absolutely made an active impact in my art making practice. I am making drawings like a metronome. There’s been a lot of holding the line - creatively, professionally, personally. While there have been good creative/professional situations that have come up, I haven’t really taken any big steps, any risks in the last four or five months. This might have something ...

Please elaborate your answer to the previous question.

As a result of this project, and I am not bullshitting you, I have had a radical dislocation of my relation of self to practice. I dont know if its healthy, or accurate, but I have begun to see myself as less the generative element of the narratives within my work, and more simply the medium whereby the narrative emerges. The drawings dont come FROM me, they come THROUGH me. I was at times frustrated by my lack of clear drawing abilities and would try to focus on things that happened to me that could be represented more abstractly. I think my drawings became sloppier over time too. The exer ...

How did your relationship to yourself and your daily habits change over the course of working with the Bureau of Self-Recognition?

There was certainly an uptick in rigor and accountability in my practice. There was a sort of psych 101 yank towards defining myself against authority. I developed a steady drawing pattern and a structure to fulfill every weekday. I began using photographs as drawing substrates. In fact, now that I write this, I realize that the confidence and rigor this project has germinated in me ushered in a new push towards innovation in materials and process in service of the larger narrative. A bit. There was time in the week to do some reflective drawing of what had been happening. Things got variou ...

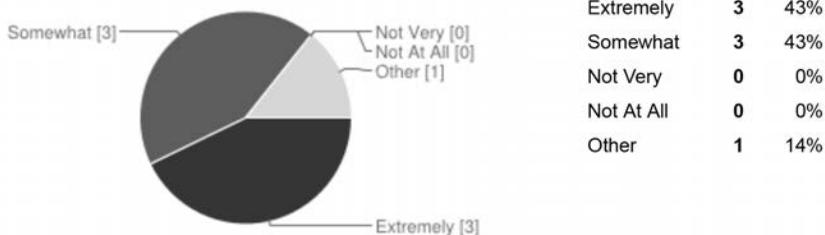
7 responses

Summary [See complete responses](#)

Name

Rob Andrews Dave Ruder Dave Thrasher Ed Woodham David Andersson Jessalyn Wakefield Brian McCorkle

How personal did you find your experience with the Free Consultation program?



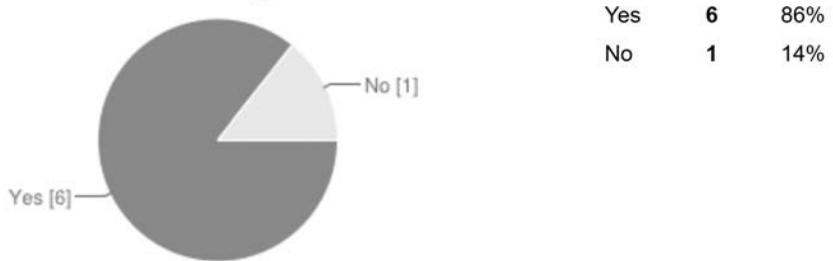
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Did your choice of medium affect the way that you perceived your daily life during your work with the Bureau of Self-Recognition?



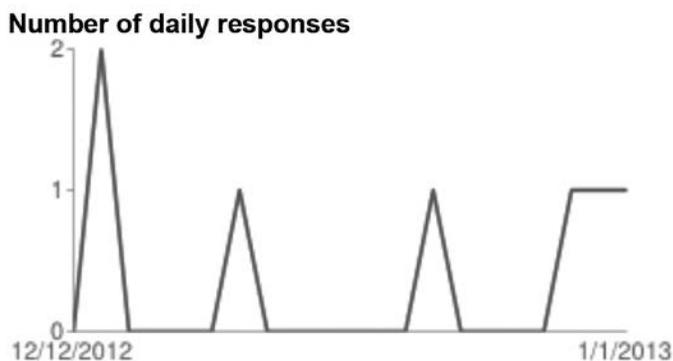
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What is your current understanding of self-recognition? Has it changed at all from the understanding of self-recognition that you had when you first began your work with the Bureau?

Im not sure I can express this in a sophisticated or clear way. Its got something to do with releasing the self from fear towards analysis(?). I am afraid. Of living. Of failing. Of my children dying. Of my story going untold. Of my story getting told. This fear defines me, and in part defines my self-recognition. This process has helped me understand that my fears have prevented authentic self-recognition. Self-recognition in the abstract has come to mean erasure to me. I want to be void. This has helped Hard to say. Certainly my personal circumstances - chiefly that of living alone for ...

Any other thoughts that you would like to share?

Im sorry that it has been so difficult for me to finish the written reflections. My drawing practice and personal life has taken over, Id like to think in part due to our earlier work. Yes! I feel a bit separated from the performance as I answer these questions today. I apologize for that. I would very much like to meet up with you to be able to discuss the experience in more detail and ask you questions about some of your experiences and choices/intentions with the project. It's an interesting performance for sure. Thanks again for allowing me to participate. Thank you for allowing me to pa ...



MANILLA KISSES COMES TO LIFE

POLINA RIABOVA

As is the case for many performance artists active in Brooklyn 2012-2018, Panoply Performance Laboratory served as a catalyst for some of my deepest epiphanies.

The one I will describe in this entry was thanks to Esther Neff's 9 *Propositions* Think Tank project, introduced at the launch party of Emergency Index #6 at The Kitchen November of 2017. Esther described 12 think tank propositions relating to performance and invited anyone who wanted to participate to share their emails in accordance with the Think Tank of interest to them. She later extended this invite via a Facebook event as well. The think tank I chose was called

“REALIZED SOLELY BY PERSONS PRESENT DURING/AS
“THE” PERFORMANCE.”

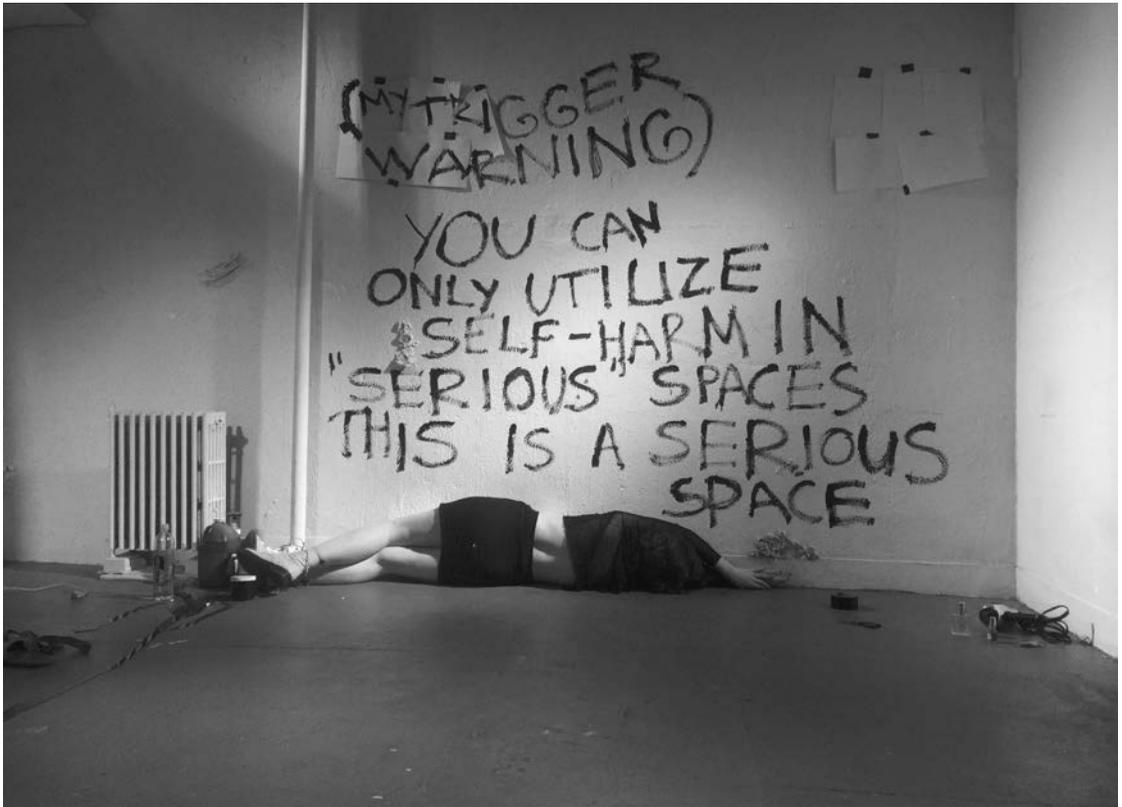
In one of the earlier meetings about 10 artists were present (pun not intended - although it works!). No one I knew particularly well. Loosely facilitated by Esther, we sat in a circle, discussed our work and future goals. At one point someone mentioned the approaching deadline for Art In Odd Places - a festival of public performance art in the city - and I said I was interested in submitting a piece. After I finished describing my idea Honey Jernquist, now a friend and at the time an artist I had seen around once or twice, asked me what made me come up with this idea in particular. This was the turning point for me because I had a rapt, attentive audience for a very personal dilemma (which may or may not be considered the thesis of performance art as a whole) - the story of how I had gotten fired from my last waitressing job, the Yelp review that had gotten me bad shifts, and the cocktails I used to help the restaurant name.

I don't remember how long I spoke for, maybe 5 or 10 minutes, and I don't remember everything I said, but I do know that sitting there at PPL and being given the space to tell the story, being posed this question (thank you, Honey) made me realize I was still upset about being fired in a way I'd never been upset about losing a job before. This realization had been simmering beneath the surface for a few months and here it poked its head out and winked at me. I was able to say: okay, hi then.

Around this time there was an open submissions period for micro-chapbooks for an online publication called Ghost City Press. For an entire summer every year GCP publishes one micro-chap a day available to download for free or with a donation which goes directly to the writer. I knew I wanted to submit, but it wasn't until after the Think Tank meeting that I realized I wanted the focus of my poems to be on my experience with that particular restaurant. And it was this realization that in turn gave me the focus I needed

to write it all up the night of the deadline, as is my custom. In the poems, I peeled back one more layer and was able to address the root of the hurt and disappointment, why it stuck to me like stale gum.

Although I never did submit my piece for Art In Odd Places (I didn't have time, and realized it was #problematic anyway) - my micro-chap was accepted and later that summer published by Ghost City Press. While the performance never came to light the very short caustic collection of poems are still available online under the title *Manilla Kisses*, and it was through this experience that I realized what community can do - help you learn something about yourself that in turn shifts gears and changes the trajectory of your life, as an artist and as a person. I, along with many others, have PPL and Esther Neff to thank for that.



Polina Riabova, *Trigger Warning* (2018). Photo by Geraldo Mercado.

JEAN CARLA RODEA + GAVIN TAO



We created TR_RT as a performative duo, establishing a synergy between our shared experiences as immigrants. Each performance becomes part of our synecdoche, able to stand alone as its own entity; while also representing the whole of TR_RT's visual and aural rhizome. We are invested in created fractured realities; the queer temporality which emerges as glitches of the human body and constructed objects.

The piece performed at PPL was TR_RT_01, as part of PERFORMANCY FORUM: Intra- Activities + Para-Normalities. We started with a ceremonial action where we interacted with and shared personal objects, taking time to be aware of each other's presence. The physical tightness of PPL's space bestows those watching - friends, acquaintances, and strangers - to create a circle of perception within our common ground, all inhabiting a constant liminal space where belonging can be challenging.

We follow by projection mapping onto each other's bodies as we perform our individualized rituals. The unpredictable nature of technology creates a conflict between us and the machine. Using our voices and movement, we vie against technology for aesthetic dominance. Lagging and glitching become consequences of each other. RAM is pushed to its limits and initiates a chain reaction of time delays and setbacks. This temporal space is precisely where TR_RT exists. Multiple realities and a succession of glitchy loops of memories, messy transitions, concatenated languages, and clumsy movements become intertwined. Bodies try to keep in sync with technology as the hardware becomes bloated and lags behind.



Jean Carla Rodea + Gavin Tao, *TR_RT* (2018). Images from house video documentation.





THE
CANDY
WRAPPER

EYES THROAT
EARS GROIN
NOSE FINGER
& MOUTH TO
GROUND &
ND ED

Melissa Koziębrotki performing during *PERFORMANCY FORUM: Tactical Trials* (2016). Screenshot from house video documentation.

REGARDING VULVA: PPL 2017 RAE GOODWIN + SOPHIE MERRISON

In 2015 Rae Goodwin and Sophie Mars met at Essential Departures, a performance art residency at Rosekill, an outdoor performance art venue in upstate NY. After Rae's performance, regarding bodies, they decided to collaborate to create a new work, regarding vaginas. Now titled intimate gazing. This project has been performed with different structures at Rosekill Performance Art space in NY, Panoply Performance Laboratory in Brooklyn, the ClitArt Festival in England, in association with APAB-month of performance art Berlin and in Paris, Madrid and Dublin with LIVESTOCK. Rae and Sophie continue touring this series to galleries, museums, women's centre's, social centre's, queer events and festivals and are open to collaborating with artists, sex educators, healers, thinkers and guest speakers.

Perhaps needed now more than ever, we are concerned with questions of empathy and of acceptance and respect for female/femme/female identified bodies. What is it to be curious about another body/ to regard the body and vulva of another? In this collaborative project we set out to question: Can a woman regard the vulva of another woman with neutrality? Can a female or femme person regard another without the critical judgment born of the "male gaze"? Can we, as female/femme persons, remark on the qualities of another female/femme/female identified body and vulva with embodied consideration and kindness?

And what is in the phenomenology of this gaze? How can it enhance and soften our sense of self? As Pablo Neruda says: "to feel the affection that comes from those we do not know widens out the boundaries of our being and unites all living things"

In 2017 we brought the project to PPL in Brooklyn with the title Regarding Pudendum. As a part of the event Regarding Female, Female Regards, this participatory performance took place over one hour. For this iteration we included a curtained structure built inside of the performance space and only female or femme identified persons were invited inside. We had a microphone in the performance area so people outside had access to the performance thru audio. The following is a transcription of the collaborators, Sophie and Rae interviewing one another:

SOPHIE — So Rae, What did you like about the iteration of the performance we created for PPL?

RAE — I like that we extended the work from regarding vaginas to include femme and female identified people. I also feel like the velvet curtains used to create the interior space were beautifully soft and a sense of safety was felt inside. This was so necessary with such vulnerable work.

RAE — Sophie, how did you feel about bringing the work indoors as opposed to outside in our performance in this body of work.

SOPHIE — I thought it made it more intimate and yet — confined is such a loaded word— so maybe restricted. And perhaps also unfortunately more of a reflection of society because it felt more ...maybe a bit more difficult or restrained than in a natural environment... which made it feel more taboo.

SOPHIE — Rae, How did you feel about it being a durational piece?

RAE — I am always nervous about durational participatory performances...but I think the audience present experienced a wide range of emotions and aspects to the piece that would have been lost in a shorter form work. Afterwards a couple of men spoke with me about how they were frustrated to be denied access to the visuals and the interaction in the performance. I asked if they had ever been denied access in a situation before and they admitted that they had not. For them, hearing others experience of gazing and of being vulnerable without being able to participate or witness was powerful, especially given the duration.

RAE — Sophie, In regarding pudendum we used both hand mirrors, and a microphone to amplify the audio. What do you think these added layers brought to this work?

SOPHIE — “ummmm, I think regarding others is inevitably always a reflection of ourselves and I think using a hand mirror to regard ourselves intimately before regarding another brings attention to this reality....it was interesting as you could almost feel the gaze of the others while gazing at yourself. The audio for me, personally was nerve-racking as I am shy to use voice in performance. It almost felt like it became two performances: the audio performance and the embodied performance. Non-spoken interactions went unnoticed by the people on the outside of the curtain. Like in the last round of participants many were still dressed and people on the outside may not have known. At the same time the audio was a good medium to connect the inside and outside spaces of the performance as a symbolic structure of our inner thoughts vs. the things we say out loud...

RAE — yes, and symbolic of the interior of women’s bodies versus what we see of and hear about women’s bodies in our everyday life.

PANOPLY PERFORMANCE LAB JUSTIN STERLING

It is that moment when the self turns into a void; our language, identities, and experiences fall into this cosmic web of collective memory that has been practiced by our ancestors for thousands of years. Art is not separate from life, but rather an action within life; along with all of the accidents, chaos, and occasional beauty that life entails. Inserting our live bodies into artworks is an immediate way to unsettle the delusion that a universal perspective exists. Nothing is stagnant, everything is in flux.

It all began when my friend Ayana Evans and I decided to collaborate on a performance. We decided to do this at the last minute, that I would also be a part of the scenario with my trumpet. The idea was to create a symbolic performance for Esther Neff, the librettist/director of the space for the past several years. Dedicated to Esther, our performance was about our black bodies, mine and Ayana's, agency and breath, and about the audience's favorite memories of Panoply Performance Lab.

It is the end of November. Ayana rolls out a sheet of Christmas wrapping paper, face down, and tapes it to the floor. She then takes an extension cord and hits the paper on the floor 7 times. She then tells the audience to write their favorite memories of PPL in the entire 7 years the space ran, the room is overly full, everyone is given utensils and are told to begin to write. Ayana goes outside in the cold and begins doing jumping jacks. I come in and begin playing a noise performance of trumpet while trying to jump on one foot. The audience is trying to write on the paper I am jumping around on, generally making everything more difficult. My movements, as I became more tired began to be slower and longer, with the occasional burst of energy; this level of exhaustion ended up defining the way I played the instrument. The room is relentlessly filled with the loud noise of a trumpet flaring a crashing range of notes, and the sound of Ayana yelling from outside for the audience to continue writing, because no one is writing. The only thing I can really tell as a performer is that the audience is somehow stunned in a way I can't describe. I continue hopping and blaring my trumpet into the room, the sounds emitted begin to take the shape of Bebop or free jazz combined with all the movements one can do hopping on one foot. When this fiasco ends, we are both completely out of breath. Me tried from exhaustion my voice taken away, Ayana tired from having to use hers so much. The audience receives glow sticks, lights go out, and a video begins playing of Whitney Houston's "My

Love is Your Love”. We all join in singing the chorus to the founder of PPL Esther Neff. The dark room is full of color, emotion, and a hopeful light, we all know this is the last performance evening of PPL, it is beautiful. We laugh, we cry, we hug, we remember, and we appreciate. It was an honor to be apart of this way to say ‘thank you’.

Panoply Performance Lab was a safe space of convergence for some very radical enthusiasts, curators, and artists that offered a committed and passionate audience and an atmosphere where any and every action offered a new potential determinism and expansion of the medium. Performance can be documented and exhibited but is largely resistant to commercial forces, offering artists a way to make work free from the oppression of the market. Artists today continue to push the medium to higher levels of experimentation to create a new and lawless landscape, where anything goes and nothing is taboo. This age old humanistic act of performance comes full circle and is strengthened, not diminished, with every precedent along the way.

PPL is an explosive and rich testing ground that has the power to bounce ideas back and forth without the use of language, the idea is an intuitive truth that we all accept and add to our thinking about performance usually unconsciously. This knowledge is an amalgamation of all participants past and present, no single story can represent the entirety of non institutional intellectual space. The air is bold and unapologetic, the point here, is to bring your strongest performative idea and test it out; to see how an audience would react or to see how your body and mind reacted; all in a non-judgmental safe space made for any and every type of human body and consciousness. Panoply Performance Lab helped artists test and learn out of the bounds of what is possible. I know this was the case for me. I had never done such an intense breathing exercise, my breath, my voice taken away from the constantly having to jump on one foot, my body at its limits, my trumpet reclaiming its subjectivity.

CATALOG TEXT

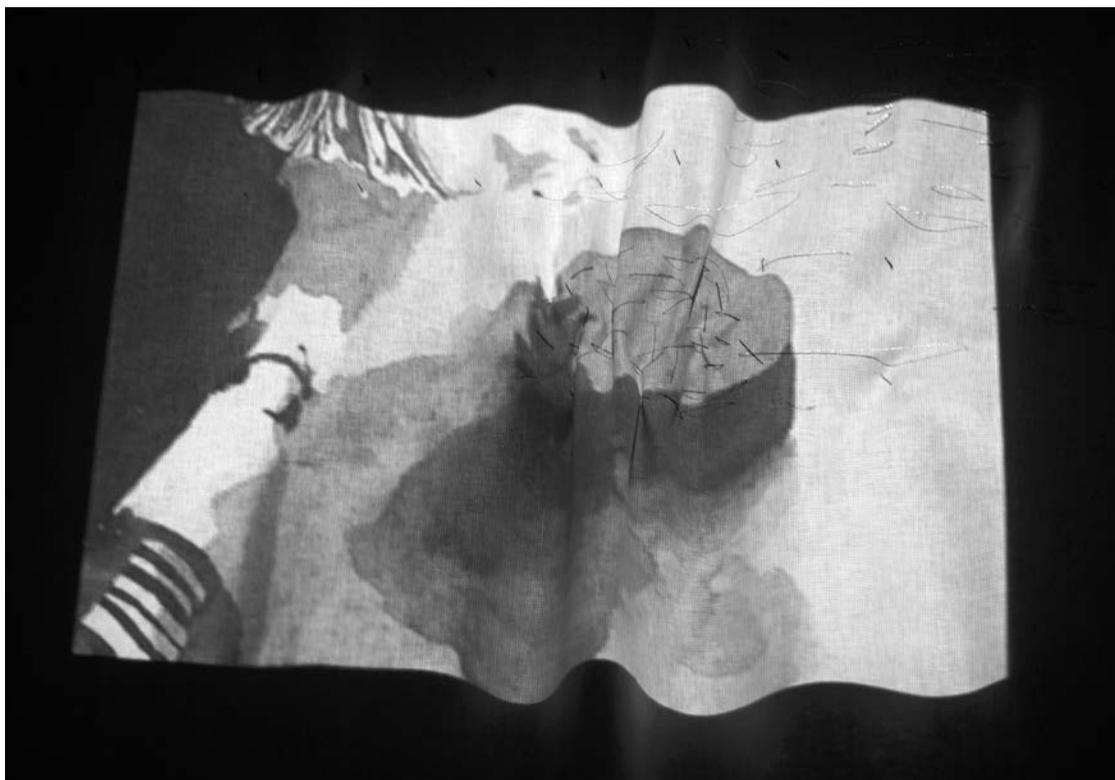
SETARE ARASHLOO, IRAN SANADZADEH + ANGUS MASON

Knock, Mark, Stitch is a collaborative, multimedia project, focused on the idea of dislocation, isolation, presence, and absence. The cross-generational memory of isolation and confinement amplifies the weight of the experience of migration, which has been central to Setare Arashloo and Iran Sanadzadeh's works and has affected their experience of migration to Australia and the United States. Growing up with former prisoners of conscience as parents and relatives, the artists have been playfully reassembling the displaced products of isolation and material as modules of a shared past in their recent collaborative works.

In *Knock, Mark, Stitch* performance at Panoply Performance Lab, Long-distance collaborators Setare Arashloo, Iran Sanadzadeh, and Angus Mason performed their first live performance of their work together. This performance of video, percussion, and embroidery, was the construction of their work on the role of objects and detailed, sometimes mundane, repetitive processes and our relationship to them in confined spaces. Setare and Iran interacted with and disrupted the projected images of animated gestures, by stitching onto the hanging screen. The animated video is a composition of gestures and moments that were previously performed and animated based on three stories that had been collected by the Setare Arashloo in a series of interviews with former political prisoners in Iran. The hidden performers, performed through the stitched marks while Angus Mason Improvised on drums. The sound component of the performance was a semi-improvisational composition by Sanadzadeh for drums, based on the Morse code translation of the interview text. These three elements are individual in their presentation, but overlap in space. The performance took place on July 7th, 2018 marks the second performed iteration.



Setare Arashloo, Iran Sanadzadeh, and Angus Mason, *Knock, Mark, Stitch* (2018). Video stills from house documentation.



THIS DEPARTING LANDSCAPE

ABIGAIL LEVINE + GELSEY BELL

this departing landscape is a phrase of Morton Feldman's, part of a meditation on the attack and decay of sound and his frustration that, as he sees it, music must be played to be heard. The decay is what he's after, the going rather than the coming, the disappearing rather than creation.

SCORE

Begin standing against a wall. Move incrementally from vertical to horizontal—imagine a board leaning at less and less likely angles against a wall. Pause for the length of a single breath on three limbs—feet on floor, hands on wall. Cycle ends when all four—hands and feet—must touch the floor. Approximately 8 minutes to move from wall to floor. Repeat the cycle (with rests) as long as performance space is open to the public. Accumulate a record of an evening's descents in graphite powder on the wall.

The musical score locks into various elements of the movement score, though timing through a four-step sequence comes in and out of phase. Like the movement, the singer's voice is recorded, collecting the sound's accumulation over the evening.

Abigail Levine + Gelsey Bell, *this departing landscape* (2014). Screen-shot from house video documentation.





Collage by Anja Ibsch

YESTHERSOL ANJA IBSCH + TEENA LANGE

Every movement shakes the fluid sand elsewhere.
The branding of an hourglass burns deeper into her skin.
As if the uncanny prism gives her some time or takes it.
It trickles and grains and rushes.
How much energy does thinking produce?

The research of intuitions will be projected ecstatically.
She tries to remember what analogue vision feels like.
The eye as an artefact. The imperative iris.
The light as a sublime sensation.
Are there illusions on Mars?

Not to be continued. Unknown dimension.
With interstellar recognition, the dune legends invent themselves.
The art of orientation is reserved only for them.
She is the guest and the host.
Save your soul?

Sojourner is a person, who passes by, a traveler.
She claims timeless sanctuary between planets,
black holes are her waiting rooms.
Curiosity and opportunity she calls her breasts.
Who describes still lifes in space?

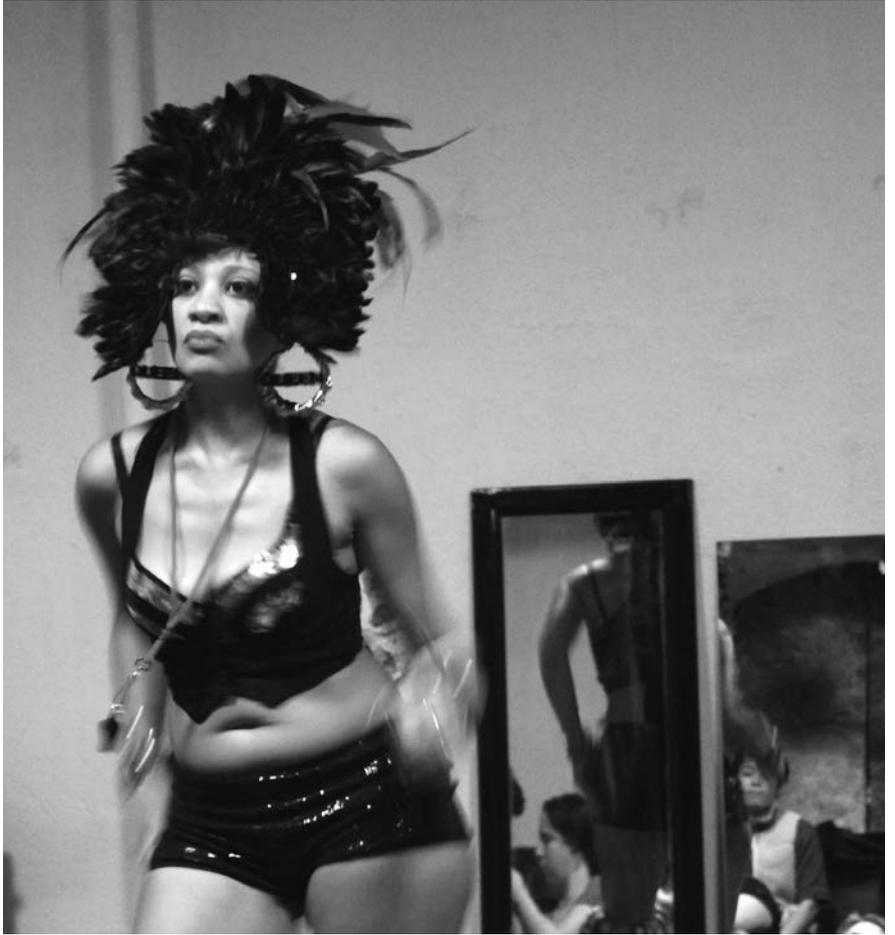


Collage by Anja Ibsch

FIVE PERFORMANCES AT PPL

JODIE LYN-KEE-CHOW

Photo by Leopoldo Bloom.



**“Crop Killa Soca Social”, 2017.
Performance. 20 minutes.**

On Nov 6, 1983 Adrian Piper’s performance “Funk lessons” debuted as a response to xenophobia. 34 years later our generation continues to encounter racial and cultural tensions. The artist, Lyn-Kee-Chow responds to our times with a new iteration of her “Crop Killa” character (originally created for a 2010 performance), in “Crop Killa’s Soca Social”. Both a dance instruction and social event the artist embodies her character, a Jamaican dancehall queen from her “Crop Killa” performance to engage others to let loose, learn a few dance moves, and enjoy life.

This particular iteration of “Crop Killa Soca Social” was performed three times for three venues. These are (PPL) Panoply Performance Laboratory, Brooklyn, NY, “Live Action 12 International Performance Art Festival” in Gothenburg, Sweden, and “Transville”, Catinca Tabicaru Gallery, New York, NY.

Reviewed in Cultbytes January 30, 2018 by Esther Neff.
<http://cultbytes.com/opinion/terms-of-engagement-performance-artists-and-languages/>

**“Gone gold”, 2013.
Performance. 15 minutes**

PROPOSAL TEXT:

In the performance, “Gone gold” members of the audience are invited to partake in an ancient recreational pastime. The artist hopes to illustrate moments of leisure, tranquility, danger and renewal by being the force in each of the activities that occur with live fish.

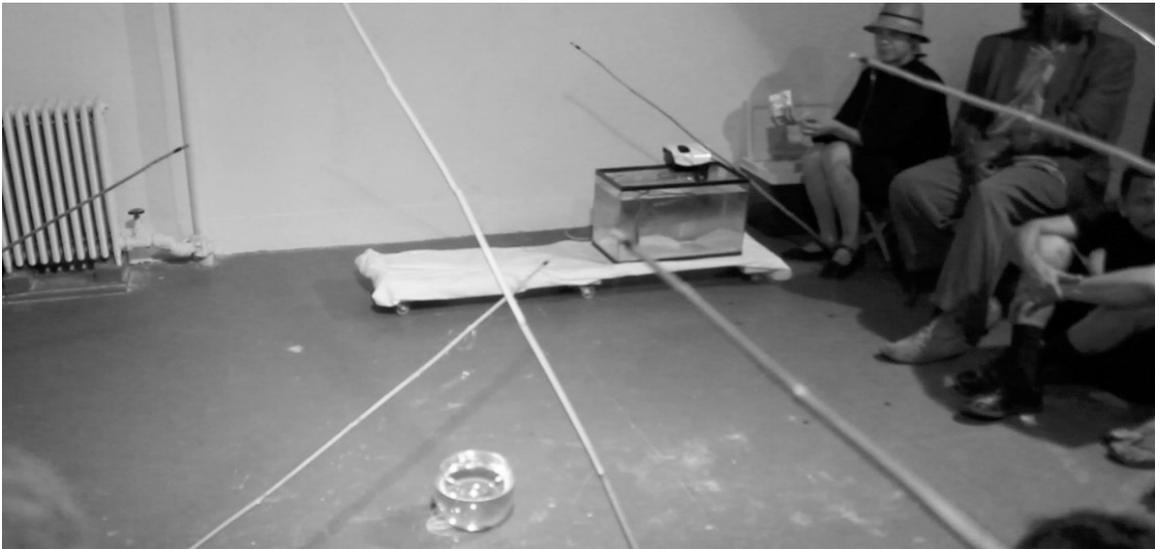
This is a presentational and participatory performance that should be approximately 20 minutes.

In the score, members of the audience are invited to participate in the act of fishing. The artist will carry out such items needed to perform this act.

*This act may be offensive to those who are strict vegans or vegetarians.

In preparing for this performance I will need a ladder or two to mount a paper contraption to the ceiling, a projector, and a dolly (to transport a fish tank). This may take about 10-20 minutes to set up and additional help will be needed.

If the gallery can provide a small table or a cement brick and a clamp, that will be helpful.



**“Out of Many One People”, 2014.
Performance. 15 minutes**

In “Out of Many One People” the recent state of events in Jamaica has become the focus of this work. The possibility of constructing a trans-shipment hub at Goat Islands, located off the south coast of St Catherine, Jamaica has been in debate with China Harbour Engineering Company (CHEC) in Beijing, China. The (CHEC) wants is 3,000 acres of land to build a shipping port. The government is aiming for the hub to be in operations by 2015 in order to coincide with the reopening of the Panama Canal. However, the building of this port would create a devastating impact to the Goat Islands and the surrounding coastal environment. According to the Jamaica Environment Trust and the Caribbean Coastal Area Management Foundation the destruction of mangroves, seagrass beds, coral reefs, and endangered species could lead up to the degradation of the ancient dry limestone forest of Hellshire Hills and would only bring on the brink of an ecological disaster to the Portland Bight Protected Area.

Yet the Jamaican government is seeing this as a win-win opportunity with the CHEC as the CHEC promises to deliver 10,000 jobs to Jamaica. In the performance “Out of Many One People” named after Jamaica’s national motto, and Jamaica’s meaning “Land of Wood and Water” may no longer be that. Moving images of Jamaica are projected onto the wall and plays for the entire duration. I will be running in place in front of the projection for the full length of the performance to reggae music. By doing this action I hope to add another layer of what we may commonly associate with Jamaica- the best track & field teams in history. So much glamour and praise is placed upon these athletes and the music year round that as not much seems to be said about the degradation of Jamaica’s natural landscape during the process of ‘economic development’. It goes without saying that Jamaica’s tourism may also feel the effects of such an investment. Why would tourists want to visit Jamaica if the environment is not environmentally safe, protected or socially responsible? Paradise may be lost but we can help it to prevail.





Photo by Dominique Duroseau

“Gypsies’ Picnic: The Feast of those gone by (The Clean Up),” 2016.

PUBLICITY DESCRIPTION:

Jodie Lyn-Kee-Chow will be performing a therapeutic exercise with her artwork, “Gypsies’ Picnic: The Feast of those gone by”. A cleansing will take place where members of the audience are encouraged to interact.

Buckets of soap and water and sponges will be provided as the artist cleans and repairs all of the costume garments of this work with the help of audience participation. While all clean she will narrate the work’s history of being shown and a recent true story of its being plagiarized by someone who refers to being an artist/ dj. In this narrative images will be projected on the wall of the accusations that transpired between Lyn-Kee-Chow and the plagiarist and the consequence of the claim. This performance of *Cleansing/ Claiming/ Calling/ Falling* will conclude the work as the artist celebrates her wins and the plagiarist’s fall.

**“Joncanooacome at the Crossroads..... Where Brooklyn At?”,
2018-ongoing. Collaborative, interdisciplinary, and site-specific performances
with Kanene Ayo Holder, 2018**

According to Brooklyn Historical Society there are currently 83 Brooklyn streets named after slavemasters. The project, “Joncanooacome at the Crossroads” entails workshops and performances about (un)told New York histories of African-Americans. Topics include gentrification and lost traditions of Africans in the Americas. During public workshops we perform ritualistic dances while inviting participants to tell their Brooklyn street addresses and shred clothing that they’ve brought while incorporating our materials to complete their own Junkanoo costumes.

Juncanoo was a pre-abolitionary decolonization satirical ceremony, from 14th century Africa confronting the opulence and cruelty of European occupation. Slaves dressed in ornate costumes subverted oppression through obtuse troupes of their masters. Some costumes included hats grand in scale replicating slavemaster mansions, others entailed animal characters drumming and dancing during Christmas in the Caribbean. The confluence of colonialism and African aesthetics are as relevant then as now during Labor Day Carnival in Brooklyn. Missing however, is Juncanoo’s specific performative treaties on slavery in Afro-Caribbean communities in the US. Due to this absence of its celebration we are proposing the following:

Performers dress as either a traditional form of (Colonial) John Canoe with ornate houses atop their heads or modern overpriced condos (Condo John Canoe) to reference the notion of occupation and opulence currently taking place in Brooklyn via gentrification. Brooklyn becomes a crossroads; a limbo land where truth and white lies create a symbiotic relationship both feeding and festering. Instead of misery or Afro-pessimism, participants are welcomed to create John Canoe costumes of their own.





HEAL: GLITCHES IN THE DAILY, PEACEFUL MOMENTS OF PATIENCE+PAUSE* DAY DE DADA PERFORMANCE ART COLLECTIVE

Day De Dada Performance Art Collective performed “Ephemera Procedures” at PANOPLY PERFORMANCE LABORATORY on Dec 10, 2016 as part of the “PERFORMANCY FORUM: Aid(e).”

Performers included Milenka Berengolc, Mary Campbell, Barbara Lubliner and Viv de Dada.

Performance

“Ephemera Procedures” performance actions began when a “patient” came in the door and entered the “waiting room,” the front curtained off area of PPL. Art Nurse Barbara carried a clipboard and signed in “patients.” She explained the procedure, asked some questions (for example- “When was the last time you had a third eye exam?”) and ended with a request to fill out the release form which asked for in writing “I am ready to release...” When finished she let them know when it was time to enter the exam room where the three other nurses were stationed.

First inside was Art Nurse Milenka who invited the “patient” to sit and relax and offered them a cup of Eye Bright Tea to clear the vision and expand awareness. Carefully filling a teacup with tea she told them they were safe and to close their eyes. She asked if they would like to receive healing energy? To prepare, they were asked to focus on their breath, to be aware of their interior space at the same time as all the sensory input from the external world, such as the sounds, the feel of the chair beneath them, their shoes and the floor coming up to meet them. She drew the symbols before them, sharing the meaning of each drawing in space before them - opening the pathway, sending healing on a physical, mental and emotional plane, sending love, and removing all negativity and imbalances on all levels. Finishing with “And so it is.” Milenka then asked them to rise and led them to Art Nurse Viv.

Art Nurse Viv had a cot set up and the “patient” laid down and closed their eyes. She asked patients what they wanted to be called, it did not have to be their actual name. Then to “think about dreams”. She comforted them by giving slow encouraging murmurs and touching their arm lightly. She wanted her space to give them the feeling of a doctor’s office that they would like to encounter, where they would be listened to and warmly taken care of. She wrote on a prescription form a few comments from what they had expressed to her.

They were then directed to Art Nurse Mary for their prescription. The prescription was created on the spot with string and paint creating a rorschach-like pattern on the prescription form. The pattern was created indiscriminately and then folded over to make symmetrical sides. Patients watched as it was prepared for them. As it was offered to them Art Nurse Mary advised them to look at it every day, and that if they did that it would help to make them feel better. By the time “patients” were receiving their prescription they seemed accepting of the process, and calmly observed the final activity.

“Ephemeral Procedures”

Day de Dada Art Nurses have presented “Ephemeral Procedures” at mainly two kinds of venue configurations. At open markets or fairs, each art nurse perform their own unique procedure independently with the patient. Procedures are less contemplative, sometimes constructed to be more humorous. The art nurses become spectacles in addition to performers in these situations.

The other kind of set-up is a space where a simulation of a health clinic with tables, chairs and exam cot set ups are possible, and the patient is guided through a series of steps, interacting with each nurse. The latter allows a deeper involvement of each “patient” since they spend more time within the performance and the persons’ body manipulation by being directed to sit, drink tea, lie down, etc. commits them to become more absorbed.

The clinic simulation allows a greater degree of control over the whole environment, since issues of noise and light can be regulated more easily and patient flow can be better managed. Still each art nurse needed to be conscious of the amount of interaction time with each “patient” to allow the art nurse before or after to adequately perform their action.

The clinic simulation is set up with each art nurse having their pre-arranged singular role, but in the open performance space since there is not an obvious first point person for “patients” to approach, each nurse needs to explain Day de Dada’s presence, her own actions and then as they finish offer the services of the other art nurses. Sometimes people in the open spaces need to be encouraged to interact, as they can be obviously curious but cautious.

The nurses in both cases are costumed in traditional sterile, retro white uniforms and caps, but with unconventional bright colorful hair (wigs). Both set-ups have some similarities in patient interactions, some people will be curious and serious, while there is usually at least one cynical person. People familiar with performance art, conceptual art are more receptive. People who are actual medical professionals are amused and often curious about the procedures. Day de Dada art nurses have become sensitive to the patients’ attitudes or reactions and adjust their procedures to fit different needs.

Our intention

The Day de Dada Art Nurses are conscious and sympathetic to national health care problems, but the “Ephemeral Procedures” performances are beyond that, a checkup of personal assumptions. They use people’s association with the medical industry to simulate/alter power relations of the patient to practitioners and ideas of how the mind, the body and cures are perceived in traditional medicine. By culling from alternative or folkloric medical procedures, and/or using love of absurdist methods to gain wisdom by putting a twist on modern medical terms or procedures, their goal is to help people explore their creative potential, be receptive to their intuition or see their mental/physical well being from another perspective.



Our reactions, assessment of the results

“Ephemeral Procedures” at PPL was one of the most successful art nurse performances for us as it contained many elements to allow for an effective performance.

We felt each one of us created a unique interaction, and all the parts came together to create for the participants a whole immersive experience.

The front separated area created a suspenseful introduction to the rest and allowed for surprise when the “patients” went on to the next step behind the curtain. We had performed similar pieces with the simulated health clinic idea but not with as much space, nor the “waiting room” which added a lot to the initial concept. The space size, light and sound was perfect for interacting.

Knowing it was not going to get foot traffic with anyone wandered in, we had promoted the event through our emails and Facebook, and know that PPL also did promotion, so we were surprised at the low turnout. But because there was not a lot of “patients” we were able to not worry about time interactions and all “patients” were able to be seen by the art nurse practitioners.

We are grateful to PPL for giving us the time and space to explore our work.

1. HEAL: assisting, caretaking, and healing processes penetrate the skin of reality following pressure points along the spine; glitches in the daily, peaceful moments of patience+pause, repetitions which overwhelm self-reproductive sensibilities, small objects tracking pathways, telepathic contact, passed notes, touch and talk beading like sweat between our bellies

2. HARM: anti-normalizing, sabotaging, and resisting processes exhume the bowels of sociality and being; poltergeists and parasites of the gut, arson of the eye, martyrdom of the mind, murder of the moment, removal of fundamental organs, all the entrails of love spilling out across the floor”

From PPL Dec. 10 Performancy Forum facebook event page “DETAILS.”



Above: 2013 community organizing meeting for “the first and only-ever” insitutional performance *Brooklyn international Performance Art Festival*

Below: “BIPAF” acronym (adjusted after the festival to make the “F” stand for “Foundation”).





Above: Discussion/working group meeting during exchange between Petrichor Performance Collective and Panoply Performance Lab, *PRACTICE, PRACTICING, AND THE PERPETUAL BECOMING OF PERFORMANCE* (2014) at PPL site and at the School of the Museum of Fine Arts in Boston.

Below: Bryana Siobhan performing during the public event at PPL (2014). Photo from house documentation.



ANIMAL AEROBICS RAHA BEHNAM

The following is a brief reflection on a performative experiment that took place as part of JUST SITUATIONS: A performative convention, Sunday, July 16, 2017, Grace Exhibition Space, Brooklyn, NY, organized by BIPAF and PERFORMANCY FORUM (by Esther Neff, Leili Huzaibah, Kaia Gilje, Brian McCorkle, and others)

INTRODUCTIONS

We sit in a circle, us humans, with stuffed animals interspersed between. There is a dolphin, a horse, a gorilla, a cow, a (tropical?) bird, and a yellow bunny. Taking turns, we each speak for one (1) minute about any topic of our choosing. I begin, nervously, and talk about my day. As we go around, topics and themes seem to circulate and re-emerge as people/animals listen to each other and respond.

Each time we reach a stuffed animal entity in the circle, we offer the same one minute of time. An absurd gesture towards equality? A moment of somber consideration? A question pointing towards agency for the human, the animal and the object?

What does it feel like to be with an object, and not any object but one that resembles or caricatures a living animal? It is as though we are twice removed: the first degree of separation between from human to animal, and the next from living entity to object.



And yet, as we go around the circle, we all respectfully offer the gorilla, the bird, the cow one minute to “speak.”



STORY TIME

Circle time leads to story time. I stand amongst the human and the (stuffed) animals and read “Mr Tiger Goes Wild,” a children’s book by Peter Brown. The irony is impossible to miss. Mr. Tiger is a tiger who becomes bored by the excessive held-togetherness and propriety of his community. He decides to “go wild,” giving up his suit and top hat and fully exposing his striped fur coat. After some time in the wilderness, Mr. Tiger becomes lonely and returns to a city where, it seems, he has gained some followers. Upon his return, his fellow city-dwelling animals have found a happy medium between “tame” and “wild.”

Animals living in a city dressed in top hats and suits, having tea. A tiger going “wild” means leaving the city for the jungle. Peter Brown plays out many of our human dichotomies between the natural and the human. We briefly discuss the inconsistencies and strangeness of the story before reaching the embodied portion of the workshop.

ANIMAL AEROBICS

Images of various animals projected on the wall pass us by, and become impetus and inspiration for movement.

I see Cheetah; I feel the power stored in the fold of hind legs, from paw, to knee, to hip socket. I imagine what it would be like to push off the ground as the Cheetah might, swiftly leaping forward only to gather up my legs beneath me and start again. I notice that I can only barely imagine what it would truly be like; how fast I would really go.

I see Lemur; I notice the way she is hanging by her arms in the photograph. What would it be like to have such weighted, long arms from which I could hang and swing? As I move and bounce around the room, I sense the free-ness of shoulders that comes with this imaginary. My eyes get bigger, like the Lemur's, imagining that I appear as wide-eyed as she does.

I see Starfish; I move into a static sensation, spreading my legs and arms and head as the five limbs of the star. I attach to wall or floor, closing my eyes, I sense the heft of my body, if I were a Starfish. Water would surround; does my skin breathe?

And so on and so forth, we watch the images of these animals pass us. Before long, sweating from our efforts in “becoming” another animal, for brief moments. Somehow, in touch with our sweaty, creative, effort-oriented humanity as we choose to take on the bodies of these animal others.



Raha Behnam, *ANIMAL AEROBICS* during JUST SITUATIONS (2017).

WALKING DISTANCE CLARINDA MAC LOW

Walking Distance was formulated in response to this question from the conference organizers: How do we resist reductive inscriptions of/upon our bodies, enabling our actual(izing) presences to materialize in far more complex and particular ways?

In *Walking Distance* I pledged to walk everywhere I went from July 12-July 23, 2017. The public was invited to walk with me, conducting inquiries and conversations along the way. *Walking Distance* is based in the genre of epistemic pacing, a term coined by Esther Neff, and predicated on several idea-desires, all of which and more were brought up during the walking journeys.

1. The prevalence of speed: We move very fast, in vehicles. What would it be like to only move at the speed of a human body for an extended period of time? How can we interrupt the tyranny of speed, the hypercapitalist desire to devour space? Will slowing down also become a necessity, as our need for speed creates environmental disaster?

2. Being useless/inefficient: Is there a way to create a counternarrative to the gospel of efficiency? I am (and we are) easily seduced by ideas of efficiency, but what does “efficiency” really mean, and who does it serve?

3. Bodies built for journeys: It seems from the evidence that human bodies are built to journey, and we are (in this time and place) largely sedentary. How do we keep moving? What is it like to live in our bodies in a way that can re-activate a connection to our animal structure?

4. Philosophers walk: Many interesting European philosophers and scientists spent a lot of their time roaming around. Australian aboriginals go on “walk-about” journeys. Pilgrims travel by foot to holy lands. Why? What does walking invoke in the brain? How does it become a practice?

5. Wandering, meandering, *dérive*, strolling... What is unstructured walking and how does it function for us?

In total, 23 people joined me on walking journeys. I confined my documentation to a photo of our feet at the end of the walk, which became a Facebook post, and imperfect casual cell-phone recordings of our conversations. What follows is a partial record of those journeys.

Walking is the medium of physical freedom, and the statement of “I am.” If you are forbidden to walk, you lose your physical agency in a very particular way. Pacing a cell keeps the bodymind alive, restlessness is its own reward.

Circumscribed by effort, distance, or fear, walking’s path is rarely free. It is seductively simple, a basic unit of movement through space, but everything that surrounds walking is mind-bendingly complex, from the physical mechanisms that make it possible for a human body to stay upright and fall over again and again, to the infrastructures that create a pathway that is “walkable,” and not a tangle of brush or a pile of stones, or an unpredictable terrain of water, mud and reeds.

What I remember first is heat.

Walking in July, during the coincidentally hottest 10 days of the year, was an endurance parade, a record of heat and sun. At some point in every conversation I had while walking, the heat was a character, a person who walked alongside us, or sometimes rode us like a loa. There was no escape and the air became a collaborator and an adversary. Effort bound in heat and light, the somatosensory world ablaze.

Eve Mosher asked me if my normal schedule had changed during my 10 days of walking, and my answer was, “Hell yeah.” When walking is functional walking, physical limitations become very present. My perception of distance shifted, and what I could actually do in a day changed drastically. The verb “to do” took on a different meaning--doing did not mean traveling to get to a place to do, or it meant the traveling itself. My body in the street, vulnerable and subject to the vagaries of weather and the public space. A snap education in the problems of wandering--where to sit, where to pee, where to eat, how to stay upright when exhausted. The circumscribed social world, a fear of being forgotten because I couldn’t show up.

While walking with Jules Rochielle we figured out that walking is where policy, art, and design meet. Who can walk where and how is determined by de facto, artifactual, or highly designed planning processes. It is a by-product of many other decisions, often a cascade of unintended consequences, and just as often a very deliberate and pernicious limitation of physical freedom. Walking becomes the test of a space, and walking through a space teaches you about that place. It changes your relationship to a place and the people there, and it is a way to slowly embed yourself into a circumstance, even if you don’t reside there. Walking is never just walking--there are many ways to be a walking body. It can be approached as a purely utilitarian activity, where you go from point A to point B and don’t make yourself available to the place you’re walking through, or the people there, or it can be an activity that is both utilitarian and an exercise in being present.

Daniel and Hester, who like to get to know new cities by taking long walks, remarked on the class-based response to wandering. Hester’s family, lower middle class and Midwestern, don’t understand her penchant for long walks, and frequently attempt to convince her to take a ride in a car instead. Hester, Nathan, and I share an interest in psychogeography and other Situationist principles--resisting efficiency and rationalization with your feet, resisting the metastasizing growth of global capital by going slow. The wander as a revolution in slow motion.

In this context, where walking to no place in particular becomes a statement of purpose, Daniel and Hester were curious about the definition of “functional” walking. Aaron Landsman also wanted to know what I meant by “functional.” Can walking be considered functional outside the function of getting from one place to another? Is ritual also a function? Chloë Bass pointed out that the 10 days of walking acted as a form of long-term engaged protest of something that hasn’t happened yet--the total and complete failure of public transport, where feet become the only option for getting from place to place. This symbolism is not a matter of transport per se, but still, it functions. Chloë’s thought came as we were walking over the Manhattan Bridge, observing the length of the many trains that traverse the span, and remarking on the noise, the heat, the vagaries of bridge-walking. Chloë said that she walks over multiple bridges a week, an endeavor that for me, born 20 years earlier than her, also in New York City, still retains a whiff of peril.

Living and walking in the same city over a long period of time is an exercise in echoes and recursions. John Sharp pointed out that, because of the rapid rate of the transformation in the urban landscape, walking in New York City is a form of instant nostalgia. What was there a year ago is no longer--what was there a decade ago might as well be ancient history. John observed that he keeps being drawn back to New York because it is one of the few cities in the USA where walking is so possible--this is a seductive quality, in a nation built for cars.

While walking with Andrea Kleine, several days in, I noted that, because I’m only walking from place to place I can go just so far, and because I can go just so far I’m in a lot of familiar neighborhoods. Even with transformation, even with the constant flux, sometimes a city can feel like a giant prison cell, the grooves of a pathway so familiar that moving through them is like not moving at all. To break this, I have to go farther afield. To go farther afield I need to ask for shelter. But as any walker can tell you--asking for shelter leaves you exposed. Independent, moving through a place, there’s an agreement of mutual disregard, the illusion of the autonomous body. Needing rest the body becomes a burden and an imposition. The real test of committed walking would be to take myself far enough away from home that I rely on my walking partners to keep me safe.

Walking with Michael DiPietro I rediscover the origin of the term “epistemic pacing.” It came up during a selection panel for the Fellowship for Utopian Practice, a program of Culture Push, the organization I co-founded and co-direct. The Fellowship supports socially engaged projects that take place in the public realm. Looking at the applications, Esther Neff, who was also on the panel, pointed out the prevalence of walking projects, and wondered, “What’s with all the epistemic pacing?” Michael has qualms about this prevalence--it is a way to be in public and engaged, but the structure of a walk may sometimes be too simple to hold complex ideas, as though the artist wants to be in public as bodies, and this is the easiest way. But taking the surface signifier of “walk,” what does it actually mean? It may not do what they think it’ll do.

Michael and I question the structures that create a social world where a body on its own is always too slow. The need for speed, and the disappearance of the walking body, are directly related to environmental degradation. The fate of the surface and the atmosphere of the earth are intimately and directly connected to the fact that we don’t want to walk. Going fast, running from contemplation, from the speed of thought.

When I'm walking with Esther Neff, I don't have anywhere I need to go, so we stroll around Tompkins Square Park slowly, like elderly people. We decide that the city is a good place to be old, even if being elderly, or any body, that is moving slow on a sidewalk is perilous. For some bodies this basic unit of movement, this like-breathing motion, is highly effortful. I understand this, having lived through several injuries that render walking painful. Even if walking is a signifier for going through space with your body--a two-legged biased stand-in for locomotion--I don't take this power for granted.

I end here, on a note of vulnerability, which has been the through-line of this piece, and an exhortation. Vulnerable walking bodies, vulnerable planet, vulnerable social world. Let's change the pace of life. Andante, andante--slow it down.



Clarinda Mac Low added 2 new photos.

July 21 at 11:25pm · 🌐 · 📌

Walk #15 with Laurel George. "You're such an anthropologist!" she says. I consider this high praise. She says (and I paraphrase) that Walking Distance is anthropological because it's an investigation where I put myself in the subject position while simultaneously investigating. Also I mention that it's easy to relate my interest in walking everywhere to my mild agoraphobia--it's reassuring when you can measure the distance to your home in steps. Which Laurel did (see figure 1).

(PSA: This first iteration of Walking Distance ends Sunday, so sign up now if you want to get in on the (slow and steady) action:

<https://clarindamaclow.com/about-2/walking-distance/>



Thanks to
all the walkers:

*Daniel and Hester,
Dr. John Sharp,
Eve Mosher, Jules
Rochielle, Chloë
Bass, Michael
DiPietro, Andrea
Kleine, Aaron
Landsman, Ariel
Abrahams, Gillian
Fallon, Kim and Mary
Chan, Esther Neff,
James Hannaham,
Michelle Levy,
Arielle Lawson,
Oksana Miranova,
Alexis Clements,
Laurel George,
Gabrielle Revlock,
Mark Bradford, and
Nathaniel Weaver.*

PERFORMANCY FORUM

QUINQUENNIAL

CORRESPONDENCE 2015

ESTHER NEFF, RAKI MALHOTRA

+ BRIAN MCCORKLE

Dear PF:QUINQ presenters;

woot! Welcome to the first and only ever PERFORMANCY FORUM QUINQUENNIAL performance conference! We will try not to use mass e-mails, but this one serves to make sure everyone has contact info for everyone else. Further:

Three items pertaining to everyone (PLEASE REPLY TO THIS EMAIL, MAINTAINING SUBJECT LINE):

1.) Attached is the initial **CALENDAR + POSTER**. Take a look + make sure that your name is spelled correctly, and that you can confirm participation on the date you are scheduled. If you are marked red on the calendar, we have not received a formal confirmation or are still hashing out a structural detail. This calendar will ideally go out **Tuesday, September 8** as a press release. Individual times, abstracts, conference agenda descriptions, and images will go out to you in groupings by day, look-see here for the schedule laid out in another way.

2.) IF you didn't include **TECHNICAL NEEDS** in your abstract or haven't sent them along already, please e-mail the project tech manager Brian McCorkle: brian.mcdorkle@gmail.com or panoplylab@gmail.com over the next few weeks.

"Tech" includes any sound equipment like mics or PA, projectors (please note, no internet at Grace Space), laptop, special lighting, AND considerations like fire, big mess, hanging or attaching things, need for multiple-hour install/clean-up, etc. Please feel free to ask any questions, request assistance, etc! There are basic items like tables, chairs, clip lighting, shower, at both conference sites. Please feel free to ask any questions, or to schedule a site visit in advance!

3.) some of you are revising your **ABSTRACTS**, send any edits to panoplylab@

gmail.com for the document [here](#). These will also be printed out as the “conference catalog.” (don’t expect anything fancy :-) Final deadline for finalized abstracts: **September 21.**

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+ONLINE INFOS:

<http://panoplylab.org/quinquennial/>

<https://www.facebook.com/events/125380534476920/>

<http://www.panoplylab.org/projects/performancy-forum>

+

+

More Words (Personal Letter):

Like all PERFORMANCY FORUM projects, this conference attempts to build its (plat)forms under you, supporting your politics of aesthetics and ethics of action, your persons, and your praxes. This is a psychotically-insensible performative agenda for an organizational process: here are 56+ presenting participants, each becoming across parallel and parallax dimensions of individuated attitude, agency and agenda. We may be in motion together towards anticipated imminent coherence in time and space and we are capable of affirming and constructing the existence of the conference via our conferring, yet we are simultaneously flung apart via our anticipated imminent failure to concur.

While of course the organizers (including the one writing this) have assumptions, intentions, agendas, personalities, and have made subjective decisions and selections, there is no “institutional centrality” to this project, no funding, no coercive or predetermined mode of production, this is a project(ion) of performance as anti-art, as free theoretical inquiry. Such freedom can feel unsafe, it can delegitimize our commercial viability via de-commodification of our bodies, exclude us when we are most in need of community, it can challenge our ability to make sense and expose core conflicts between us: frames through which we see, feel, and sense these processes can be positive and negative, liberating and (de)liberating, stimulating and exhausting, effective and alienating, all at once.

Yet this is our home territory: performance-makers/artists/whatever-we-are as a “we” singularly defined by this conference’s time-space, seem to share a constant designing of non-normative situations, experiences and ideations from within alternate states, practices consciously embodying conscientiously being together in time. We are drawn together (hopefully) out of respect for each other’s different needs and perspectives, we (hopefully) have patience with the performances of the other selves involved, we (hopefully) critically consider our own operations, including our interpersonal behaviors and the economic and political affects of our structural resistances, and we (hopefully) revel in the audacity and agency of our auto-authorization.

With gratitude, in earnest zealotry, and with a mouthful of raw egg,
-Esther

From: Raki Malhotra

Dear Esther and Brian,

Sorry for the delay in giving you these details. I'm very excited to take part in this event and see you guys again.

I am arriving in NYC on the 11th, I suppose it would be too late to give you those details then? I am intentionally coming early to develop a bit of a relationship with the space. That tends to realistically be how I work but I also don't want to make things more difficult for you to coordinate.

Audio: I plan to add a layer of sound that will likely be connected to my iPad.

Video: I plan to use a projector currently, are you guys documenting the performances at all?

Context: I definitely would like to stick with my initial intention to repeat the action I performed in the image I sent you, but I could see how it will morph into something a bit different as I will likely source my objects in NYC.

Set up time: Ideally I would like to come in the morning, would that be at all possible? Perhaps 10 am, and maybe be in and out until the public meeting begins. If any artists show up earlier than that, I would be into that, I like to get there early and just arrive, but I'm also flexible on that.

Is this information helpful? If there is more that I can try to clarify, let me know. My number is XXX-XXX-XXXX, not sure if you have it yet.

Speak soon, see you sooooooon

Raki

—

From: Brian McCorkle

Thank you Raki for this thorough and awesome response!

You are definitely welcome to set up a time to come see PPL between the 11th and the 17th, you are welcome to come in as early as you need to because we live here - there will probably be some other artists sleeping in the space as well.

Excited to host you, see you soon!

Brian

From: Raki Malhotra

Sounds great!

Wondering if anyone has been open to having me and my little dog crash at all? Are there maybe any good brooklyn artist sublet pages on facebook you can recommend?

Speak soon

R

From: Raki Malhotra

Hi Brian and Esther!!

I've arrived and settled in. Hope the forum is running smoothly for you. I caught the tail end of Sunday's performance! Thanks so much for putting word out about somewhere to crash. Turns out I'm staying with a friend who lives close by, he got permission to have a pet stay in his apartment. Yessssss

Wondering, is possible to see the space at all today or tomorrow?

From: Raki Malhotra

Oh shoot, mind if I come by a bit later or if easier tomorrow sometime?xo

From: Esther Neff

Can you come by tomorrow before 1pm or tonight before 9pm?

b&e

From: Raki Malhotra

Totally can, just on my way should be there noonish. See you inna bitt

Heads up I have an hdmi/lightening av hookup for my ipad. If you have the app Send Anything, thats also a quick bluetooth method. Hope with these two options I can get the file projected easy enough.

Hope this works for you. Heads up I am also using a block of ice for the performance. Its about 1 ft by 1/2 ft by 1/2 ft, about 2.5 litres of water. It wont melt too quickly

See you soooooon

Raki

PART TWO

INDEX/ARCHIVE

This section is an (almost, nearly) full index of the public exhibitions, shows, projects, and gatherings held at the lab site between 2012 and 2018. “Public” is defined here as any temporally-situated gathering that involved use of social media, listings in art blogs and the like, and open word-of-mouth to invite anyone interested to be present. We have unpacked instancial framing materials arbitrarily for some of what transpired, including texts written by artists, curators, and organizers, in order to provide some sense of aesthetic, conceptual, and ideological space-making.

This index currently also lives online as a searchable database at www.panoplylab.org

2018 | December 2 | Givaway

PPL

2018 | November 16, 17, 18 | METAMORPHOSIS | org. Esther Neff

Lorene Bouboushian, IV Castellanos, Dominique Duroseau, Shawn Escarciga, Ayana Evans, Kanene Ayo Holder, Amanda Hunt, Maria Hupfield, Anja Ibsch, Honey Jernquist, Miao Jiaxin, Anya Liftig, Jodie Lyn-Kee-Chow, Geraldo Mercado, PPL, Rafael Sanchez, Julia Santoli, Edward G. Sharp

2018 | November 10 | CIVIC REFLEX SESSION #5 | temporary collective/org. Esther Neff

Ada Pinkston, Lorene Bouboushian, Arantxa Araujo, Helen Yung, David Ian Bellows/Griess

2018 | November 3 | THINKTANK 2: Realized Solely by Persons Present During/As the Performance | org. Polina Riabova, culminating THINKTANK 2 as part of 9 PROPOSITIONS (nine thinktanks throughout 2018)

Rae Goodwin, Khristal Curtis, Polina Riabova, Shawn Escarciga

2018 | November 1 | PEER REVIEWED: SIGGRAPH IN THE LATE '90'S

Amelia Marzec, Matthew Gantt

2018 | October 20 | CIVIC REFLEX SESSION #4 | temporary collective/org. Esther Neff

Amelia Marzec, Samantha CC, Sierra Ortega, Verónica Peña

2018 | October 19 | Incoming Call

Elaine Thap, Luke Mannarino

2018 | September 22 | CIVIC REFLEX SESSION #3 | temporary collective/org. Esther Neff

Aditi Natasha Kini and Amin Husain, Leopoldo Bloom, Megan Livingston
IV Castellanos || Zavé Martohardjono || S. Lumbert || J. Soto, Ongoing installation by David Ian Bellows/
Griess

2018 | July 19 | saccadic [abnormal latency] | org. 3dwardsharp

Chloe Alexandra, Axine M, Anastasia Clarke, Lorene Bouboushian, id m theft able + Ben Bennett

2018 | June 29 | organized by 3dwardsharp

Antibody Corporation (Andrew Braddock, April Lynn, Adam Rose), Bobby Trotman, Mohammed Zenia, Alexandra Sullivan

2018 | May 26 | CIVIC REFLEX SESSION #2 | temporary collective/org. Esther Neff

Pei-Ling Ho, Daniel Gonzalez, Nana Ama Bentsi-Enchill

2018 | May 24 | PERFORMANCY FORUM: Pro Bono/Bonafide Education | org. Esther Neff

Jon Konkol + Sigrid Savi, Nicole Goodwin, Nina Isabelle, Polina Riabova

2018 | April 21 | CIVIC REFLEX SESSION #1 | temporary collective/org. Esther Neff

Rina Espiritu (in conversation with Nick Fracaro), Benjamin Lundberg Torres Sánchez, Diane Dwyer, install/archive David Ian Bellows/Griess

2018 | April 1-November 30: PERFORMANCY FORUM: CIVIC REFLEX is a collective performance/social art project involving: 1) the formation of a self-reflexive collective of 20 artists/groups 2) a series of 5 public forum events and 3) an online blog substantiating and framing “civic” “civil” and “reflexive” performance practices and performative theoretics (<http://reflejocivico.civicreflex.us/>).

PERFORMANCY FORUM: REFLEJO CÍVICO es un colectivo de arte social y performance que consiste en: 1) la creación de un colectivo de 20 artistas/grupos que se comporte de manera auto-reflexiva 2) una serie de 5 eventos/foros abiertos al público 3) un blog online dedicado a proveer contexto y enmarcar teóricamente prácticas de arte performático, civil, cívico y auto-reflexivo (<http://reflejocivico.civireflex.us/>).

CIVIC REFLEX/REFLEJO CIVICO is organized as/by Brooklyn International Performance Art Foundation (BIPAF) and Panoply Performance Laboratory (PPL) as a part of *PERFORMANCY FORUM*. Members of the temporary collective were selected through an Open Call by a peer committee convened March 8, 2018. *CIVIC REFLEX/REFLEJO CIVICO* is sponsored, in part, by the Greater New York Arts Development Fund of the New York City Department of Cultural Affairs, administered by Brooklyn Arts Council (BAC). This grant is distributed to the 20 artists/groups involved, allowing honorariums of \$150/each. The remaining grant monies go towards toilet paper, cups, printed programs, and the project blog domain.

2018 | March 31 | *Machine/Body: world inside a world*

Muyassar Kurdi

2018 | February 1 | *PERFORMANCY FORUM | YES THE BEYOND (theme, body, drama)* | org. Esther Neff, feat. Ayana Evans

Atadja Lèwa, Uniska Wahala Kano, 3dwardsharp, Nia Nottage, Karl Cooney

...lengthy exposition (scroll down)...Ayana Evans sent an email introducing performance art organizers in NYC/metro area to Atadja Lèwa, who will be in NYC for a very short time only, in the throes of some very intense international travel and practice. Yes, absolutely! We have a free night at PPL in the throes of show season, yes let's do it. Atadja says yes to Feb 1, and yes, curate other artists, who speak to themes like death, love, identity, sexuality (INDEED). Who's around and has been doing (p)articularly interesting things? Yes! 3dwardsharp hasn't performed @PPL recently (they just moved back to Brklyn), Uniska Wahalo Kano just posted on facebook that she wants "gigs"=DONE/anytime, and w/ Nia Nottage there happens to be email correspondence already in process about some potent work + yes, these four together crosses powerwires w/high potential to generate tactile+cognitive+agentic forms of disturbance and desire = invitation: information: confirmation (yes). Karl volunteers to document/perform doc. YAAS this is going to be *YES* (surge) now someone has to write "blurbs," for "the outside" which is a real problem I.E. if you want YES=thisisart one is supposed to write something like this:: "these four artists investigate thresholds and tolerances. using their bodies to transgress social codes, cross-contaminating "real" and virtual spaces, and working over the sharp edges of nationalities, personalities, identities, and intimacies blah blah "shock" metaphor" (basically: believe it lady, ART = states beyond death) bbbut to whom/&forwhy do we give up the ghost? (DOWN WITH CULTURAL IMPERIALISM) language is not the opposite of sex (YES! MAKE ME CRY) & you are not the opposite of me, death is not the opposite of any-thing (DRAMA) &neither is it no-thing; THEMES! take off your uniforms! don't just stand in the DOORWAY, come in!

2018 | January 25 | *POST DANCE 3X3* | org. Kaia Gilje

Simone Johnson, Tess Dworman, Tingying Ma

2018 | January 20 | *PERFORMANCY FORUM: Intra-Activities + Para-Normalities* | org. Esther Neff

Ray Ferriera, Mohammad Grout, Jean Carla Rodea + Gavin Tao, IV Castellanos + Amanda Hunt

2018 | Saturday, January 13 | *Some Unknown Consequences of Contact* | org. Esther Neff

Cie Ioannis Mandafounis (Tilman O'Donnell and Émilía Giudicelli), Máiréad Delaney, Jaguar Mary X, Daniella LaGaccia

2017 | December 16 | *PERFORMANCY FORUM: Popular 1mag1nation* | org. Esther Neff

Umber Majeed, Marielle Pelissero, Honey Jernquist

2017 | December 9 | *LOOP, TRIANGLE* | org. Eames Armstrong

Eames Armstrong, Julia Santoli, Philip Fryer

Sound smears time, flesh hits pause. Gesture reaches out for language, flesh hits rewind. Sight lines crossover into elsewhere, flesh hits play. Familiar smells and faces are a scaffold for unpleasant returns, fragile encounters. A coiled continuum cuts across the promise of a knowable present moment, but we know where we are by the sun, stars, and street signs. Framed and protected by a well-known and well-worn set of walls on Meserole Street, Loop, Triangle is an evening of performances by three artists and friends who use sound, light, and their bodies among other things in, with, and against grief and absence, transcendence and failure, mutability and disagreement. Flesh hits play, elsewhere crosses over into sight lines. Flesh hits rewind, language reaches out for gesture. Flesh hits pause, time smears sound.

November 29, 2017–November 29, 2018 | 9 *PROPOSITIONS* | PPL

NINE (9) PROPOSITIONS in-form operations in and around PPL’s lab site in 2018. These NINE(9) PROPOSITIONS propose Performance Modes, stated as intentions to realize/materialize/actualize “performance(s).”

These PROPOSITIONS magnetize temporary, relational collectives/support groups of performance makers to research, resource, and potentially realize performance(s) through NINE (9) THINKTANKS throughout 2018. THINKTANK activities are specific to each of the PROPOSITIONS and designed by the persons involved.

The NINE (9) PROPOSITIONS can be viewed below.

PROJECT TIMELINE/OUTLINE

1.) performance makers and researchers are invited to sign up by sending an email to panoplylab@gmail.com with the subject line THINKTANK by February 1, 2018. Please SPECIFY which PROPOSITION supports your intended performance practices in 2018. Expressing this interest does not commit people to participate in the THINKTANKS emergent from each PROPOSITION. If you put your email on one of the PROPOSITION signs at The Kitchen on Nov. 29* you are already signed up.

2.) AFTER February 1, 2018 you will receive a group email based on which PROPOSITION you specified. These group emails officially initiate the NINE(9) THINKTANKS.

3.) Meetings with/as each THINKTANKS may be scheduled throughout 2018 at Panoply Performance Laboratory (PPL) in Brooklyn, NY. All subsequent THINKTANK operations will emerge from meetings, emails, and other THINKTANK-specific interactions. Forms of activities, projects, collaborations, and any public engagement processes such as exhibitions, publications, symposia or events will be determined collectively and relationally by each THINKTANK (in collaboration with project initiator and PPL organizer Esther Neff).

4.) THINKTANKS will operate starting in February and conclude in November and December, 2018. Beyond the initial PROPOSITIONS and this 4-part organizational score, all structures and situations will be generated in situ by each THINKTANK. Thus, no “product” or presentation/performance is required, though THINKTANKS may share their processes and performances with publics through scheduled events throughout the year at Panoply Performance Laboratory and affiliated sites/venues/spaces.

In-person participation in initial meetings in as well as active written involvement in THINKTANK formation materializes this project.

Please Note: This is not primarily an opportunity to show work, to be “presented.” THINKTANKS are mutually-supportive, co-constructive temporary collectives, performed as intellectual locations for rigorous intra-social consideration of ethics, modes, methods, relations, and processes. While some performance projects (individual and collaborative) may be performed for/with publics throughout the year, THINKTANKS are predominately auxiliary support for/with/as of process and discursive intentions, plans, reason(ing)s, and social investigation of modes of performance.

>>>>>NINE (9) PROPOSITIONS<<<<<<

...REALIZED SOLELY BY PERSONS PRESENT DURING/AS “THE” PERFORMANCE

Potential Forms of Performance: Happening, social dance, conversation, reflexive gathering, authorship negotiation, collaborative process, social practices, situational activity...

Probable problems: who is present and why? Access, involvement, participation, politics of representation and presence, relational aesthetics and forms, forms of instruction, interpretation, scoring, collective-formation, institution as a verb, improvisation, and inscription...

...EFFECTIVELY FUNCTIONING “OUTSIDE” “ART” &/OR EXTRANEOUSLY TO “ARTISTIC” SPHERES

Potential Forms of Performance: “daily” life-acts, activisms, ANY masquerading form or literal realization e.g. preschool, jury convening, protest, psychiatry office, carpool...

Probable problems: capitalism and post-capitalism, modes of production and political science frameworks, framing, divestment, definitions of “art,” art history and art world(ing)s, specialization, inclusion/exclusion...

...PERFORMED BY NON-HUMAN AGENTS

Potential Forms of Performance: Mechanized performance, performance/process by animals, inanimate objects (e.g. melting ice, weathering signpost), robotics, AI...

Probable problems: what and who is “human”? “Artificial” vs. “natural” intelligence, inanimacy, materialisms, humanism and post-humanism, technology and technique, animal and machine sentience...

...INVESTIGATING, STAGING &/OR ENGAGING PARA-NORMAL PHENOMENA

Potential Forms of Performance: Communication with ghosts, aliens, angels, etc, scence, psychic endeavors, telekinesis, dreams, telepathy...

Probable problems: “The Unknown,” normalcy and normalization, excess and the metaphysical, faith, belief, epistemics...

...INVOLVING ITS OWN MODES OF MEDIATION/MEDIATIZATION AND DISTRIBUTION

Potential Forms of Performance: Disciplinary hacking, consideration of access and audience, documentation, modes of production as intentional performance...

Probable problems: modes of production, economics, mediation and propaganda, negative reinforcement, mnemonics and mimesis, sense and sensibility, access, technology, capitalism and post-capitalism, production paradigms...

...RESEARCHING (P)ARTICULAR HYPOTHETICALS VIA (VARIOUSLY) CONTROLLED EXPERIMENTS

Potential Forms of Performance: Performance as research, research as performance, forms of experiment rigorously pursued using articulated methods, hypotheses proposed...

Probable problems: scientific and other disciplinary “methods,” ways of formalizing inquiry, formalization in general, experimentation in general, research modes, hypotheses-formation...

...HAVING A DURATION OF ONE YEAR OR MORE

Potential Forms of Performance: Life-art, daily/hourly/ongoing performance, framing of autonomic performance...

Probable problems: endurance, framing, integration of “art” and “life,” bodily processes and self care, temporal frameworks and time...

...PHYSICALLY, MATERIALLY TRANSFORMING (MY) BODY’S SOCIAL, POLITICAL &/OR HISTORICAL CONTEXT, APPEARANCE &/OR “ABILITIES” TO PERFORM

Potential Forms of Performance: Surgery, extreme exercise, training, dietary performance, transition, direct race &/or gender-related performativities, privilege confrontation, disfiguration, configuration, incorporation, life-form performance....

Probable problems: Politics of “the body,” identity politics (i.e. “politics”), race, gender, sexuality, ability and agency, embodiment, somatics, bodily control and embodied cognition, self-body dichotomies...

...OPERATING ENTIRELY TRANSPARENTLY ONLINE THROUGH A DIGITAL INTERFACE

Potential Forms of Performance: Interactive performance, survey/surveillance, open-source projects, interrogation and dismantling of “IRL” vs. “URL” dichotomies, encoding and processing performance...

Probable problems: access to, usage and “invention” of technology, networks, information theory, systems thinking, coercion vs. collaboration, distribution of subjectivity, usership paradigms, authorship, encoding and encryption...

*THINKTANK operations were initiated on Wednesday, November 29, 2017 at The Kitchen as part of the Emergency INDEX 6 launch party. The NINE (9) modes of performance were derived from the past 6 years of the Emergency INDEX volumes, documenting performance across disciplines, spheres, and contexts. At the live, free, public launch party, NINE (9) sign(up)s were provided as propositions to situate 9 correlated thinktanks. Those present at this event were invited to attach their email addresses to one or more of the 9 physical signs. If you already signed up at The Kitchen, there is no need to send another e-mail, you are already on the list. You will receive an e-mail after February 1.

2017 | November 3 | CROP KILLA // RAHA BEHNAM//NANA AMA BENTSI-ENCHILL | org. Esther Neff

Jodie Lyn-Kee-Chow, Nana Ama Bentsi-Enchill, Raha Behnam

2017 | July 29 | THE APPOINTMENT

Dominique Duroseau

2017 | July 14, 15, 16, 17 & 20, 21, 22, 23, 2017 | JUST SITUATIONS | org. BIPAF/PPL (Esther Neff, Leili Huzaibah, Kaia Gilje, involved situators) at PPL, Grace Exhibition Space, on the street, and at Raki Malhotra’s apartment |

Danielle Abrams, Anonymous (2), Chloë Bass, Tal Beery, Raha Behnam, Lorene Bouboushian, J. Coat/ Kevin Lenny, IV Castellanos, Karl Cooney, CosmiKnots, Rex Delafkaran, Natalie DeSabato (TRAZE), Adriana Disman, Dominique DuRoseau, Shawn Escarciga, Ayana Evans, Jill Flanagan, Kaia Gilje, Nicole Goodwin, Adjua Gargi Nzinga Greaves, David Ian Bellows/Griess, Dell M. Hamilton, Sarah Hill, Shizu Homma, How To Get It Done, Amanda Hunt, Leili Huzaibah, Honey Jernquist, Miao Jiaxin, The Kandake Dance Theatre for Social Change, Marija Krtolica, Valerie Kuehne/Paige Johnson-Brown, LJ Leach, Cecilia Lopez, Clarinda Mac Low, Sophia Mak, Tsedaye Makonnen, Raki Malhotra, Anaïs Maviel/Thea Little, Brian McCorkle, Feminist Art Group, Beth Neff, Esther Neff, Siri Nelson, NuLawLab, Eshan Rafi, Jules Rochielle, Julia Santoli/Cynthia Chang, Meli Sanfiorenzo, 3dwardsharp, Rosary Solimanto, Preach R Sun, Elaine Thap, yon Tande, Noelle Tolbert/Alexander D’Agostino, Jeremy Toussaint-Baptiste, Cherrie Jiqing Yu

JUST SITUATIONS is a hybrid conference, festival, and “political science fair,” hosting artists and active citizens who are working in performative ways, moving beyond the trending commercialization of art

“about” politics, into non-representational and non-reproductive modes of performance which directly construct, speculate, design. position, and posit “just” forms of political, social, and personal human being and becoming.

Justice, it is said, must not only be done, it must be seen to be done (Homi K. Bhabha)

Those gathered to perform this convention are ideal(istical)ly enabled to situate and posit some space-time-frames, modes, ethical (en)compassings, arbitrations, motivations, and social (as)semblance for situations in which justice may be done, seen, and seen being done.

We are directly constructing some situations in which, in and as small diffractive social groups, “we” imagine “we” may actually survive. This convention and forum aims (with no small feeling of embarrassment, naiveté and other emotive symptoms of outsidersness) to envision performance art, civic performance, and social art practices as theoretical and actual materializations of in-context equities, reparations, respectfully agonistic relationships, post-capitalist orders and economies, socio-ethical philosophies, self-realizations, and perhaps, liberations and so-seen justices.

JUST SITUATIONS is organized like an inventor’s exhibition or science fair. By framing everything occurring during the time-space of these eight days as just situations, or situation of justices, acts and social behaviors which are often seen as casual, common, as mere entertainment or luxury product, as dysfunctional, dangerous, foolish or impossible, as parasitic, private, and/or worthless within dominant schemas for value, are given primacy, seen as scientific breakthroughs and transformative political vehicles. Traumas are worked through instead of commodified, intersectional recognition of identities is practiced rather than merely hashtagged, constructive ideation is performed as a common, daily intra-activity, natures for human being are performatively reconfigured, dreams are staged as news, our bodies are on fire, our eyes glow in the dark.

2017 | June 17 | Richard Kamerman’s “modular system for one-to-six musicians” | Copy For Your Records & Panoply Performance Laboratory

Karen Adelman, Derek Baron, Cory Bracken, Isaiah David, Devin DiSanto, bbob drake, Michael Foster, Billy Gomberg, Anne Guthrie, Robert Hardin, Muyassar Kurdi, Brian McCorkle, Megan Moncrief, Robert Hardin, Muyassar Kurdi, Brian McCorkle, Megan Moncrief, Ruby Nightingale, Cory O’Brien, Ben Owen, Miles Pflanz, Richard Kamerman, and others TBD

2017 | May 16, May 18 | ITINERANT meeting PERFORMANCY FORUM | ITINERANT organized by Hector Canonge, PERFORMANCY FORUM organized by Esther Neff

Sierra Ortega, Raki Malhotra, Meli Sanfiorenzo, Abbey Of Misrule (Karolina Kubik, Raha Behnam, Jaguar Mary X), Anya Liftig

2017 | May 13 | PERFORMANCY FORUM: Night Terrors, Sandwiches, Dream Logics | org. Esther Neff

Tara and David Gladden, Ayana Evans, Diane Dwyer, Quinn Dukes

2017 | May 12 | QUEER TRASH 6: IT GETS _____ | org. Queer Trash

Tyler Keen, M Lamar, Yureka Ca\$h, Anaïs Maviel

2017 | April 27 | POST DANCE 3X3 | org. Kaia Gilje/Esther Neff

Raquel Macveq, Maja Ho, Thea Little

2017 | April 24 | 2 ACCENTED SEEDS IN THE BIG APPLE |

Shubho Saha + Alba Soto

2017 | March 18 | Regarding Female/Female Regards | org. Esther Neff

Rae Goodwin + Sophie Merrison, Abbey of Misrule, MissDick Vibrocis: Lorene Bouboushian (body in the room) + Jill Flanagan (sounds from afar), LJ Leach + Kaia Gilje

2017 | March 11 | *PERFORMANCY FORUM: Biomass/Microbiomes* | org. Esther Neff

Library, Arantxa Araujo, Shawn Escarciga, IV Castellanos + Thea Little + Amanda Hunt + Esther Neff, Polina Riabova, Jon Konkol

2017 | Month of February | *Embarrassed of the (W)Hole Phase II* | PPL

PPL (Esther Neff, Brian McCorkle, Kaia Gilje, with 60+ “users” of the anti-holistic system, daily/ongoing and situated userships and operations)

EotW is concerned with (such) holistic totalitarianisms and the generally extractive+coercive use of “analytics” and “choice-determinant” systems, situating and then practicing some critically-related/anti-holistic operations which rupture, puncture, and otherwise make holy some deontic subjecthoods and failures to completely objectify, functionalize, and make mimetic particular (how human?) ways of becoming. “Embarrassed of the Whole” was devised over the course of a couple of years as an investigation into relationships between conceptual holism and totalitarianism/colonialism/universalism/digital and corporate (+ otherwise non”somatic”) “personhood”+++; investigations were then used to construct a hypothesizing online survey to be taken by Users, now Userships/lines of inquiry generate and rhizomatically discourse throughout and across February 2017 as practical philosophy presenting, performed in collaboration with, as directed by, and operated by PPL and/or the following Users/operators/”real” persons and “artificial intelligences.”

2016 | December 16 | *Shadowing Josephine: Jade Monserrat* |

Jade Monserrat

2016 | December 15 | *BUFFALO BAILEY’S RANCH FOR GAY HORSES AND TROUBLED TEEN GIRLS* |

Bailey Williams with Derek Smith, Alex Rodabaugh, Andy Kuncl, Caroline Kittredge Faustine, Sophie Sotksy, Jack Raymond, Tessa Skara

2016 | December 11 | *KNOCK, MARK, STITCH* |

Setare Arashloo, Iran Sanadzadeh, Angus Mason

2016 | December 10 | *PERFORMANCY FORUM: GLITCH/HEAL OR GORE/HARM* | org. Esther Neff

Coco Café, Day de Dada, Tsedaye Makonnen, Valerie Kuehne, Alexandra Delafkaran

2016 | December 3 | *Things come and go: Alice Vogler & Vela Phelan* |

Alice Vogler, Vela Phelan

2016 | November 17-20 | *POST-DANCE SYMPOSIUM* | Org. Leili Huzaibah, Esther Neff, Rebecca Ferrell, Lindsey Drury, and participants.

THURSDAY, NOV 17: DEPART

Mariana Valencia, Zavé Martohardjono, Ni’Ja Whitson, Shawn Escarciga

Matters: appropriation/sampling/mash-up/remix/etc: de-identification, ritual, rights/rites, cultural tradition + queer futurism

Problems: To whom, to what, and how does this body belong? How do we depart without detaching?

How are we located in time and timing locating? How are we contextually situated and situating contexts?

How are we culturally “framed” and framing “our own culture?”

FRIDAY, NOV 18: DECAY

Lorene Bouboushian, Alex Romania, Kaia Gilje

QUEEFCORE Matters: disgust/abject/substances and mess/emotional expression, hardcore

existentialism and disciplinary decay, aesthetics, play, and practical methods for anti-dance-y dance

Problems: What becomes between improvisation and proposition? How do we communicate without

using dominant codes and languages? How are we concrete and abstract, affected and affecting, able and unable?

SATURDAY, NOV 19: DESIRE/DESIGN

Rebecca Ferrell, Jumatatu Poe, Andre Lepecki, Clarinda Mac Low, Jessica Pretty, Charlie Maybee, Io Bil, Alexander D'Augustino and Noelle Tolbert

DESIRE Matters: academia, institutions, and "success," alter-systems, space and species, mutualism, money and madness, desire and survival, de-materializing realities and re-modeling economies of attention

Problems: What are the pros and cons of capitulation, participation, and subjection? How are we navigating our motivations and emotions? How do we interface with and de-face power paradigms and hegemonic orders for value and survival?

DESIGN Matters: "choreography" and choreographed/choreographing bodies, stagings and social arrangements, spectators/witnesses/audiences vs. participants vs. makers (role-playing), vessels, vehicles, and events

Problems: For whom do we make "dance" as such and why? What are the ethics of participatory modes? How do we make decisions and dare to anticipate, practice, and enforce consequences?

SUNDAY, NOV 20: DEMAND

Post-dance: A Primer Presented by: Lindsey Drury and No Collective (You Nakai, et al.)

Matters: "post-dance"

Problems: Is the term "post" a mere prefix to indicate we are over it? What is this "it" we are supposed to be over with? If we are over dance, why do we still cling to that old name? Wouldn't "post-it" be a better name? And even if we stick to dance, can't we do better than resorting yet again to the facile formula of [dance + x (e.g. performance art, discourse, theory, etc)] or [dance - x (e.g. choreography, dancer, etc)]? Do we even know what we seek to leave behind? What is a body? What is movement? What if "post" was a verb or a noun? Where do we go from here, where have we been, and who is this "we" that we all talk about?

DEMAND:

yon Tande, Ilona Bito, LJ Leach, Cypress Atlas, yon Tande, Amanda Hunt

Matters: objectlessness/deontology, spectacle vs. situation, mindbody, theory and authority, anthropocentricity, and auto-ethnography

Problems: How are the affects and consequences of our movements? Who are we in time and context and how do our practices create, demand, and inform change? What are the demands of this demonstration, this public assembly, this strike against daily ongoing performativity?

2016 | November 12 | FOLDED AND/OR FOILED(AGAIN): A PERFORMANCY FORUM | org. Esther Neff

Heeran Lee, Honey Jernquist (nee McMoney), Nooshin Rostami, Jon Konkol

2016 | November 5 | COLORING/HARNESSING/LABORSUPREME/ELECTIVES | org. Esther Neff

Coorain Devin, Jessica Borusky, Geraldo Mercado, Benjamin Lundberg, Arantxa Araujo, Ayana Evans

2016 | November 3 | JOB // FEMINIST ART GROUP | org. Esther Neff, Feminist Art Group

IV Castellanos and performances by members of Feminist Art Group (F.A.G), L. Ciarpella

TEXT BY L. Ciarpella:

"Capital circulates, as it were, through the body of the laborer as variable capital and thereby turns the laborer into a mere appendage of the circulation of capital itself." (David Harvey, The Limits to Capital, 1982, 157)

In this project there are levels of realities and unrealities: of the limitations of the materials and those of

my physical body, the nascent reality of the instructor's proposal/concept, the reality of its manifestation as filtered through my body, sensibilities and skill. There's also the question of the real-ness of the situation, which is contrived and theatrical, but has tangible built results and real effects on my body and my mood. Even though it is a "performance" some frustrations and anxieties of my day job play out in it. So in that case I can't separate its realness from the realness of the job I am paid to do, which you could even call performed, as jobs are "performed" by workers. Also what is the reality of the job I am paid to do, since it is basically part of a kind of closed circuit of commodity production, and disconnected from realities adjacent to it, considering what I produce is prohibitively expensive and thus inaccessible to the vast majority of people in the place it's produced. My labor will never yield enough to afford me the kinds of things I produce for others. So while my labor produces items which are hardly necessary for anyone's survival, it also produces damaging effects to my own survival and emotional fitness, and the fitness of the environment.

2016 | October 29 | *CLEANSING/CLAIMING/CALLING/FALLING, A PERFORMANCY FORUM* | org. Esther Neff

Dominique Duroseau, Rudi Salipietra and Tif Robinette, Sceans Lee, Jodie Lyn-Kee-Chow

2016 | October 23 | *TRUX* |

TRUX. With MC McSherry.

We're all the driver we can all be the truck.

When did you know you were destined for greatness?

Welcome to the rally.

F**K DEATH

2016 | October 22 | *PERFORMANCY FORUM: Rites/Rights* | org. Esther Neff

Julia Santoli + Katy Halfin, Keijaun Thomas, Orlando Estrada, Kuldeep Singh

2016 | October 8 | *FLASHBULB: AN EXHIBITION OF PERFORMANCE, VIDEO, + SOUND* | curated by Cris Schayer

Jose Garza, Valerie Kuehne, Judith G. Levy, Luke Mannarino + Crystal Bateman, Cris Schayer, Kledia Spiro, Nathan Wyrick

2016 | October 1 and 2 | *Bushwick Open Studios: REMAINING/REMINDING /REMAINS/REMAINDERS* | curated by Elizabeth Lamb and Esther Neff

IV Castellanos, Ayana Evans, Zachary Fabri, David Ian Bellows/Griess, Jon Konkol, Geraldo Mercado, Hiroshi Shafer, Nyugen Smith, Kikuko Tanaka

Bushwick: long ago defaced and degraded by "mural style" ads, Bichon Frise shit, bro vomit, and crêpe trucks, we perch on the edge of an almost imaginary recent past, clinging to an old lease as "postmodern mediterranean" buildings march us shoulder to shoulder towards total erasure. This exhibition briefly stages the melancholy, mortification, embattlement, righteousness, humor and violence of artists who were working in performance art before it became a joke on TV, artists who use "recycled materials" because they are free, artists whose politics, identities, and "socio-ethics" are core elements of practice not marketing tools. REMAINING/REMINDING/REMAINS/REMAINDERS is visual works and video by artists who celebrate no "post" (gentrification)(modern) (colonial)(structural), working through ongoing colonial, imperial, and capital-driven histories, leaving remainders of performances, using remains and scraps of materials used for other purposes, providing reminders of what and who matters.

2016 | September 29 | *PERFORMANCY FORUM: SPECULATIVE (DE)STRUCTURES* | org. Esther Neff

Connie Kang, Tingying Ma, Jue Wang: FUTURE HOST, Heather Kapplow, Elaine Thap, Sophia Mak, Shawn Escarciga

2016 | September 24 | *PERFORMANCY FORUM: Assignment* | org. Esther Neff

Ali Asgar, Anya Liftig, Francheska Alcantara, Jenna Kline

2016 | September 18 | Matthew Gantt: *ITERATIONS* | org. Matthew Gantt and Brian McCorkle

Matthew Gantt, Jeremy Toussaint-Baptiste, Julia Santoli, Akio Mokuno, Amelia Marzec, Hans Tammen, Cesspool + Karl Cooney

2016 | September 15 | Miriam Kongstad: *Holy Progression* | Goethe Institut / the artist

Miriam Kongstad

2016 | August 29 | *WTF IS “EXPERIMENTAL” MUSIC?:: UNDERCOMMONALITIES* | org. Brian McCorkle

Sean Ali & Feng, Amy Mills, Julia Santoli, Kevin Marin

2016 | July 31 | *SUDDEN AND INDETERMINATE INTIMACIES: IS THIS A PUBLIC OR A PRIVATE SITE?* | org. Esther Neff

Alejandra Solano, J. Soto, Amanda Hunt, IV Castellanos, LJ Leach

2016 | June 18 | *PERFORMANCY FORUM: MOTHERGIRL + TULSA SWINTON VARIETY HOUR* | org. Esther Neff

MOTHERGIRL, TULSA SWINTON VARIETY HOUR

2016 | June 8 | *[NO] MORE TANGLES: Performances in Audible Electronic Media* | with interstitial creative labor by: HYPERBOLIC TIME CHAMBER & NEW FIRMAMENT Chris Penalosa, Tony Gedrich, Nick Podgurski

Daniel Fishkin's Dead Lion, Phantom Chips, Scraps, Clarke/Gordon/Budin

2016 | May 28 | *PERFORMANCY FORUM: TACTICAL TRIALS* | org. Esther Neff

Jenna Kline, IV Castellanos, Charli Brissey, Melissa Koziebrocki, Coco Café

TACTICAL TRIALS: (SELF) DEFENSE IDENTITY LOVE RESPONSIBILITY: a razor's edge between empowerment and self-punishment, no wave feminism, size 5 steel-toed boots, intentional dysfunction and high-skill fabrication of sight, site, situation::::

“Responsibility to yourself means refusing to let others do your thinking, talking, and fighting for you, rather fighting for others, thinking, talking with and for others...it means that you do not treat your body as a commodity with which to purchase superficial intimacy or economic security, rather as a tactical tool leveraged in defense of your own rights and the rights of those weaker than you are.”

—Adrienne Rich

“I am too intelligent, too demanding, and too resourceful for anyone to be able to take charge of me entirely. No one knows me or loves me completely. I have only myself”

—Simone de Beauvoir

“I have to find of cultural translation, modes of encounter, modes democratic participation, which actually work to foster understanding, without mandating unity. And it also means that when I take responsibility it is not a grandiose act, it's not a narcissistic act, in which I am responsible for the entirety of the world. No, I place myself in a vividly decentered way in a world with others, who are their own centers, and which I must understand to live socially, to live democratically, to live in a polity, is always to in some sense be displaced by the subject. It is partially what it is to live in a culturally diverse, democratic culture. But if one finds that the modes of communication and deliberation that allow for that to exist in its complexities, then I think we have the chance to take a kind of collective responsibility. But one cannot take collective responsibility alone. It is something taken with others.”

--Judith Butler

2016 | May 26 | *TRAUMA SALON: Fiction & Friction* | curated by Valerie Kuehne

Rudi Salpietra, Amanda Miller, Garrett Burrell, Hector Canonge, Marita Isobel Solberg, Andrew Spano + Huisi He

2016 | May 25 | PHANTOM CIRCUIT PRESENTS “*BROKEN MACHINE*”

Wenxin Zhang, Sean Ali, Yi Xin Tong, Floy Krouchi, Emilie Lesbros, Mark Bingham

2016 | May 22 | *CAKE: POP-UP SHOW AND TSEDAYE MAKONNEN’S BIRTHDAY PARTY* | org. by PPL

Tsedaye Makonnen, Helina Metaferia, IV Castellanos, Amanda Hunt, Jodie Lyn-Kee-Chow, Geraldo Mercado, Zhenesse Heinemann

2016 | May 20 | *De lo Lejano (of the Distant): HECTOR CANONGE & VERONICA PEÑA* |

Verónica Peña, Hector Canonge

2016 | May 19 | *PERFORMANCY FORUM: Starts + Stops* | org. Esther Neff

Michael Reinsch, Jennifer Williams, Florence Nasar, Uniska Wahala Kano

2016 | May 14 | *PERFORMANCY FORUM: Hare Triggers Hair Raising* | org. Esther Neff

Shawn Escarciga, Janine Eisenächer, Angeli Sion with David Ian Bellows/Griess, Eric Han, and Michael Sloan Warren

2016 | May 12-14 | *A S S I M I L A T I O N: MARIKISCRYCRYCRY* |

Malik Nashad Sharpe (marikiscrycrycry)

2016 | May 5 | *PERFORMANCY FORUM: ELECTRONIC + TECHNOLOGIC SEMIOTICS OF THE BODILY* | org. Esther Neff

Plural Authorship Collective (A. Liparoto & Z. Morales), Kristin McWharter, Bobby English Jr., Esther Baker-Tarpage, Austin Blakely, Luke Mannarino, Davindar Singh, Ayana Evans

2016 | April 30 | *Special Agents* | curated by Valerie Kuehne

Michael Foster/David Grollman, WILD TORUS, Kaia Gilje, Define Solitary Confinement (Alex Cohen & Valerie Kuehne), Kaia Gilje, The Alien Autopsies Covered In Cat Hair and the LSD Vending Machine Ensemble From Columbus OH: “some kind of extraterrestrial business-dad performance ensemble with synthesizers, saxophones, garbage instruments and leafblowers”

FINALLY. a chance to *almost* fulfill the X-files Reboot bill raincheck. In other words: a damn fine night of spooky happenings, unresolved sexual tension, and interplanetary takeout.

2016 | April 28 | *TRAUMA SALON: THRILLSEEKING & THROMBOCYTOPENIA* | curated by Valerie Kuehne

Hector Canonge, Jason Anastasoff, Clay Man (Isabel Umali and Dustin Carlson), Feeding Goats, Andrew Braddock, Shawn Escarciga

2016 | April 23 | *(P)REPAIRING THE REAL* | org. Esther Neff

Clara Diamond + Nina Isabelle, Miao Jiaxin, Sophia Mak, Honey Mcmoney

2016 | April 16 | *UNDER-BELL* |

Mairead Delaney and Rae Goodwin

2016 | April 14 | *PERFORMANCY FORUM: SELF-CONSTRUCTION* | org. Esther Neff

Zavé Martohardjono, LJ Leach, Jeremy Toussaint-Baptiste, Amanda Hunt, Hector Canonge

2016 | April 7-April 10 | *DEVICE CONTROLLED: NIA NOTTAGE//FRANCES YEOLAND* |

Nia Nottage and Frances Yeoland (installation, project). Activations: Geraldo Mercado, IV Castellanos, Amanda Hunt, Kaia Gilje, Thea Little, David Ian Griess, Ayana Evans

NIA NOTTAGE: Romance lives in the gap between reality and the dream world. You don't have to be miserable to be deep, relationships with objects teach us a lot about ourselves, libido is only demonized b/c it's a powerful tool for haptic touch that can inform corporeal understanding and cause alternate perceptions of happiness.

FRANCES YEOLAND: Human attempt at understanding is about ownership, and labeling is a symptom of this failure. This work is a composition of material that asks for meaning from the viewer based on its appearance of logic and rationality.

Human attempt at understanding is about ownership, and labeling is a symptom of this failure. This work is a composition of material that asks for meaning from the viewer based on its appearance of logic and rationality. It's an absurd puzzle of familiar, tactile and industrial materiality. It is a system of symbols taken out of context, reframing our perception of value and meaning.

2016 | April 4 | *WORKSHOP: Muyassar Kurdi* |

Muyassar Kurdi

2016 | April 2-3 | *Incredible Witness* |

Lauren Bierly, Clarinda Mac Low, and Allison Parrish, with contributions from Chris Cochrane

2016 | March 31 | *TRAUMA SALON : IDEALISM & ICTHYOSIS* | curated by Valerie Kuehne

Robert Pepper (PAS musique), David Ian Griess, Alex Cohen, Sylva Dean and Me, Janna Pelle

2016 | March 3 | *PERFORMANCY FORUM: SYMPATHETIC MIMESIS* | org. Esther Neff

Jörn J Burmester, Marcelline Mandeng, Heeran Lee, Zhenesse Heinemann, Anya Liftig

2016 | March 1 | *ORNATE ORGANS OF OSCILLATING ORIGINS : A NIGHT OF DANCE, IMPROV & PERFORMANCE* | The Super Coda (Valerie Kuehne)

Jack Wright, Zach Darrup, Evan Lipson, Ben Bennett, Jim Strong, Jill Burton, David First, Cypress Atlas

2016 | February 27 | *NISHIHARA//GANTT//KOENIG* | org. by Brian McCorkle

Nao Nishihara, Matthew Gantt, Dave Koenig

2016 | February 16 | *TRAUMA SALON : MASTICATION & MEDICATION* | curated by Valerie Kuehne

The Endless Scrape (Michael Foster, David Grollman, Sean Ali), Layne Garrett/Nate Scheible, Jeffrey Hayden Shurdut, Martha Cargo, Tom Matera, Hey Exit, Valerie Kuehne and the Wasp's Nest

2016 | February 18 | *PERFORMANCY FORUM: ENTRAPMENT, TRAPPINGS, VERMIN AND RAPTURE* | org. Esther Neff

Huisi He, David Ian Griess, Sara Debevec, Jon Konkol, Emily Oliveira

2016 | January 30 | *SCRIPTORIUM* |

Baxton Alexander

2016 | January 28 | *TRAUMA SALON : DISORDER & DETACHMENT* | curated by Valerie Kuehne

Jon Konkol, Coco Karol, Jeanann Dara, Karl Cooney, Thomas Bell, Valerie Kuehne & the Wasps Nests

2016 | January 16 | *PERFORMANCY FORUM: Bleedthrough* | org. Esther Neff

Allie Hankins, Elaine Thap, Lucy Lee Yim, Geraldo Mercado, IV Castellanos

2016 | January 10 | CONSEQUENCES HAVE CONSEQUENCES: PHASE THREE/KNOWLEDGE PRODUCTION | Fire Drill

Emily Gastineau and Billy Mullaney (Fire Drill)

2016 | January 8-9 | CONSEQUENCES HAVE CONSEQUENCES: PHASE ONE/CALIBRATION and CONSEQUENCES HAVE CONSEQUENCES: PHASE TWO/deployment | Fire Drill

Emily Gastineau and Billy Mullaney (Fire Drill), Honey McMoney, Lorene Bouboushian, Kerry Cox

2015 | December 15 | PROTIV | Antibody Corporation

Andrew Braddock, The Buttress, Eames Armstrong, Dasha Filippova, Antibody Corporation

2015 | December 20 | Trauma Salon: Bafflement & Benediction | curated by Valerie Keuhne

Lucas Brode, Natalia Steinbach, Nick Jozwiak, Cory Bracken, Valerie Kuehne

2015 | December 17 | What it is or What it Ain't* | collaboratively organized Helina Metaferia, Tsedaye Makonnen, Dell M. Hamilton, and Ayana Evans

*The title of the evening quotes curator Valerie Cassel Oliver's catalog statement from the 2013 Radical Presence: Black Performance in Contemporary Art exhibition: "The intention here is to resist reductive conclusions about blackness: what it is or what it ain't. What is clear is that it exists and has shaped and been shaped by experiences. The artists in this exhibition have defied the 'shadow' of marginalization and have challenged both the establishment and at times their own communities." (2013)

2015 | December 15 | THE BROOKLYN EXPERIMENTAL SONG REVIVAL | The Super Coda & Naked Roots Conductive

Natalia Steinbach, Alex Cohen/Michael F. Dailey Jr, Julia Santoli, Lynn Wright, Leah Coloff, Lorene Bouboushian/Kaia Gilje/Valerie Kuehne

2015 | November 23 | Trauma Salon: Trauma and Traume | curated by Valerie Kuehne

CATFOX, Borts Minorts, channel 63, Valerie Kuehne presents : Horror Vacui, Lorene Bouboushian

2015 | November 22 | HENRIK VESTERGAARD FRIIS: PRESENTS THE ART OF DOCUMENTATION AN OPEN LECTURE |

Henrik Vestergaard Friis

2015 | November 19 | PERFORMANCY FORUM: Sonar and (Re)Semblance | org. Esther Neff

Lumberob, Pastiche Lumumba, Tropical Resources, Amelia Marzec

2015 | October 28 | SAY SOMETHING IN A LITTLE BIT OF TIME |

Rita Stein, Sam Gordon, Rob Price, Brian McCorkle, Brendan Landis, Valerie Kuehne and Natasha Steinbach, Fester w/ Sean Ali, Lipchitz w/ Ryan Krause, Michael Foster, Dear Nugget w/ Aliza Simons
Have been thinking more about the birthday show. I would like to have 10 five minute sets. Some solo, some duo. The theme would be say something in a little bit of time. The lab part would be the challenge of the five minute set. 10 sets equal 50. Does that sound cool?

2015 | October 8-25 | PERFORMANCY FORUM QUINQUENNIAL |

Presenting/Performing/Mobilizing/Curating/Project-facilitating Participants:

Adriana Disman, Alex Romania, Alice Vogler and Jessica Gath, Angela Freiburger, Angeli + Michael Sloan Warren, Anja Morell, Anya Liftig, Baxton Alexander, Ben Bennett, Bobby English Jr (with Bobby English Sr.), Britta Wheeler, Butch Merigoni, Christen Clifford, Chun Hua Catherine Dong, Mona Chromatic (Daniel Larkin), David Ian Griess, Dolly Dharma, Édgar Javier Ulloa Luján & Laura Blüer, Emily Oliviera, Emma-Kate Guimond, Esther Neff, Fauziya Sani (Uniska Wahala Kano), Florence Nasar, Grace Exhibition Space (Jill McDermid and Erik Hokanson), Hector Canonge, Hiroshi Shafer, Hoesy Corona, Honey McMoney, Hyperallergic, Ian DeLeon + AGROFEMME (+ curation: Mairèad Delaney, Heidi Wiren Bartlett & Esther

Baker-Tarpage, Madge of Honor), IV Castellanos, Jenna Kline, Joel Mason, Jon Konkol, Julia Croft/Future Husband, Kaia Gilje, Kerry Cox, Kikuko Tanaka, Leili Huzaiyah (curation: Chaw Ei Thein, Shizu Homma, Helen Hawley, Nooshin Rostami), LJ Leach, Lorene Bouboushian, Marcelline Mandeng, Matthew Gantt, Meli Sanfiorenzo, Michael Newton, Naked Roots Conducive, Nathaniel Sullivan, Nicole Brydson, Panoply Lab, Quinn Dukes, Rae Goodwin, Raki Malhotra, Rebecca Beauchamp, DIVERSITY FELLOWS!, “Robert Lisek,” Shawn Escarciga, Soufia Bensaïd, Sura Hertzberg, Tatyana Tennenbaum/Marisa V. Clementi/Laurel Snyder/Li Cata/Ashley Handel+TBA, Thomas Albrecht, Tsedaye Makonnen, Valerie Kuehne/The Super Coda, Xi Jie Ng (aka Salty), Zhenesse Heinemann, +++ panelists, first responders, participants, and witnesses.

The conference was performatively organized in 3 LAYERS:

LAYER 1: Was performed as a sequence of diagram-interviews performed in person and online, for TAR Magazine and as part of APAB’s Curating Performance Art as Artistic Practice conference in May 2015 in Berlin. Following this one-year period, 12 AGENDAS were synthesized from the diagram interviews into the list of agendas listed below. Fill out the diagram-interview here: <http://www.panoplylab.org/research/>
LAYER 2: Abstracts by invited participants and open call respondees were made/written in reaction and relation to the 12 AGENDAS:

- AGENDA: to be without agenda
- AGENDA: to create something i want to be a part of.
- AGENDA: to resist and reduce
- AGENDA: to keep going
- AGENDA: to pursue ideation
- AGENDA: to move towards multiplicity and flexibility
- AGENDA: to liberate the self
- AGENDA: to escape from hellworld
- AGENDA: to become a symbol of freedom and glorious madness
- AGENDA: to feel things with other people
- AGENDA: to push my own abilities
- AGENDA: to dismantle capitalism

LAYER 3: 12 days of live meetings, performances, lectures, discussions and other projects take place Thursday-Sunday for three weekends in a row at PPL Space and Grace Exhibition Space in Brooklyn, NY
Thursday, October 8: N/A PARTAY

Friday, October 9: FEELING THINGS WITH OTHERS/LIBERATING THE SELF

Saturday, October 10: FEELING/THINKING THINGS WITH OTHERS

Sunday, October 11: ESCAPING FROM HELLWOR(L)DS

@Grace Exhibition Space

Thursday, October 15: IN COMPLEXITY OF...

Friday, October 16: SYMBOLS OF FREEDOM + GLORIOUS MADNESS

Saturday, October 17: INTENTIONALITY, LONLINESS, COMMUNITY

Sunday, October 18: RESISTING CAPITALISM + AGENDAS IN ACTION

@Panoply Performance Laboratory

Thursday, October 22: A TRAUMA SALON: TO KEEP GOING

2015| October 3 and 5 | THE BROOKLYN EXPERIMENTAL SONG CARNIVAL (Multiple Days at PPL and elsewhere) | The Super Coda (Valerie Kuehne)

Grex, India Czajkowska, PPL, Jeff Young, Anaïs Maviel, Ellen O, Naked Roots Conducive

2015 | September 26 | CASINGS AND TREATMENTS | curated by René Kladzyk as part of No Wave Performance Task Force

IV Castellanos, Vincent Tiley, Andy Kuncl, Studio Rossi Brody, Colby Cannon

2015 | September 24 | TRAUMA SALON: RESUSCITATION & RAPTURE | curated by Valerie Kuehne
Chris Carlone, WILD TORUS, DYBBUK (David Grollman and Nathaniel Morgan), TRASH STACK (Ed RosenBerg, Jay Sorce, Dennis Sullivan)

2015 | September 23 | NEW MUSIC BY |

Matthew Gantt, Maciej Lewandowski, Akio Mokuno, Ivonne Paredes, Hannah Selin, Juan Pablo Siles-Mendoza, Featuring: Phil Rashkin, Tony Park, Casey Cronan, Myrto Doumas, Sainatee Suarez, Hitomi Honda

2015 | August 27 | TRAUMA SALON : MASKING & METANOIA | curated by Valerie Kuehne

Sean Ali, Jeffrey Young, DARK MATTER (Mene and Antonio Savasta) David Ian Bellows/Griess, Public Speaking

2015 | July 23 | TRAUMA SALON : GRAVITY & THE GROTESQUE | curated by Valerie Kuehne

Hey Exit, Naked Roots Conducive, CAGES (TJ Borden, Nola Ranallo, others), Meaner Pencil

2015 | July 11 | PERFORMANCY FORUM: Alpha Wormyn | org. Esther Neff

Maria Hupfield + Christen Clifford, Allison Brainard, Angela Freiberger, Helina Metaferia

2015 | June 25 | TRAUMA SALON : CONTRACTURE & CATHARSIS | curated by Valerie Kuehne

2015 | June 24 | WTF is “Experimental” Music? | org. by Brian McCorkle

Colin Black, Jen Baker and Dafna Naphtali as Clip Mouth Unit, Derek Baron of the group Causing

2015 | June 20 | THE GARDEN OF EARTHLY DELIGHTS: A PREPARATORY STUDY |

Weeks & Whitford

2015 | June 19 | EDIT SESSION: SCREENINGS |

Iki Nakagawa and participants

2015 | June 18 | PERFORMANCY FORUM: HOLDING/WITHHOLDING AND INDULGENCE/AUSTERITY | org. Esther Neff

Thomas John Bacon, Adriana Disman + Didier Morelli, Jenna Kline + Geraldo Mercado, Leah Aron + Scott Shannon

2015 | June 14 | Embarrassed of the Whole Phase I: Focus Workshop #13 | PPL

2015 | June 6, 7 | BUSHWICK OPEN STUDIOS: PERFORMANCY FORUM: CACHE IN | org. Esther Neff and Valerie Kuehne

Ayana Evans, Edward G Sharp, IV Castellanos, Anya Liftig, Geraldo Mercado, PPL, tozz buttz, Ultras, Batya Goldberg, Felix Morelo

2015 | June 4 | TRAUMA SALON : SEROTONIN & SELECTIVITY | curated by Valerie Kuehne

Brandon Lopez, Epitaphs Live: Colleen McCarthy & David Grollman, Natalia Steinbach, Beuys Club, Esther Neff

The short answer is shit isn't working properly. We observe defectiveness in nature: the end of laughter.

We feel & know that something is terribly wrong. We absorb. It hurts.

Exactly how much is beyond our control.

Little by Little we shock ourselves into truth, trick ourselves into joy, find solace in the fact that nothing lasts, including our biochemical composition.

In such a way, we endlessly grow.

2015 | May 30 | To Conjure Another Self | curated by Tif Robinette & Eames Armstrong

Al Cummins, Heidi Wiren Bartlett, Christopher Unpezverde Núñez, Amanda Agricola, Kunj Patel, Hoesy Corona, Ada Pinkston, Alexander D'Agostino, Brian Butler

2015 | May 23 | PYTHIA | org. Tif Robinette

Chelsea G. Summers, Juliet Escoria, Kim Boekbinder, Lecta, Lisa Marie Basile, Monica McClure, Rachel Rabbit White, Lecta, Stoya. Hosted By: Tif Robinette & Katelan Foisy

2015 | May 8-May 31 | EDIT SESSION: SCREENINGS |

Iki Nakagawa and participants

2015 | April 30 | TRAUMA SALON! | org. Valerie Kuehne

Lauren Lee, Alex Cohen, Andrea Pensado, Michael Stablein, Shawn Escarciga

2015 | April 26 | POST-DRAMA 5X5 | org. Esther Neff

Emma Reaves, Carroll Simmons, Beatriz Albuquerque + David Moscovich, Emily Oliveira, Derek Smith

2015 | April 22 | Turn the Tape Off |

Sean Ali, Emilie Lesbros, Maryam Parhizkar, David Grollman

2015 | April 19 | Embarrassed of the Whole #8: METHODOLOGIES BETWEEN THE ONTOEPIC |

PPL workshop/thinktank/focus group/rehearsal process/seminar

2015 | April 16 | PERFORMANCY FORUM: The Basement | org. Esther Neff

Jenna Kline, Florence Nasar, IV Castellanos, Future Death Toll, Cesspool

2015 | April 12 | VIDEO CONFERENCE PARTY LINE #3 |

David Ian Griess

2015 | April 5 | ENERGY LAB #5 |

Ellen O'Meara, Esther Neff

2015 | March 28 | MATERIAL LABOR: A DURATIONAL PARTICIPATORY PERFORMANCE BY AGROFEMME |

Agrofemme (Tif Robinette)

2015 | March 19 | TRAUMA SALON: AUTOLYSIS AND ALLELUJAH | a gathering hosted by Valerie Kuehne

Cypress Atlas, Leila Bordreuil, Shawn Escarciga, David Grollman, Valerie Kuehne

2015 | February 26 | THE FREEDOM GARDEN GUEST CURATES | curated by The Freedom Garden

Zachary Pruitt and Harrison Weiss, Twins of El Dorado (Kristin Slipp, Joe Moffett), Angelo Spagnolo, Brandon Lopez, Adam Robinson, Lynn Thu Tun

2015 | February 22 | ENERGY LAB #3 |

Ellen O'Meara, Esther Neff

2015 | February 20 | EARTH TONGUES: PERFORMOMYCO-MUSICAL INSTALLATION | curated by Valerie Kuehne

Earth Tongues: Carlo Costa, Joe Moffett, and Dan Peck

2015 | February 14 | PERFORMANCY FORUM: SUGAR SUGAR | org. Esther Neff

Nabil, Tif Robinette, Sylva Dean and Me, Claribel Jolie Pichardo

2015 | FEBRUARY 12 | COLLABORATION #17 |

Jasmin Schaitl and William “Bilwa” Costa

2015 | February 10 | PERFORMING SYSTEMS #2 | curated by Eric Barry Drasin/Fast Food Collective

Ginny Benson, Phillip Stearns, Jonas Bers, Chris Balint + John Bowman, Eric Barry Drasin, Jeff Donaldson + Scott Sinclair

2015 | January 14 | WHAT (the F*) IS EXPERIMENTAL MUSIC? PART 3 | org. Brian McCorkle and Joe Moffett**

Joe Moffett, Brad Henkel, Sophie Delphis, Mariel Berger, Brooke Herr

2014 | December 13 | Post-Dance 4X4 | co-curated by Li Cata and Esther Neff

Li/Cata and Ciar/pella, Alex Rodabaugh, Millie Kapp, Lorene Bouboushian/Kaia Gilje/Valerie Kuehne

2014 | December 11 | LEE TODD LACKS/TOM SWAFFORD//JACK WRIGHT//JOE WHITE’S “BOOMWAGGLE”//BDM | org. Brian McCorkle and Valerie Kuehne

Lee Todd Lacks, Tom Swafford, Jack Wright, Joe White’s “Boomwaggle”
BDM (Ben Bennett, David Grollman, and Michael Foster)

2014 | December 6 | AFTER SCHOOL: a Jon Konkol Special (School #2) |

Jon Konkol

2014 | December 4 | SEQUENCE : AN EVENING OF VIDEO WORK | org. by David Ian Griess

Cassandra Troyan, [RED BIND Gilivanka Kedzior & Barbara Friedman], Future Death Toll, Anti-Body Corporation, Miles Pflanz, Baxton Alexander, Rebekah Victoria Luna, TINY LEG

2014 | November 23 | SCREEN EYED BABY ICE PERFORMANCE SERIES SHOW |

BOOM BAT GESTURE, Peter Mills Weiss, OGG MYST (G Lucas Crane / Alaina Stamatis)

2014 | November 22 | THE DAM(N) AROUND MY PUBIS | curated by Honey McMoney

Caitlin Baucom, Christiana Cefalu, Kerry Cox, Ariel Hall, Mark Hayes, Honey Jernquist, Gillian Lipton, Greg Serebuoh, Vanessa Vargas, Sam Wilson

2014 | November 20 | STORIES, NARRATIVES, AND MUSIC AND OTHER STUFF TOO |

Billy Mullaney, Lorelei Ramirez, Felix Morelo, Allan Andre

2014 | November 17 | TIME DILATION AND THE ACOUSTICAL ORB(IT) |

SULT, David Grollman/Nathaniel Morgan, Sam Ospovat, Causings (Derek Baron and Adam Gundersheimer) w/ Sandy Gordon

2014 | November 7, 8 | PRACTICE, PRACTICING, AND THE PERPETUAL BECOMING OF PERFORMANCE | PPL (Esther Neff) and Helina Metaferia (Petrichor)

Performing at PPL in Brooklyn (Petrichor): Danielle Abrams, Leah Rafaela Ceriello, Dell M. Hamilton, Tiara Jenkins, Ryan McMahon, Helina Metaferia, Cris Schayer, Bryana Siobhan, Kledia Spiro, Nathaniel Wyrick

Performing at SMFA in Boston (PPL): Chloe Bass, Ayana Evans, Anya Liftig, Kikuko Tanaka, Zhenesse Heineman, Future Death Toll (Edward Sharp and David Griess), Esther Neff and Brian McCorkle (PPL), Glasshouse Project (Lital Dotan and Eyal Perry), IV Castellanos, and Wild Torus (Amy Mathis and Mike Voztok)

2014 | October 31 | EMPATHY PLAY | Social Health Performance Club (org. by Ayana Evans, Esther Neff)

Lorene Bouboushian, Zachary Fabri, Ian Deleón, Geraldo Mercado, Rafael Sanchez

The title pays reference to the empathy play that psychologist Piaget described as the pretending to be another person or thing that leads to greater empathy in the development of a child. Operating within a framework of identity politics, “Empathy Play” asks what does it mean to make work from another perspective? Is it OK to assume another identity?

When does that become offensive co-opting/appropriation and when is “identifying an act of investigation and “empathy play”? “Empathy Play” marks the first in an extended series of events and exhibition programs. Social Health Performance Club gathers a temporary collective of artists to produce events, exhibitions, and other public art projects. The Club itself is framed as a performance, gathering together as action, understanding social relationships as artistic processes.

2014 | October 25, 26 | VV/LD TØRUS DIGITAL SHAMAN LODGE | org. VV/LD TØRUS

Sherry Aliberti, Devlin Goldberg, Kim Fatale, Mike Esperson, Cypress Atlas, Robert L Pepper, Raquel Du Toit, Kino, Jenna Kline, Molly Sterlacci, Joakim Almgren

2014 | October 23 | DISPOSABLE |

Katya Grokhovsky and Jeremy Olson

**2014 | October 22 | NATURA MORTA/NAKED ROOTS CONDUCTIVE/TROIS GNOSSIENNES/
COLLEEN MCCARTHY | curated by Valerie Kuehne**

Natura Morta, Naked Roots Conductive, “Trois Gnessiennes” by Erik Satie Played as a jazz head in an ensemble format with lead sheets arranged by Brian McCorkle, The Case for Bushwick in New Cartography (Colleen McCarthy-Smee)

**2014 | September 7-October 3 | IV BEAUTIFUL GESTURES: IV CASTELLANOS SOLO EXHIBITION |
IV Castellanos**

2014 | August 24 | WTF IS “EXPERIMENTAL” MUSIC? | co-curated by Brian McCorkle and Raul de Nieves

Gula Gila (Charles Joseph Smith), HARIBO (Raul De Nieves, Jessie Stead, and Nathan Whipple), Admiral Grey

2014 | August 16 | THE KUEHNE RETURNS SHOW |

Valerie Kuehne with Storm Garner, Natalia Steinbach, Jeff Young, Jonathan Wood Vincent, Public Speaking

2014 | August 8 | AUX BELLS/TATSUYA NAKATANI/PHASES DUOS | org. Jeff Tobias

Aux Bells (Dylan Angell, Nickles Emmet, Jason Robira, Jeff Tobias), Tatsuya Nakatani, Phases Duos (Daniel Levine, Daniel Carter, Patrick Breiner, Jeff Tobias, Flin VanHemmen, Tatsuya Nakatani, Joanna Mattrey, Chris Hoffman)

2014 | August 7 | DADDY’S CAVE: A PROJECT OF JIMMYBROOKS + ZEFREY THROWELL |

JIMMYBROOKS (Rachel Ellison and Cassandra Troyan), Zefrey Throwell

~THIS PERIOD~ 2014-2013 | PERFORMANCE ART OPEN SPACE | regularly, intermittently, often the first Sunday of each month, sometimes lots of people, sometimes nobody | Usually hosted by Matthew Silver.

August 2, 2014 (from Facebook): We open the PPL space to action, task, state, situation, presentation, demonstration, image: 10-minutes per performer, first Sunday of every month. Sign-up starts at 8pm Performances at 8:15 PAOS is for works in-progress, tests and experiments, improvisations, collaborations, happenstances, and happenings. All performance-makers/live artists/body-based artists are welcome! NO racism, sexism, house tech, or guitars! PLEASE NOTE: Those abusing the situation or any persons present will be asked to leave and will not be permitted to perform; PPL is a homespace and we reserve the right to protect ourselves and members of our community.

2014 | August 2 | POST-DRAMA | org. by Esther Neff and Brian McCorkle

Sadaf, Laylage Courie, Boom Bat Gesture, Tadashi

2014 | July 28 | PERMAF(R)AIL AND SPECTRA:LIVE PERFORMANCE AND VIDEO | curated by Jessica Borusky and Timothy Amundson

live: Rob Chamberlin, Joanna Tam, Nabil, 10 video works

2014 | Sundays, June 15-July 27 | Pure Data Workshops | Edward G. Sharp

2014 | July 25 | WHAT IS “EXPERIMENTAL” MUSIC? | org. Brian McCorkle

A.E. Kingsmill (with Justin Snyder), No Collective (Jay Barnacle, Ai Chinen, Kay Festa, Earle Lipski, You Nakai, et al.), Al Margolis and Tom Hamilton

2014 | July 24 | TIME DISTORTION AND THE BODY: PERFORMANCE ART EXHIBITION/THE EXHIBITION OF PERFORMANCE ART | org. Esther Neff

Ayana Evans, Phillip Fryer, A.E. Kingsmill, Future Death Toll, Uniska the Performance Body, Barney, or who???

2014 | July 19 | PERFORMANCY FORUM: EMERGENCY VISIBILITY (EV) | org. Esther Neff

Tsedaye Makonnen, Jessica Posner, Diane Dwyer, Philip Berezney

For PF: EV edition, 4 artists were solicited by an open call, which offered visibility of an ephemeral, almost private nature, asking how artists perceive being seen and/or desire to be seen. The format of the exhibition and the situation are designed by the artists' work. Additionally, these four artists proposed works dealing with sight, gaze, seeing and being seen through feminist, ontological, theoretical, situational, (“post”)colonial, and other shifting and overlapping lenses. Join us for their performances and a discussion forum afterwards.

PROPOSAL EXCERPTS:

TSEDAYE MAKONNEN “I want to understand why someone would go to such (toxic) lengths to change their appearance and also go beyond diagnosing this epidemic as self-hate. I want to touch on the juxtaposition between excessive vs. moderation, is this resurgence of skin lightening yet another reflection of excessive behavior we all exude in some form due to the cross-pollination of cultures, technology, accessibility, choice, individualism, etc”

JESSICA POSNER: ‘BBP’ “Caroline Shawk Brooks, an Arkansas farm wife and dairy maid, is credited by historian Pamela H. Simpson in her book *Corn Palace and Butter Queens* as creating the first widely recognized butter sculpture, “Dreaming Iolanthe,” in 1876. In the 1970s, Barbara “Butter Queen” Cope rose to fame as a legendary groupie known for her use of butter as a lubricant--with songs written about her by The Rolling Stones, Led Zepplin, and others. Since 1954, Minnesota has been crowning Princess Kays of the Milky Ways. The main prize is being sculpted into a “butter head” at the Minnesota State Fair. Since 1928, Land O Lakes butter boxes have persistently featured an infinite loop of a racist, stereotypical image of a Native American woman holding a box of butter with an image of herself on a box of butter. As a medium, butter is made from milk from a breast and is ready for immediate consumption after churning: a bodily feedback loop produced through movement. Culturally, butter is wrapped in the performance of feminine sexuality, imagery, and labor. The BBP is a gesture towards identifying, deconstructing, and unraveling this. “

PHILIP BEREZNEY: ‘Not-dead-yet things’ “ I wonder why I keep making what seems like invisible work... when it will become visible... whether it is important (to me) that it does. The performance of these varied, cut, pieced together materials describes their creation as it resurrects and re-configures their significance. In keeping alive, in making visible these near-dead essences, I can summon a pathos for the nearly cast-aside; I can celebrate the potential for truth and strength in uncertainty; I can begin to

scratch the polish off of my own nails... I can question my sometimes-reluctance to release a grasp on formal paradigms.”

DIANE DWYER: “AUDIENCE” “Originally I was interested in enacting an awareness of “performing” oneself in our increasingly mediated world. When are we performing? When are we aware of an audience? This piece was first performed alone, videotaped and placed on vimeo with no description.”

2014 | July 14 | *TEMPLE WITH AUSTIN VAUGHN, GUSTIN/STREET/ISMAILY, DAVIS/GRAEFE* | The Super Coda (Valerie Kuehne)

Luke Temple and Austin Vaughn, Jeremy Gustin, Indigo Street, and Shahzad Ismaily, Ben Davis and Will Graefe

2014 | July 10 | *LAB* |

Brooke Herr

2014 | June 22 | *Vestige Vagabond* |

Maria Hupfield and Charlene Vickers

2014 | June 20 | *Tyranny of Character* | org. Esther Neff

Adam Rose, M. Lamar, The Buttress, Lindsey Drury, Andrew Braddock

2014 | June 14 | *PERFORMANCY FORUM: CONTRACEPTION AND CONTRABAND* | org. Esther Neff

Katya Grokhovsky, Jenna Kline, Amy Finkbeiner, Florence Nasar, Hilary Sand

2014 | “second Tuesday of the month” residency | org. Brandon Lopez

Tongues (feat. Derek Baron, John Welsh, Brandon Lopez, Nick Jozwiak), Dov Manski and Sam Decker
Nick Sanders and Logan Strosahl

2014 | June 7 | *NOTHING: PERFORMANCES* | org. Esther Neff and Lorene Bouboushian

Lorene Bouboushian And Kaia Gilje, Adjua Greaves, Luke George, Tatyana Tenenbaum, Li Cata, Alex Romania

2014 | June 5 | *OGJSTM (A SECOND IS A SECOND ISN'T A SECOND)* |

Luke Nickel

2014 | June 3 | *WHAT IS “EXPERIMENTAL” MUSIC? PART 1* | org. Brian McCorkle

Sean Ali, TJ Borden, Hot Date (Chris Welcome and Shayna Dulberger), Future Death Toll, Silent Isle

2014 | June 1 | *BUSHWICK OPEN STUDIOS*

PPL: WE PERFORM FOR YOU/YOU PERFORM FOR US: civil wars across our world(s) Embarazo of/with ya, a homebase durational performance and colloquium__

2014 | May 31 | *BUSHWICK OPEN STUDIOS*

Edward G Sharp: Future Death Toll

2014 | May 30 | *PERFORMANCY FORUM: BUSHWICK OPEN STUDIOS EDITION* | org. Esther Neff

IV Castellanos, Baxton Alexander, Ben Bennett, Abigail Levine, Honey McMoney

2014 | May 24 | *NOISECAVE AT PPL* | org. Valerie Kuehne and Brian McCorkle

Karl Vorndran, Fannface, Church Slut, Rebecca Gafney and Adrian Austin, Richard Kamerman’s “La loi de l’entropie et le problème économique”

2014 | May 22 | *INCEN•DIARIO, A PROJECT OF GIRÓN* (video and live art) | curated by Hector Canonge

Xupstar, Edward G. Sharp, Kelsey Ludwig, Jodie Lyn-Kee-Chow, Aida Moreno, Alessandro Fonte & Shawnette Poe, Ellen Mueller, Gillivanka Kedzior & Barbara Friedman, Hector Canonge, Muriel Montini, Rafael Schlichting & Cláudia Cárdenas, Oreen Cohen, Zachary Fabri

2014 | May 17 | *Happy Birthday Big Board: Stock Exchange* | org. Esther Neff

Colleen Keihm, Maria Hupfield, Future Death Toll

2014 | May 4, 5 | *POETRY ART OPEN SPACE* | org. Valerie Kuehne with Cynthia Spencer

Cynthia Spencer, Chelsea Tadeyeske

2014 | May 3 | *TWIN HIGH MAINTENANCE MACHINES - ANYA LIFTIG SOLO SHOW AT PPL* |

Anya Liftig

2014 | May 2 | *SPEECHMUSICCAMP* | org. Esther Neff and Valerie Kuehne

Geraldo Mercado, Raul de Nieves, Future Death Toll, Lee Todd Lacks with Tom Swafford, Household Tales

2014 | April 22 | *WORLDS W/OUT RECURSION: LESIONREAD // KRISTACHUWAN// VV/LD TØRUS* | org. VV/LD TØRUS

Lesionread, Kristachuwan, VV/LD TØRUS

2014 | April 19 | *PPPPOST-DRAMA* | org. Esther Neff

Title:Point (Theresa Buchheister, Scott Ries, Ryan William Downey, E. Jim Ford, Spencer Campbell, and Joey LePage), Christen Clifford, Nick Neihart, Joe White and The Illegal Dads (Ellen O'Meara, Matthew Gantt)

2014 | April 18 | *EXPERIMENTAL MUSIC LOOOOOVE LOVE LOVE LOVE LOVE!* | org. Brian McCorkle

Moses, Decker, Manski, Brandon Lopez, Matt Nelson

2014 | April 14 | *SCHOOL* by Jon Konkol |

Jon Konkol

2014 | April 11 | *SAX IT TO THE MAX* | org. Brian McCorkle

Tamio Shiraishi with Mico (from NoNeckBluesBand), Curt Oren, Erin Rogers

2014 | April 10 | *LEARNING CURVES* | curated by Heather Warren-Crow

Heather Warren-Crow, Dayna Moses, Kate Brandt, Anya Liftig

2014 | April 6 | *PUBLIC SUMMIT ON TOURING: BUILDING A NETWORK* |

SALTA, PPL, Future Death Toll, Valerie Kuehne, etc (followed by PERFORMANCE ART OPEN SPACE)

2014 | March 29 | *A LOVE/HATE RELATIONSHIP* | curated by Felix Morelo

Glendalys Medina, Gregory Paul, Anaze Izquierdo, Sherry Aliberti, Lindsey Drury, Felix Morelo, Maria Fernanda Hubeaut (IN SPIRIT), Claribel Jolie Pichardo

2014 | March 23-26 | *UNO DE LOS NUESTROS* | curated by Felix Morelo

VISUAL WORKS ON PAPER BY: Jakob Theileis, Edgar Perez, James Rubio, Alejandro Condo, Felix Morelo

2014 | March 22 | *PLUS ONE* | curated by Felix Morelo

Rafael Sánchez (in spirit), Jodie Lyn-Kee-Chow, Jon Konkol, Felix Morelo, Geraldo Mercado, Miles Pflanz

2014 | March 16 | “A REFUGE” OR “OUTSIDE IN” | curated by Felix Morelo

Amelia Marzec, Jackson Moore, Felix Morelo, The Cocoon Project, PAS Musique, Laura Paris

2014 | March 8 | SIRENES CALLING | collaboratively curated

Felix Morelo, Lulu Obermayer, Anastasia Freygand, Ernest Goodmaw

2014 | February 28 | Group Show | Presented as part of the Composer’s NOW Festival, org. Brian McCorkle

Ivonne Paredes, Abraham Morrison (mem. Cesspool), ROA + SUBERVI (mem. Eva and Her Virgins), Matthew Gantt, A Ketjuntra (mem Cio-Cio San and Butterflies)

2014 | February 22 | A night of free improv and generally amazing music | org. Valerie Kuehne

Joe Moffett, Brad Henkel, Mariel Berger, Sophie Delphis, Joanna Mattrey and friend Viola, Jason Anastasoff

2014 | February 21 | A LOUFFA PRESS CHAPBOOK LAUNCH PARTY | org. Louffa Press

Readings by Jeff Grunthaner, Amy King, David Moscovich, Henry Gunderson, Jocelyn Spaar, Conor Messinger, Mel Elberg and Sparrow

2014 | February 15 | PERFORMANCY FORUM XXXV: METAPHYSICALITY | org. Esther Neff

Lopi LaRoe, Borts Minorts, Caitlin Baucom

2014 | February 8 | THE HUMMINBIRD, SHANNON HAYDEN | org. Muyassar Kurdi

2014 | February 6, 13, 20, 27 | PORTALS |

Samita Sinha with Jesse Harold, Tuomas Laitinen

2014 | January 30 | Asemic Readings + POETRY OPEN MIC | org. Esther Neff and Valerie Kuehne

Mohammad Grout, Jonathan Wood Vincent, Hilary Sand

2014 | January 19 | HOFF/NAZARY/GRAEFE | org. Valerie Kuehne

Devin Hoffe, Jason Nazary, Will Graefe

2014 | January 19 | ENERGY LAB II |

Ellen O’Meara, Esther Neff

2014 | January 18 | POSTDANCE 3X3 Part 3 | org. Esther Neff

Laurel Atwell and Aya Sato, Kaia Gilje, Allison Brainard

2014 | January 17 | APOCALYPSO | org. Valerie Kuehne

Shayna Dulberger, Walter Wright, and Chris Welcome are APOCALYPSO with Joe Burgio, Dave Grollman + Nathaniel Morgan

2014 | January 12 | FELIXWORLD closing party |

Felix Morelo, Landon Knoblock, Carl Testa

2014 | January 5-12 | FELIXWORLD |

Felix Morelo

2014 | January 14 | HARBINGERS OF THE NEW YEAR | org. Esther Neff

Anaís Héraud, IV Castellanos, Miles Pflanz, Samuel Burhoe

2013 | December 20 | IC: ELECTRONIC AND ANALOG | curated by Valerie Kuehne

Christian Kuntner + Astride Schlaefli, Stephanie Lak + Walter Wright, Jen Gelineau, Andrea Pensado

2013 | December 8 | *The Courtesy Gang* | curated by Valerie Kuehne

Mike Wilbur of Moon Hooch, Max Jaffe of killer BOB, and Brandon Lopez, Dave Scanlon

2013 | December 15 | *ENERGY LAB* |

Ellen O'Meara, Esther Neff

2013 | December 13, 14 | *Share the Apple* | org. Christian Kuntner and PPL

Christian Kuntner, Christoph Hess, aka "Strotter Inst," Astride Schlaefli, Rene Kladzyk and LathanFlinAli, Halbprivat, Dominik Holliger (in Aarau), Bar-Garage Aarau (Wenzel A. Haller) and Kunstraum Aarau (Thomas Widmer), Valerie Kuehne

2013 | December 7 | *PERFORMANCY FORUM: re-marking* | org. Esther Neff

Shawn Chua Ming Ren, Thea Little, Laurel Atwell, Mohammad Grout, Niki Singleton

2013 | November 29 | *DOORBUSTERZ: \$0.00%* |

Future Death Toll

2013 | November 21 | *TRANCELVANIA: THE GENERATIVE LANDSCAPE* |

The Saba Pilots (Josh Berkowitz, Doron Bloomfield, and Lucas A. Gerber)

2013 | November 17 | *The 17th Century Beatbox* | org. Valerie Kuehne

Concetta Abbate, Charlie Rauh, Robert Zott, Zach Gates, Melissa Tolve

2013 | November 16 | *WE ARE SCORES: Casings and Treatments* | No Wave Performance Task Force "We Are Scores" series, co-curated with René Kladzyk

Kristin Reger, Benedicte Clementsen, IV Castellanos, Christen Clifford, Hilary Sand, Martha Moszczynski

2013 | November 11 | *PERFORMANCY FORUM: INTENTIONALITY/INTENTION* | org. Esther Neff

Ian Deleon, Ayana Evans, Natasha Jozi, Ellen O'Meara + Matthew Gantt

2013 | November 10 | *BRENDAN LANDIS AND DJ EMBROYONICPETITSAC* | org. Valerie Kuehne

Brendan Landis, DJ Embroyonicpetsac

2013 | November 8 | *RON SHALOM W/ AUSTIN VAUGHN, KALAN SHERRARD, REAL ADULT* | The Super Coda (Valerie Kuehne)

Ron Shalom, Austin Vaughn, Kalan Sherrard, Real Adult (Cory Bracken)

2013 | November 7 | *Post-Dance* 3X3 Part 2* | org. Esther Neff

Emily Gastineau + Billy Mullaney, Samantha Johns + George McConnell, Leslie Kelman

*Postdance was established as a term and as a concept during the Brooklyn International Performance Art Festival in July 2013 with a series curated by Lindsey Drury by this name. "Postdance" refers to dance-after-dance, and dance-influenced performance art (and vice versa). This is the second exhibition in a series by this name at PPL, respectfully appropriating the term and title.

2013 | November 3 | *PERFOAMA: PERFORMANCE ART OPEN SPACE* (special PERFORMA edition) |

Fuck PERFORMA. No Gods no Masters, No authors, no "visual arts performance."

2013 | October 27 | *GUILLERMO PIZARRO, CHRISTOPHER S. FELTNER, CASTELLANOS, and WE ARE FERAL CHILDREN* | org. Valerie Kuehne

Christopher S. Feltner, Guillermo Pizarro, We Are Feral Children (Mara Mayer and Jason Anastasoff), IV Castellanos

2013 | October 26 | *ASHCAN ORCHESTRA, BERTUCCI AND SAUNDERS* | org. Valerie Kuehne

Ashcan Orchestra (P. Spadine), Lea Bertucci + Anthony Saunders

2013 | October 25 | *FLANDREW FLEISENBERG AND 2 BRANDONS* | org. Valerie Kuehne
Flandrew Fleisenberg and Jesse Collins, Brandon Lopez, Brandon Seabrook

2013 | October 24 | *Los Cuentos de la piel* | org. Esther Neff
Niña Yhared in collaboration with Myriam Beutelspacher and Minerva Hernández, members of Translab, Multimedia Center, of the National Arts Centre (Cenart), Mexico

2013 | October 19 | *RELATE* | org. Matthew Silver
René Kladzyk, Matthew Silver, Macklen Mayse

2013 | October 18 | *TAMIO SHIRAISHI, CHATTER BLIP, RADICAL2* | org. Valerie Kuehne
RADICAL2 (Levy Lorenzo and Dennis Sullivan), Tamio Shiraishi, Chatter Blip (Dafna Naphtali and Chuck Bettis)

2013 | October 10 | *PERFORMANCY FORUM: LIBERACIÓN Y TERAPIA* | org. Esther Neff
LIBERACTION vs BARTHELME (Beatriz Albuquerque and David Moscovich), Judith Shimer, Felix Morelo, Jenna Kline

2013 | October 7 | *NOBROW ART-MUSIC* | org. Valerie Kuehne
Pet Bottle Ningen (Nonoko Yoshida, Dave Scanlon, Dave Miller), Joey Molinaro, Amy Mills, John Krasz

2013 | October 5 | *PERFORMANCY FORUM: SOLILOQUIES AND SOLIPSISM* | org. Esther Neff
Jessica Delfino, Jon Konkol, Lee Todd Lacks with Tom Swafford, Baxton Alexander, Saba Pilots

2013 | October 4 | *Performance Jam* | organized/conceived by Natalyn Tremblay, Carol Montealegre

2013 | October 3 | *IRON DOG/SUPERLITH/LOUISE DE ECKHARDT* | org. Valerie Kuehne
Iron Dog (Sarah Bernstein/Stuart Popejoy/Andrew Drury), Superlith (Dan Blacksberg/Julius Masri), Louise DE Eckhardt

2013 | October 2 | *ODED TZUR/JOHANNA WARREN/VALERIE KUEHNE/MARK ROGERS & MARY BYRNE/CHRISTOPHER PAUL STELLING* | org. Valerie Kuehne
Oded Tzur, Johanna Warren, Valerie Kuehne, Mark Rogers & Mary Byrne, the songs of Christopher Paul Stelling

2013 | September 29 | *Primeval Sounds, Noisy Things* | The Super Coda (Valerie Kuehne)
Cathy Hayden, Erik Minkinen, Chris Pitsiokos, Richard Lenz, Jason Nazary

2013 | September 28 | *KRAUSE/HERCHEN/BELCHER/NIGGENKEMPER* | org. Valerie Kuehne
Pascal Niggenkemper + Ryan Krause, Zach Herchen, Michael Sachs, Jason Belcher, and Moses Eder

2013 | September 21 | *Krill/Kisses: A Strings-centric series* | curated by Lisa Maree Dowling and Valerie Kuehne
Kills to Kisses (Lisa Maree Dowling), Valerie Kuehne, Nick Jozwiak, Cameron Orr

2013 | September 18 | *PASCALI + VIOLATWOVIOLA +LIPCHITZ* | org. Ryan Krause
PascAli (Sean Ali and Pascal Niggenkemper) ViolaTwoViola (Frantz Lorient and Cyprien Busolini) (violas) Lipchitz (Ryan Krause and David Grollman)

2013 | September 16 | *Performance Music/Noisemaking* | org. Valerie Kuehne, Ben Bennett, David Grollman

2013 | September 6 | *POULTRY PARADISE AND ITS DISCONTENTS: NIGHTSHIFTS* | Plenary performance as part of *Theorems, Proofs, Rebuttals, and Propositions: Theater as Theory* conference, two week, multi-site project co-organized by Esther Neff and Yelena Gluzman
Kikuko Tanaka

2013 | September 1 | *Super-Saturated* | org. Esther Neff
Eleanor Lawler and Katherine Nolan

2013 | August 31 | *CORY BRACKEN//CONCETTA ABBATE* | org. Valerie Kuehne
Cory Bracken, Concetta Abatte, Erika Kapin, Jessica Pavone, Jonah Rosenberg

2013 | August 30 | *X, VALERIE KUEHNE, MARTIN BISI, ELI WALLACE/SAM OPSOVAT* | org. Valerie Kuehne
Grex, Valerie Kuehne, Martin Bisi w/ Ernest Anderson and Genevieve Kammel, Eli Wallace/Sam Opsovat

2013 | August 23 | *HAG SALON: VANITAS* |
HAG Collective

2013 | August 20 | *CHAMBERfolk* | org. Valerie Kuehne
Happy Maladies, Food Will Win The War, Household Tales, Cat Casual

2013 | August 18 | *portend the end* | curated by Ryan Krause
Twins of El Dorado/So Ghost/Krause Ganon

2013 | August 16 | *Brian Questa: declaim solitude* |
Brian Questa, Valerie Kuehne, Hayne Kim, Nicole Camacho, XUPSTAR (Patrick Monte and Brian Questa)

2013 | August 15 | *BANG! BROS!* | curated by Valerie Kuehne
BANG! BROS!, I'd M Theft Able, Michael Collins, David B. Greenberg

2013 | August 2 | *RUWA, HART, OMEED, JAKE SAUNDERS BIG O* | org. Valerie Kuehne
Ruwa, HART, Omeed, Jake Saunders/Big O, Gregg Thompson, Adam Rokhsar

2013 | month of July | *Brooklyn International Performance Art Festival* | Brooklyn International Performance Art Foundation |

Listed here are only the projects/events that took place specifically at PPL space and were listed on the website/archived by PPL.

Brooklyn International Performance Art Festival was a “performance of institution,” instigated, mobilized, cooperatively lead as a mass performance of constructive institutional critique and “organizational performance art.”

2013 | July 28 | *NO COLLECTIVE: BIPAF – BIPAF 2013* |
No Collective

2013 | July 25 | *NWPTF: We Are Scores* | *No Wave Performance Task Force* (part of multi-week NWPTF participation in the Brooklyn International Performance Art Festival)
Chloë Bass, IV Castellanos, Lindsey Drury, Coralina Meyer, Christen Clifford, Kaia Gilje and Paige Fredlund, Jodie Lyn-Kee-Chow, Claribel Jolie Pichardo

2013 | July 24 | *Anna Kalwajtys and Karolina Kubik* | BIPAF
Anna Kalwajtys and Karolina Kubik

2013 | July 16 | *PERFORMANCY FORUM – BIPAF 2013* | org. Esther Neff, also performed at Glasshouse (travel between the neighborhood sites)

Claribel Jolie Pichardo, Jon Konkol, Hoesy Corona, Chloë Bass and Lital Dotan (framing exhibition at Glasshouse)

2013 | July 13 | *Rafael Sanchez* | BIPAF

Rafael Sanchez

2013 | July 8 | *THROUGH THE MAGNIFYING GLASS* | BIPAF

Kaia Gilje, Paige Fredlund, Sam Roeck, Ryan Krause, Benjamin Lundberg

2013 | July 7 | *DOLANBAY* | BIPAF

Ali Dolanbay, Teena Lange

2013 | June 28 | *What Color Is? Questions of Qualia* | org. Brian McCorkle

Jen Baker, Dafna Naphtali, Lipchitz (Ryan Krause and David Grollman), Jason Anastasoff and Devin Gray, DeLesslin George-Warren

2013 | June 21 | *Make Music NY: The Luddites* | org. Brian McCorkle/Make Music NY

The Luddites

2013 | June 20 | *PERFORMANCY FORUM XXVIII: Parsing, Diagramming and Dream Analysis* | org. Esther Neff

NOT for reTAIL:A Lineage of Females, Lorelei Ramirez

2013 | June 16 | *NEW YORK 69, MATRYOSHKA, SHURDUT/GROLLMAN/KUEHNE* | org. Valerie Kuehne

New York 69 (Adam Caine, Wilson Novitzki, Kevin Shea), Matryoshka (Sana Nagano, Harvey Valdez, Omercan Sakar), Jefferey Shurdut/David Grollman/Valerie Kuehne

2013 | June 14 | *THE SUPER CODA Presents: Curious Stories and Fancy Drumming* | The Super Coda (Valerie Kuehne)

Stanley Shumacher with Max Johnson, Jason Ajemian, Jeremy Gustin and Booker Stardrum, Valerie Kuehne

2013 | June 10 | *IV Castellanos: On Abstract Performance Art* |

IV Castellanos

2013 | *Post-Dance 3X3* | org. Esther Neff

TYKE Dance (Sophie Sotksy and co.), Rene Kladzyk, Sura Hertzberg

2013 | May 31, June 1, 2 | *Bushwick Open Studios: Forensics of the Future* | collaboratively organized

Ray Ferriera, Daniel Blake, Brad Henkel, Pascal Niggenkemper, Carlo Costa, Sean Ali, Matthew Gantt, Ellen O'Meara, Cory Bracken, Joe White, Thomas Bell, Open Space/Open Mic MC'ed by Matthew Silver

2013 | May 23 | *Avant! Guitar! Night!* | curated by Lucio Menegon

Sandy Ewen, Amy Mills, Esther Chlorine (with Greg Garbage and Brendan Landis)

2013 | April 29 | *MIKROS: DAY 1 AT PANOPLY PERFORMANCE LABORATORY* | curated by Ryan Krause

Ashley Paul, Kathryn Schulmeister, Katherine Young, Ryan Krause

2013 | April 27 | *PERFORMEANDO* | curated by Hector Canonge

IV Castellanos, Samantha Galarza, Ricardo Gamboa, Maria Fernanda Hubeaut, Benjamin Lundberg

2013 | April 25, 26 | *SOBJECTIVITY:* OBJECTS, ELECTRONICS, AND THE (DIS)EMBODYING BODY* | co-organized by Valerie Kuehne and Esther Neff

Alejandro Acierto, Sasha Desree, Ellie Holiday Stamp, Dennis Sullivan, The Illegal Dads, Ken Butler, Paige Fredlund and Kaia Gilje, Impatience Machine, Richard Kamerman, Nick Woodbury, Cory Bracken, Adam Cuthbert, WILD TORUS

“*The Subject exists in perpetual procedural loop: the ideal subject is Dante’s manturningsnaketurningman. The Subject exists in perpetual substantive eclipse: more s/object by turns and degrees” --NOTES ON CONCEPTUALISMS, Vanessa Place and Robert Fitterman, Ugly Duckling Presse, 2013. p. 38 (7b.)

2013 | April 20 | *SUR* |

Hector Canonge

2013 | April 19 | *UPHOLSTERY!* | org. Valerie Kuehne

UPHOLSTERY, Tim DeBenedetti, Admiral Grey, Valerie Kuehne

2013 | April 18 | *PERFORMANCY FORUM: Women with Power Tools* | curated by Esther Neff

IV Castellanos, Lopi LaRoe, Courtney Leigh Novak, Erin Rogers

2013 | April 13 | *SAXOPHONES! DIRTY SOUNDS! BOLD NOISE! FOOD FIGHT! MEDICAL RESEARCH!* | curated by Valerie Kuehne

Johnny Butler, Matt Nelson, Public Speaking, Isobel Samson, Tom Blancarte, Brittany Anjou Trio, Valerie Kuehne, DJ Selector F

2013 | April 12 | *FIRST BROOD | Dave & Woody’s Chicken Slaughtering, LLC | Dave Ruder & Woody Leslie*

2013 | April 11 | *NO WAVE PERFORMANCE TASK FORCE DESIGNED BY PAIGE FREDLUND AND KAIA GILJE* | org. Paige Fredlund and Kaia Gilje

2013 | April 8 | *Hit Things Not People: Aggressive Percussion* | curated by Valerie Kuehne

Caleb Herron, David Grollman, Flin van Hemmen, Ches Smith, Jimmy Lopez

2013 | April 6 | *PERFORMANCY FORUM XXVII: Cuteness, Stupidity, and Sex* | org. Esther Neff

Hiroshi Shafer, Fauyiza Sani (Uniska Wahala Kano), Ann Hirsch, Matthew Silver

2013 | April 4 | *Biographs & Autoglyphs* | org. Esther Neff

Allison Brainard, Jon Konkol, Geraldo Mercado, Michael Newton, Rebecca Patek

2013 | March 30 | *Writing, Speaking, Band, Books* | org. Michael Newton

Brett Price, Adjua Greaves, Dan Owen, Theo Quinlan, Arla Berman, the Illegal Dads

2013 | March 28 | *The Norwegians are Coming* | org. Valerie Kuehne

SULT (Jacob Felix Heule, Guro Skumsnes Moe, Håvard Skaset), PascAli - Sean Ali and Pascal Niggenkemper, Jack Wright w/ Andrew Drury, David Grollman, Owen Stewart Robertson and Brad Henkel, Eric Leonardson, Anne Guthrie, Jonathan Chen

2013 | March 27 | *Personality Swap* | org. Valerie Kuehne

2013 | March 22 | *Silent Mail: PPL and the Immaterial Museum of Scotland* | org. Marcus O’Shea

Edinburgh performances of the Brooklyn artists’ scores will be shown via livestream also on March 22.

In Brooklyn, the performing artists will be: Sherry Alberti, IV Castellanos, Christen Clifford, Richard Kameron, Jon Konkol, Valerie Kuehne, Courtney Leigh Novak, Anya Liftig (livestream from Kentucky) Brian McCorkle. In Edinburgh, the performing artists will be: Sarah Boulton, Sian Robinson Davies, Jessica Dunleavy, Harry Giles, James Harding, Marcus O'Shea, Anthony Schrag, Angelika Sikorska-Mazur, Cate Smith

2013 | March 21 | *Jonathan Wood Vincent and Friends* | org. Valerie Kuehne

Jonathan Wood Vincent, Valerie Kuehne, Rebecca Patek, Matthew Silver

2013 | March 16 | *PERFORMANCY FORUM: The Linear and The Expressive* | org. Esther Neff

Sherry Aliberti and the Cocoon Project, Racquel de Loyola, Birgit Larson, Meghann Snow

2013 | March 15 | *Tides of March* | curated by Valerie Kuehne

Ari Swan, Alex Greiner, Ben Engel

2013 | March 14 | *14 MINUTES OF FAME, OR, THIS IS NOT A COCKFIGHT* | curated by Valerie Kuehne

Nick Gianni and Chizuru, Joseph Mygan, Anthony Lamitina, Miguel Morte Valentine, Lucia Helen Stavros and Joanna Mattrey

2013 | March 13 (after 8pm) | *Waterbabies: A Gathering of the Pisces* | org. Esther and Valerie

Valerie Kuehne, Amber Lee, Caitlin Marz, Esther Neff, Michael Newton, Elinor Thompson, The Illegal Dads (Matthew Gantt and Ellen O'Meara), The Tiptons Sax Quartet (ALL PISCES)

2013 | March 13 (all day) *The Millennial Master (Monk/Taoist priest) of Love: Chin Chih Yang*

2013 | March 2 | *SH!TSHOW: QUEER SPECTACLE LIVES ON!* | Curated by Li Cata

Hoesy Corona, Jake Dibeler, Alexander D'Agostino, Person Ablach, Lee Cata as Alex Vizzi

2013 | February 27 | *Personality Swap* | org. Valerie Kuehne

Adam Matlock, Carrie-Ann Murphy, The Sneaky Mister, Alyson Greenfield, Gelsey Bell, Baxton Alexander

2013 | February 24 | *Valerie Kuehne's Birthday Extravaganza: Brooklyn Edition* | org. Valerie Kuehne

2013 | February 17 | *Animamus Art Salon* | curated by Ventiko

Josh Cleminson, B.J. Dini, Jin-Kang Park, Misha Poloskin, Brian Russo, Hiroshi Shafer, Anthony Sisco, Tanguy de Thuret, and Kennedy Yanko

2013 | February 16 | *CRAFTS, THE CRAFT, CRAFTY, CRAFTING: Performance Art Exhibition* | org. Esther Neff

Sindy Butz, IV Castellanos, Amber Lee, Hilary Sand, No Wave Performance Task Force

2013 | February 14 | *NO WAVE PERFORMANCE TASK FORCE: VALENTINES* | org. No Wave Performance Task Force as part of a 3-part series

2013 | February 13 | *HERTENSTEIN/NEUFELD/CONLY* | org. Valerie Kuehne

2013 | February 13 | *Miles Pflanz video screening* | org. Esther Neff

Lea Bertucci, Sasha Desree, Miles Pflanz w/ Laura Bluer, Jane Chardiet, Magda K. Motiv-a, Alex Ryan, and Elinor Thompson, Flandrew Fleisenberg in duo with Loren Groenendaal, Thrillington, Hertenstein/Neufeld/Conly

2013 | February 12 | *Duo Night* | curated by Valerie Kuehne

MenAreJustDesserts (Jason Anastasoff creates duos with some of the hottest men in the improvising music scene, which have included Devin Gray, Sean Ali, Nathaniel Morgan, Peter Hanson and Dave Ruder in the past and possibly the future if they play their cards right), Flandrew Fleisenberg/Valerie Kuehne, Five Dollar Ferrari (Brad Henkel and Dustin Carlson), Uptown Girls (Cory Bracken/Joe White), Bonnie Kane/Chris Welcome

2013 | February 9 | *PERFORMANCY FORUM XXVI: WORKOUT* | Curated/organized by Esther Neff with Adjua Greaves

Lorene Bouboushian, Adjua Greaves, Geraldo Mercado, Hadley Smith, Elinor Thompson

2013 | January 31, February 28, April 10 | *AMERICA, A PROPHECY! PARTS 2, 3, 4* (Part 1 took place in San Francisco) | A project of Resident Artist B.J. Dini

2013 | January 29 | *THE SUPER CODA VARIETY NIGHT (FEAT. LES BICYCLETTES BLANCHES)* | Curated by Valerie Kuehne

Horrible Present, les bicyclettes blanches, flesh, little band of sailors

2013 | January 28 | *GAME NIGHT* | org. Valerie Kuehne

2013 | January 23 | *Personality Swap* | org. Valerie Kuehne

Lorene Bouboushian, Pat Muchmore, Matt Dallow, Natti Vogel

2013 | January 20 | *BIPAF Public Meeting* | org. Esther Neff

2013 | January 18 | *Grand "Shop" Opening* | PPL

PPL is opening a wall-sized shop of homemade books, albums, documentation of performances, conceptual catalogs, scripts, and other such projects and indices of practice of artists from our community. E-mail us with a proposal for what you'd like to sell (we reserve the right to select the work for this particular channel of capitalization) and come to the opening night, where many performances by participating artists will take place! Peruse, schmooze, and booze.

2013 | January 16 | *Night Vision* | org. Valerie Kuehne

Shadow Puppetry - Sean Glass fluid motion inspired by circus arts - The Dandy Vagabonds Performance Art - Valeska Pupuloh, Shayna Sheness & Angela Vitacolonna Dance - Jennifer Turnbull Drag - Ruby L.L. Voyager, Animation - You'll Get Cursed Out There Each performance will be accompanied by a song from A Stick and A Stone's new album, Night Vision. Also performing: Natti Vogel Visual Art - Corina Dross, Justin Duerr, Erik Ruin, Mandy Katz, Fiona Bearclaw, Joshum Harpy, Katrina Avocado, Jill Lavetsky, Abby Miller, Annie Mok & Aaron Porter

2013 | January 10 | *PERFORMANCY FORUM XXV: BULLY THE PERFORMANCE ART HUMP* | org. Esther Neff

Elinor Thompson, Sylva Dean + Me, Joseph Keckler, Valerie Kuehne, Brian McCorkle and Esther Neff (PPL), Anya Liftig, Dave Ruder

2013 | January 5 | *SO MANY SOLARIUMS: OPENING CELEBRATION FOR MANY MORE SHOWS AT PPL* | curated by Valerie Kuehne

Lonesome Leash, Vernacular History, Paul Wallfisch, Clapperclaw

2012 | June 1, 2, 3 | *Bushwick Open Studios: Summer Group Show* | org. Spread Art, Ventiko, PPL

Residents: Thomas Bell, Christina deRoos, Valerie Kuehne, Brian McCorkle, and Esther Neff. Performances: Kanene Ayo Holder, Elinor Thompson, PPL Additional works on display: Justin Orvis Steimer, Christian Stolarz, Abigail Weg, Lara Goetzl, Michael Blase, Michael Pawlus

ESTHER NEFF is the founder of Panoply Performance Laboratory (PPL), an entity that was initially formed as a “theatre company” for devised and experimental work in 2004 while Neff and composer/digital artist/ PPL co-director Brian McCorkle were students at the University of Michigan. Neff’s practices have since been entangled with the moniker “PPL” and “Panoply Lab,” through forms ranging from thinktank sessions, conferences, exhibitions, symposia, through social, pedagogical, and discursive performances to larger-scale projects like the lab site at 104 Meserole Street, through PPL’s own performance art work, plays, music, tours, and “operas of operations.” Prefiguration, modes of production and publicization, and confluxes between theory and practice, organization and performance, are primary orientations. PPL’s and Neff’s solo work has been supported by LMCC, chashama, Brooklyn Arts Council, Culture Push, Foundation for Contemporary Arts, and shown at Momenta Art, The Brick, Grace Exhibition Space, Dixon Place (to name a few in NYC), across the USA and around the world, often as part of performance art festivals including Rapid Pulse (Chicago), INVERSE (Arkansas/San Luis Obispo), Experimental Action (Houston), Tempting Failure (London), MPA-B (Berlin), and many others. Writing has been published by Performance Philosophy, Palgrave Macmillan, on culturebot, cultbytes, and in multiple collections/book projects. She is/ they are also the instigator of the Brooklyn International Performance Art Foundation (BIPAF), the organizer of PERFORMANCY FORUM, and a participant in various past and ongoing collective formations including No Wave Performance Task Force, Surreal Estate, Social Health Performance Club, Feminist Art Group, the ABC No Rio visual arts committee, and currently, MARSH (Materializing & Activating Radical Social Habitus), a workers-owned cooperative in St. Louis, MO. As this book emerges, Neff is a PhD student in Theatre and Performance at the CUNY Graduate Center.

ELIZABETH LAMB has over 10 years of experience in commercial, nonprofit, and academic spaces to support artist-driven projects. Since 2018, Lamb has served as the Director/Director of Operations at Company Gallery, based in New York’s Lower East Side. Prior to her current position, she was a Director at Callicoon Fine Arts, New York, and Studio Manager for the firm Rafael de Cardenas / Architecture at Large, New York. From 2011-2013 Lamb worked with nonprofit, Recess, New York, to develop public engagement with their artist in residence program. And from 2009-2011 Lamb managed the inaugural years of the White Box at the University of Oregon in Portland, a laboratory invested in the presentation of critical inquiry in the visual arts. Lamb is a co-founding member of Human Trash Dump, an online archive of digital media established in 2015, as well as a co-founding member of Social Health Performance Club, a performance art collective active from 2014-2015, presenting exhibitions at venues including the Queens Museum, New York and Abrons Art Center, New York. Elizabeth Lamb has an MS in Arts Management from the University of Oregon, and a BFA, with minors in Art History and Business Administration from Oregon State University.

WHY PRINT / DOCUMENT?

*The Operating System uses the language “print document” to differentiate from the book-object as part of our mission to distinguish the act of documentation-in-book-FORM from the act of publishing as a backwards-facing replication of the book’s agentive *role* as it may have appeared the last several centuries of its history. Ultimately, I approach the book as TECHNOLOGY: one of a variety of printed documents (in this case, bound) that humans have invented and in turn used to archive and disseminate ideas, beliefs, stories, and other evidence of production.*

Ownership and use of printing presses and access to (or restriction of printed materials) has long been a site of struggle, related in many ways to revolutionary activity and the fight for civil rights and free speech all over the world. While (in many countries) the contemporary quotidian landscape has indeed drastically shifted in its access to platforms for sharing information and in the widespread ability to “publish” digitally, even with extremely limited resources, the importance of publication on physical media has not diminished. In fact, this may be the most critical time in recent history for activist groups, artists, and others to insist upon learning, establishing, and encouraging personal and community documentation practices. Hear me out.

With The OS’s print endeavors I wanted to open up a conversation about this: the ultimately radical, transgressive act of creating PRINT /DOCUMENTATION in the digital age. It’s a question of the archive, and of history: who gets to tell the story, and what evidence of our life, our behaviors, our experiences are we leaving behind? We can know little to nothing about the future into which we’re leaving an unprecedentedly digital document trail — but we can be assured that publications, government agencies, museums, schools, and other institutional powers that be will continue to leave BOTH a digital and print version of their production for the official record. Will we?

As a (rogue) anthropologist and long time academic, I can easily pull up many accounts about how lives, behaviors, experiences — how THE STORY of a time or place — was pieced together using the deep study of correspondence, notebooks, and other physical documents which are no longer the norm in many lives and practices. As we move our creative behaviors towards digital note taking, and even audio and video, what can we predict about future technology that is in any way assuring that our stories will be accurately told – or told at all? How will we leave these things for the record?

*In these documents we say:
WE WERE HERE, WE EXISTED, WE HAVE A DIFFERENT STORY*

*- Elæ Moss, Founder/Creative Director
THE OPERATING SYSTEM, Brooklyn NY 2018*

RECENT & FORTHCOMING
OS PRINT::DOCUMENTS and PROJECTS, 2019-21

2020-21 PROJECTS

UNLIMITED EDITIONS

Daughter Isotope - Vidhu Aggarwal
Failure Biographies - Johnny Damm
Institution is a Verb - Panoply Performance Laboratory (PPL)
Acid Western - Robert Balun

IN CORPORE SANO

Goodbye Wolf - Nik DeDominic
Hypermobilities - Ellen Samuels
Spite - Danielle Pafunda

KIN(D)* TEXTS AND PROJECTS

Intergalactic Travels: Poems from a Fugitive Alien - Alan Pelaez Lopez [x Glossarium]
RoseSunWater - Angel Dominguez [x Glossarium]
Hoax - Joey De Jesus
Bodies of Work - Elæ Moss & Georgia Elrod

GLOSSARIUM: UNSILENCED TEXTS AND TRANSLATIONS

Black and Blue Partition ('Mistry) - Monchoachi (tr. Patricia Hartland)
Híkuri (Peyote) - José Vincente Anaya (tr. Joshua Pollock)
Manhatitlán - Steven Alvarez
Vormorgen - Ernst Toller - (tr. Mathilda Cullen) [x kin(d)*]

OPEN SOURCE COMMUNITY INITIATIVE

The Relativity of Living Well [kin(d)* x In Corpore Sano] - Ashna Ali

2019

Ark Hive-Marthe Reed
I Made for You a New Machine and All it Does is Hope - Richard Lucyshyn
Illusory Borders-Heidi Reszies
A Year of Misreading the Wildcats - Orchid Tierney
Of Color: Poets' Ways of Making | An Anthology of Essays on Transformative
Poetics - Amanda Galvan Huynh & Luisa A. Igloria, Editors

KIN(D)* TEXTS AND PROJECTS

A Bony Framework for the Tangible Universe-D. Allen
Opera on TV-James Brunton
Hall of Waters-Berry Grass
Transitional Object-Adrian Silbernagel

GLOSSARIUM: UNSILENCED TEXTS AND TRANSLATIONS

Śnienie / Dreaming - Marta Zelwan/Krystyna Sakowicz,
(Poland, trans. Victoria Miluch)
High Tide Of The Eyes - Bijan Elahi (Farsi-English/dual-language)
trans. Rebecca Ruth Gould and Kayvan Tahmasebian
In the Drying Shed of Souls: Poetry from Cuba's Generation Zero
Katherine Hedeem and Victor Rodríguez Núñez, translators/editors
Street Gloss - Brent Armendinger with translations of Alejandro Méndez,
Mercedes Roffé, Fabián Casas, Diana Bellessi & Néstor Perlongher (Argentina)
Operation on a Malignant Body - Sergio Loo (Mexico, trans. Will Stockton)
Are There Copper Pipes in Heaven - Katrin Ottarsdóttir
(Faroe Islands, trans. Matthew Landrum)

DOC U MENT

/däkyəmənt/

First meant “instruction” or “evidence,” whether written or not.

noun - a piece of written, printed, or electronic matter that provides information or evidence or that serves as an official record
verb - record (something) in written, photographic, or other form
synonyms - paper - deed - record - writing - act - instrument

[*Middle English, precept, from Old French, from Latin documentum, example, proof, from docere, to teach; see dek- in Indo-European roots.*]

Who is responsible for the manufacture of value?

Based on what supercilious ontology have we landed in a space where we vie against other creative people in vain pursuit of the fleeting credibilities of the scarcity economy, rather than freely collaborating and sharing openly with each other in ecstatic celebration of MAKING?

While we understand and acknowledge the economic pressures and fear-mongering that threatens to dominate and crush the creative impulse, we also believe that
now more than ever we have the tools to redistribute agency via cooperative means,
fueled by the fires of the Open Source Movement.

Looking out across the invisible vistas of that rhizomatic parallel country
we can begin to see our community beyond constraints,
in the place where intention meets resilient, proactive, collaborative organization.

Here is a document born of that belief, sown purely of imagination and will.
When we document we assert. We print to make real, to reify our being there.
When we do so with mindful intention to address our process, to open our work
to others, to create beauty in words in space, to respect and acknowledge the strength
of the page we now hold physical, a thing in our hand, we remind ourselves that,
like Dorothy: *we had the power all along, my dears.*

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PLEASE RESPECT
THE GENTLE
CONFIDENCE OF OUR
FRIENDLY NEIGHBORHOOD
THANKS, MICK



FREE RENT
ACT UP
FOR THE
BETTER
LOCALS

GOOD
LOCK
SPOT

NO!

LABORATIONS



How important is it to document ephemeral art practice? It's imperative if contemporary visual art performance is to be understood and analyzed in the future. The work of Panoply Performance Laboratory, which presented artists from 2012 to 2018, stands as a model organization, responsible for galvanizing the community it served.

MARTHA WILSON

To compile all that was, is and continues to be within [and outside of] PPL's walls is a futile task - but the efforts I relish nonetheless. The impact of this space, and these acts, will continue in perpetuity. PPL as a source of ideation and collective discourse, is echoed in movements around the globe. Institution in its truest form, experimentation and disregard of failure, PPL has served Performance Art history, its artists and its patrons well.

CYNTHIA POST-HUNT

The artist Kamau Amu Patton once gave me a deceptively simple definition for performance art: He said that for performance to take place, the artist has to be present and transgressive. In Bushwick, Brooklyn, for seven years, performance artists honed, deepened and developed these qualities in a space that gave them the breathable air to do so. Panoply Performance Lab was a place of crucial experimentation, because it was a space that valued the artist's presence — full roaring presence — and esteemed transgression — against audience expectations, against cliché, even against the self. *Institution is a Verb*, is a historical archive relating how the artists of PPL used that space to come into their powers and learn how to breathe fire.

SEPH RODNEY

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UNLIMITED EDITIONS
brooklyn & worldwide
c. 2021

